MĂDĂLINA PANTEA

editor

Cultural Texts and Contexts in the English Speaking World

(VII)

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CULTURAL TEXTS AND CONTEXTS IN THE ENGLISH SPEAKING WORLD (VII)

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Intro:

Mădălina Pantea
University of Oradea

AS TIME PASSES

As parts of the world began to ease their lockdowns, people are looking back and finding the time in isolation seems to have gone surprisingly fast. That is not what many of us expected when we were first told that our lives were about to become so much more restricted than usual, with weeks of potential boredom, confined within our homes stretching ahead of us. We estimated time passing in two ways: prospectively (how fast is time passing right now?) and retrospectively (how fast did last week or the last decade go by?). We realize now that time stopped for the entire world and then continued as it should have been, forcing us to reinvent ourselves, to come up with solutions to live the most normal life possible. This new normality was captured in the works of the scholars preoccupied to continue with the subjects of their research.

Diversity and eclecticism are the two words to describe the present volume gathering the twenty-three articles presented at the 7th edition of the online International Biennial Conference on Cultural Texts and Contexts in the English-Speaking World, organized on the 19th of March 2021, at the University of Oradea, by the Faculty of Letters and its Department of English Language and Literature.

In the process of deriving meaning from lived and fictionalized experience, the volume shares the common assumption that the context of production, the reception and the conceptual context of our exegetic enterprise are equally important. Meaning and interpreting meaning are the substance of human sciences; the interpretive approach engages larger historical, ideological, cultural and linguistic contexts into the texts that are embedded into wider and deeper discursive formations.

The Romanian and foreign scholars, academics, PhD students or professors of English jump at the most recent findings in all fields, readily and enthusiastically adopt them and confront the text so that it fits our particular and theory-laden reading grid. The diversity of concerns illustrated through the four chapters of the present volume testifies to the

dedication, hard work and expertise of the members of English departments in Romania and abroad and it is always this particular mixture that gives the unique flavour to such academic writings. This diversity of research charters the whole territory of our academic endeavour: English and American literature, cultural and gender studies, linguistics.

The ten articles grouped under the rubric *British and Commonwealth Literature*, the most appealing one, focus on topics that exceed imagination in the sense that they deal with real-life situations which are re-incorporated into fictional narratives whereby they acquire a new, heightened meaning. This is the case of Nicolas Tredell who, in his key-note speech and then in the article, looks at the way in which the verbal recording, representation, shaping, symbolization and analysis of crisis is already voluminous in relation to the crises of the past. In the present, the global pandemic through which we are living has, among many other consequences, generated a greater volume of writing than ever before because, without denying the problem of digital poverty, modern communications technology enabling anyone with even the most minimal level of literacy who has access to a suitable device to give accounts of their experience of a crisis and to offer their ideas and opinions in regard to the crisis.

Irina-Ana Drobot then compares the novels *Flush: A Biography* by Virginia Woolf and *The Sweetshop Owner* by Graham Swift based on ideas of Woolf's essay *On Being Ill*. Illness means isolation, and thus contemplation of one's life and moments of revelation, all feelings experienced in this particular period of our isolated lives.

Cristina and Liviu-Augustin Chifane are preoccupied with Kazuo Ishiguro and Julian Barnes who forge deep into the human mind by questioning the absolutism of love and truth. In *The Buried Giant* (2015) and *The Only Story* (2018), the two writers share the impact of traumatic events on the characters' (re)actions.

Adela Șerb takes the readers to the vibrant core of humanity and makes them experience the grief of the characters of Anand's novel *Coolie* (1936). His novel is socially conscious and focuses on the lowest strata of Indian Society.

Looking closely at the power of perception, the limits of the accepted supernatural and the transformation of the wonderful into the monstrous when the culturally accepted boundaries are crossed, Mureșan Dorel-Aurel analyzes the evolution of the character of Sycorax in the novel *Indigo*.

Eva Szekely's article is an intertextual study of the representation of evil in three modernist poems: W.B. Yeats's emblematic poem written

after the end of World War I, and W.H. Auden's and Louis MacNeice's poems written at the outbreak of World War II. She concludes that all three poems feature dark and light imagery to differentiate between good and evil and display a cyclical view of history. But while Yeats's poem written in the aftermath of World War I presents the reader with a fatalistic worldview, W.H. Auden's and Louis MacNeice's World War II poems emphasize the importance of social concern and individual responsibility.

Garayeva Khanim focuses on a historiographic metafictional novel called *The Pendragon Legend* by the Hungarian writer Antal Szerb's to demonstrate the literary representation of the occult lure in the scientific circles, the relationship between the esoteric practices and rational thinking and finds out that intellectual esoteric novels lack a figure of an intelligent individual or a location full of books of rational thinking. Based on the provided insights, the 19th-century historical panorama and the examined 20th-century novels once again prove the interrelatedness of science and esotericism ever since.

Art and morality are the main concerns of Cristina-Amarilis Bota, both analyzed comparatively in Quo Vadis: *A Narrative of the Time of Nero* and *The Picture of Dorian Gray*, starting from the historical and theoretical background of the novels, and focusing on the similarities and differences between their themes and motifs, influences, and the meanings of the novels' endings. Ultimately, her goal was to find out whether the true and most treasured aestheticism was morally inherent, more than pleasing the eye, if it yielded elegance of the soul.

Camelia Ioana Ienciu presents George Kelly's personal construct theory comparing it with Freud's and puts this theory into practice by applying the Personal Construct theory on Kate Morton's novel, The Clockmaker's Daughter.

In a contemporary literary universe, where the boundaries of literature have broadened exponentially, Teodorescu Florina-Raluca searches for means of understanding not only the value of the topical fiction, but also its relation to classical literature. In the attempt to create such a theoretical bridge, one must find one's self in the position of using powerful, stable and reliable instruments. Her paper does the same, by trying to explore the topicality of canonical novels and the legitimacy of contemporary rewritings (fan fiction) of the same novel and the link between the two literary worlds.

Three articles in the *American Literature* section deal with trauma and self-reconfiguration, Latin-American writings and the changing of the role of paratext in American Literature in the second half of the 20th century.

Ioana Cistelecan focuses on the impact 9/11 tragic events had on and got displayed into the very recent contemporary narrative, the way these episodes generated a freshly new literary genre: the so-called 9/11 novel, its inner features and most of all its own dealing with trauma.

Bianca Palade brings into discussion the importance of the testimonial writing genre in Latino-American fiction, and more explicitly tackling its integration in two literary works belonging to Julia Alvarez (Dominican-American writer) and Cristina García (Cuban-American writer).

Dmitry Mazalevsky examines the shift of the role of footnotes in American literature in the second half of the 20th century, more precisely focusing on two novels: *Pale Fire* by Vladimir Nabokov and *House of Leaves* by Mark Z. Danielewski. The main feature of these novels is the extensive footnotes that become the main element of the narrative. His paper explores the evolution of a footnote as a part of a fiction in American literature and its gradual shift from a supplementary tool, more prevalent in academia, to an important and paramount element of postmodern literature.

As usual, the *Cultural and Gender Sudies* is a substantial section. The topics of the article bear witness to their authors diverse interests: the pandemics, childhood, religion, feminism, masculinity, politics.

Soukayna Alami, through Mabel Etchell's fictional account *Ten Years in a Lunatic Asylum*, investigates the power of masculinity and its role in the confinement of Etchell in a mental asylum. The paper also examines the connection between love and abandonment and mental illness, focusing on social relations as the cause of insanity.

Andrada Marinau's article takes us back, to the different factors that might alter the history and society of a country. Amongst these, the pandemics are some of the most influential and in her article she details 3 of the most well-known viruses that shaped the history of Britain: The Black Death, the Smallpox and the Influenza, and emphasizes the way in which they impacted on the British history.

The next article, written by Rasha Awale, posits that the legacy of American intervention in Iran (military involvement, toppling Iran's first democratic experience in 1953, and empowering the shah's regime) is the main source of Iranian resentment towards the United States.

Sorin Ciutacu takes us back in time, to the 17th century and the three Dutch scholars, Isaac Vossius, Antoni van Leeuwenhoek and Christiaan Huygens, who became members of the Royal Society in the 17th century and brought to light vivid philosophical and scientific ideas exchanged in their bulky correspondence with English members of the

Royal Society. The author concludes that this exchange laid the foundations for a brisk and rich intellectual network of co-operation in Europe.

Amy Kósa tackles the subject of the Evangelical churches which emerged in the 18th century United States with the aim of encouraging protestant unity, as well as breaking away from the theological battles prevalent in Europe. She answers some important questions like: How was such a great shift possible in the evangelical worldview, and what is the background of the conservative-progressive controversy?

The last article of this section focuses on the problem of honour crimes that have traditionally been constructed as a crime against women in patriarchal societies coded in concepts of male and female honour with the burden of community honour in terms of female sexuality and the concept of nāmūs. Jillian Curr uses Elif Shafak's *Honour* and proves that honour and hegemonic masculinity are complicated by human frailties, location and opportunity, Shafak offering a more nuanced and problematic image of the complex social and cultural ties which place often hidden pressure on the individuals who commit these crimes.

The last section of the present volume brings together four articles on *Language and Translation Studies.* Giulia Suciu is concerned whether students ever watch a TV show in British English and find themselves wondering "What on earth are they saying??!!" and discusses the fact that many learners of English as a foreign language encounter the same problem. Her paper attempts to investigate the reasons behind this and offers an insight into 'relaxed pronunciation' in everyday English.

Schnetter Lili refers to the pandemic situation and how our lives have changed, being surrounded by cautionary signs and signs about safety regulations wherever we went. Her study aimed to let the reader have a look into the COVID-related signs in Szolnok to see how the information was being conveyed and how accessible it was for foreigners in the county town.

It is commonly known that nowadays, English is considered the most widely spoken language in the world. There are not only hundreds of millions of native English speakers, but also those who choose to learn it as a second or foreign language. English is regarded as a global language: it is the universal language of the Internet and also the international language of business and science. Many varieties of English are spoken in different parts of the world, but only two of them are seen as the most influential and widespread of all. Camelia Ioana Ienciu's article answers to a few questions regarding the English

language and it also focuses on selected differences between the two languages: differences in spelling, pronunciation, grammar and vocabulary.

Last but not least, in her article, Madalina Pantea speaks about how communication is mediated by an interpreter and, in particular, those lexical choices interpreters make to ease communication when translating messages from one language to another in a specific context.

BRITISH AND COMMONWEALTH LITERATURE

WRITING THE CRISIS: TEXTS AND CONTEXTS IN INTERESTING TIMES

Nicolas Tredell
University of Sussex

In "Effi Briest", a novel by the German writer Theodor Fontane first published in 1895, Effi's father bats away any disturbing discussion by declaring "That's too large a subject" ["das ist ein zu weites Feld"]. This stricture may seem to apply to the topic of this lecture, "Writing the Crisis: Texts and Contexts in Interesting Times". After all, crises are common in human history, and writing, in any literate society, is a major way of trying to understand, to process, as we might say today, and to transcend past and present crises and to try to pre-empt and prepare for future crises.

The verbal recording, representation, shaping, symbolization and analysis of crisis, at a range of levels of sophistication, is already voluminous in relation to the crises of the past. In the present, the global pandemic through which we are living has, among many other consequences, generated a greater volume of writing than ever before because, without denying the problem of digital poverty, modern communications technology enables anyone with even the most minimal level of literacy who has access to a suitable device to give accounts of their experience of a crisis and to offer their ideas and opinions in regard to the crisis. If the digital records prove durable – and we will return to the issue of durability at the end of this lecture – future critics and historians will have a vast, almost boundless archive of verbal primary sources on which to draw, more than has been the case in any previous pandemic or indeed in any previous crisis in human history. To provide a provisional heuristic framework for exploring this archive, this lecture will look back at a selection of key past crises and outline the main modes in which they have been written.

This study is called "Writing the Crisis" rather than "Writing **about** the Crisis" or "Writing **of** the Crisis" not only because leaving out the preposition makes for a snappier title but also, and more significantly, because keeping it in could imply that you have writing over here and the

crisis, whatever form it may take, over there, and that you bring the writing, as a pre-existing body of language, to the crisis as a pre-existing phenomenon: the assumption of this lecture is, rather, that writing partly represents crisis and partly shapes perceptions of crisis: there is a dynamic interaction between them in which both are, in a whole range of ways, changed.

This study will focus mainly on literary texts – plays, poems and novels and will work on the assumption that literature is a form of knowledge, a way of knowing and understanding the world, reality, call it what you will, which is not available by other discursive means such as history, sociology or philosophy, invaluable though those discourses and fields of enquiry are.

In writing the crisis – let us call it, for even greater compactness, **crisis writing** – we can distinguish six broad modes.

Six Modes of Crisis Writing

APOCALYPTIC	**ANALOGICAL**	**ANALYTICAL**
AUTOBIOGRAPHICAL	**ALLEGORICAL**	**ANTICIPATORY**

This study will give examples, drawn in each case from a large set of possibilities, of each of these modes. To borrow a term from sociology, these modes are proposed as ideal types; that is, you will not find a specific literary text that corresponds exactly and exclusively to any one of them. In practice, and in any given textual instance, these modes are likely to be overlapping and interwoven and may include elements of further modes that these six categories do not cover; they are not intended to be exhaustive. They are not listed in order of importance or in any strict diachronic sequence; the discussion of specific texts in this lecture does, however, run chronologically from the Bible and Shakespeare through the eighteenth and nineteenth centuries to the later twentieth century.

The first mode in this list is the **apocalyptic** mode. The **apocalyptic** mode envisions crisis as the end of the world – or at least as the end of an enduring and extensive way of life, the end of a whole civilization, say. But in an **apocalyptic** perspective, this end is also a beginning: the destruction of a whole world or a whole way of life is a collective punishment for sin or extreme folly that opens the way for the emergence of a new world, as in the story of the Flood in the Old Testament Book of Genesis (chapters 6-9).

The **apocalyptic** end-beginning perspective is epitomized in this painting of 1918 by the British artist Paul Nash.

Paul Nash (1889 -1946): *We Are Making a New World* (1918)
Imperial War Museum, London

The painting, called "We Are Making a New World", shows a ravaged First World War battlefield, the mud churned into ungainly heaps and troughs and the trees blackened and shrunken by shellfire; but the sun is rising over the horizon. The title "We Are Making a New World" may seem ironic now but there was a sense at the end of the First World War that all the death and destruction would clear the ground for something better; and this is characteristic of the **apocalyptic** mode of representing a crisis.

If you look into the origin of the word "apocalypse" you can trace it back to the Latin "*apocalypsis*" and, further back, to the ancient Greek noun *ἀποκάλυψις*, [*apokalypsis*] that relates to the verb *ἀποκαλύπτω* [apokaluptó] meaning to reveal, to uncover, to disclose. So that idea of revealing or uncovering or disclosing something is crucial to the word "apocalypse", and this links up with writing because writing is a major way of revealing or uncovering or disclosing things to us.

When "Apocalypse" is used with a capital "A", it refers to a specific text, to a piece of writing: the Book of Revelation in the New Testament supposedly recording St John's vision on the isle of Patmos of

the Second Coming of Christ and the final destruction of the fallen world. The emphasis at the start of the Book of Revelation is very textual, very much on reading and writing. Thus, in chapter 1, verse 3 of the Authorized Version of the Bible, first published in 1611, we have:

> **Blessed *is* he that readeth, and they that hear the words of this prophecy, and keep those things which are written therein: for the time *is* at hand.**
>
> (Revelation, chapter 1, verse 3, italics in original)

People who could not read or could do so only with difficulty might have this text read aloud to them, and those who could read might commit it to memory so they did not need to have the physical manuscript or book itself always to hand; but its basis is the written word.

Through the centuries the Book of Revelation has been a rich source of **apocalyptic** imagery that can be applied to actual or imagined crises: perhaps the best-known example of such imagery, which has caught people's imagination through the ages in both elite and popular culture, occurs in chapter 6, verse 8, which evokes the last of the four horsemen of the Apocalypse:

> **And I looked, and behold a pale horse: and his name that sat on him was Death, and Hell followed with him. And power was given unto them over the fourth part of the earth, to kill with sword, and with hunger, and with death, and with the beasts of the earth.**
>
> (Revelation, chapter 6, verse 8)

The **apocalyptic** mode continues to influence the human perception of crisis in all kinds of ways and we shall look later in this lecture at a twentieth-century literary text that makes use of this mode among others.

The second mode of **crisis writing**, the **analogical** mode, tries to represent and grasp one kind of crisis by comparing it to another kind of crisis, by drawing **analogies** – for example, in Shakespeare's plays when internecine conflict, civil war, is described in terms of bodily disease.

Like the plague, perhaps even more so than the plague, civil conflict was especially feared in Shakespeare's England, in an Elizabethan and Jacobean state ruled successively by these two monarchs:

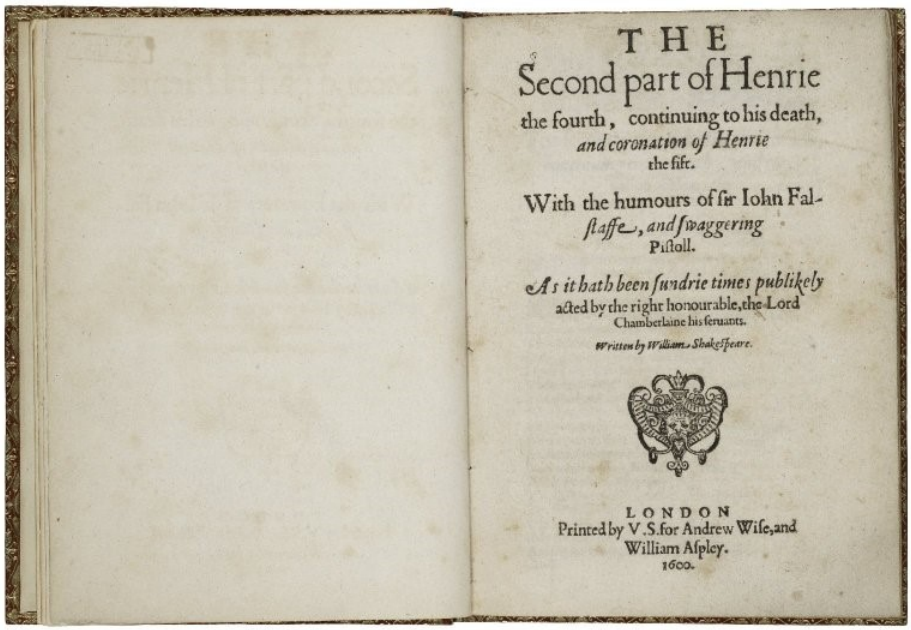
Elizabeth I 1533 -1603
Queen of England and Ireland 1558 -1603
About 1597 By Marcus Gheeraerts the Younger "The Ditchley Portrait" National Portrait Gallery, London

James I (1566- 1625)
King of England, Ireland and Scotland 1603 -25
King of Scotland (as James VI) 1567 -1625
About 1605 Attributed to John de Critz the Elder Museo Nacional del Prado, Madrid

On the left, we see Elizabeth I, Queen of England and Ireland, who ruled from 1558-1603; on the right, we see James I, King of England, Ireland and Scotland – he was already King James VI of Scotland when he took the English throne – who reigned from 1603-25. This portrait of Elizabeth, the "Ditchley portrait" as it is known from its sometime owner, shows her standing on the map of England. She looks like a titanic figure, easily dominating the country she rules and in touch with the heavens, able to unleash thunder and lightning like the pagan King of the Gods, Zeus. But this impression of absolute power was to a significant extent an illusion, a myth, that paintings like this helped to create. The British state in the reign of both Elizabeth and James was fragile for several reasons: it had no standing army or nationwide police force to back up its authority if

it were challenged from within; it was still divided by the religious and political struggles of the Reformation, England's break with the Roman Catholic church that had been forced through by Elizabeth's father, King Henry VIII; it had experienced earlier civil strife of the kind that Shakespeare wrote about in his history plays, particularly the Wars of the Roses in the fifteenth century; and, in historical retrospect, its instabilities seem to anticipate and lead up to the English Civil War that broke out in 1642 and led to the execution of James's successor, King Charles I, in 1649 and the installation of a non-monarchical form of government until the accession of King Charles II in 1660. Thus, although Shakespeare's plays often evoke earlier, pre-Elizabethan crises, they relate to the ever-present possibility of a current crisis in the British state of his own time and foreshadow the future crisis of that state in the mid-seventeenth century.

The Shakespeare text on which we can concentrate here is a history play,



THE
Second part of Henrie
the fourth, continuing to his death,
and coronation of Henrie
the fift.

With the humours of ſir Iohn Fal-
ſtaffe, and ſwaggering
Piſtoll.

As it hath been ſundrie times publikely
acted by the right honourable, the Lord
Chamberlaine his ſeruants.

Written by William Shakeſpeare.

LONDON
Printed by V.S. for Andrew Wiſe, and
William Aſpley.
1600.

Henry IV Part 2, first printed in 1600 as *The Second part of Henrie the fourth*.

The historical Henry IV, on the right in the illustration below, was a fifteenth- century King who ruled England from 1399-1413. He was a usurper, originally called Henry Bolingbroke, who had gained the throne by a mixture of force and guile, unseating his predecessor King Richard II, on the left in the illustration below, and possibly having him murdered.

Richard II
1367-1400
King of England 1377-1399
Painted 1597-1618
Artist unknown
National Portrait Gallery, London

Henry IV
1367-1413
King of England 1399-1413
Painted late 16th-early 17th century
Artist unknown
National Portrait Gallery, London

These portraits were painted long after their subjects were dead, in the late sixteenth and early seventeenth centuries, perhaps based on earlier and now lost portraits and possibly applying historical hindsight. It would be anachronistic to interpret them as psychologically revealing in the modern sense, but these two images do suggest a marked contrast between the characters of the respective monarchs, at least in their capacity as rulers. On the one hand, Richard is pale, rather bland, and, in terms of the gender conventions of the time, somewhat feminine; on the other, Henry looks dark, macho and Machiavellian, as if he would show a ruthless cunning in pursuing his ends.

Henry IV's deposition and possible murder of Richard II meant that his reign began with an initial disturbance in the body politic – and "the body politic", an image that stretches back through the medieval era to ancient Greek philosophy, to Aristotle's *Politics* (*Πολιτικά* [*Politiká*]), was still strongly current in Elizabethan and Jacobean times. It was a key element in the Elizabethan and Jacobean fondness for **analogical** thinking, for seeing sets of correspondences between microcosm and macrocosm, the small and the great, the human body and the political state. Henry IV's reign was punctuated by a series of sometimes violent rebellions that were

eventually suppressed but that created a sense of ongoing disturbance. Shakespeare's history plays dramatize this partly through the use of **analogical** imagery that sees political unrest in terms of bodily disease.

Thus, in *Henry IV Part 2* the King, who is himself physically ailing and thus embodies in his mortal form the sickness of the state, says to the Earl of Warwick:

> **Then you perceive the body of our kingdom How foul it is, what rank diseases grow, And with what danger, near the heart of it.**
>
> (Shakespeare 1984, pp. 99-100; Act 3, Scene1, lines 38-40)

Warwick's reply to the King continues the medical analogy though in a more reassuring vein – he is the doctor who is telling the patient he will get better and needs little in the way of medication if the right regimen is followed:

> **It [the kingdom] is but as a body yet distempered, Which to his former strength may be restored With good advice and little medicine.**
>
> (Shakespeare 1984, p. 100; Act 3, Scene1, lines 41-43)

The Archbishop of York, who is among the rebels opposed to the King, also employs medical analogies for the current political crisis and for what he sees as its remedy:

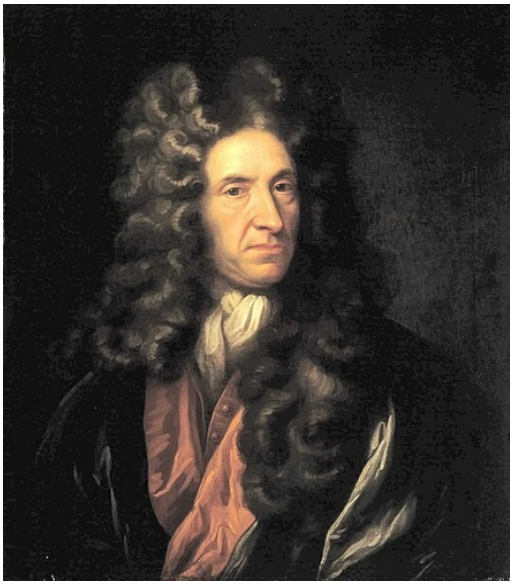
> **we are all diseased,**
> **And with our surfeiting and wanton hours**
> **Have brought ourselves into a burning fever, And we must bleed for it; of which disease Our late King Richard being infected died.**
>
> (Shakespeare 1984, p. 114; Act 4, Scene 1, lines 54-58)

In that last image, the Archbishop of York traces the disease back to the failings of Richard II as King that gave Bolingbroke, now Henry IV, the opportunity to overthrow him. The archbishop's remedy is violence:

> **[I] rather show awhile like fearful war To diet rank minds sick of happiness,**
> **And purge th'obstructions which begin to stop Our very veins of life.**
>
> (Shakespeare 1984, p. 114; Act 4, Scene 1, lines 63-66)

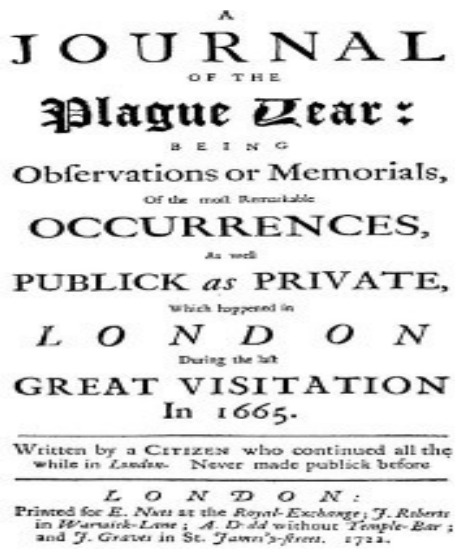
So, we see in these lines a range of medical terms, some now archaic, others still used today, for sickness and for supposed cures: "disease", "distempered", "fever", "infected", "obstructions"; "medicine", "bleeding" (used as a supposed remedy), "purge" (in the sense of a laxative supposed to expel impurities from the bowels). In the context of *Henry IV Part 2*, they are all **analogical** ways of writing about a political crisis.

The third mode of **crisis writing**, the **analytical** mode, collects and collates what are regarded as empirical details, supposed facts and even figures, about the nature, extent, responses to and resolution of a crisis; this approach develops particularly from the seventeenth century with the rise of science, and it remains the primary official method of writing the pandemic today. It may seem that the **analytical** approach belongs to non-fiction; but it is a very important aspect of fiction, especially of the realistic novel that developed with particular vigour in the eighteenth century. Let us take as an early example of an **analytical** way of writing about crisis in a text by Daniel Defoe, best known as the author of the novels *Robinson Crusoe* (1719) and *Moll Flanders* (1722).



Daniel Defoe
c1660 -1731
Author of *Robinson Crusoe* (1719)
Moll Flanders (1722) 17th-18th century
Artist unknown National Maritime
Museum, London

The Defoe text on which we will focus has become, for understandable reasons given its subject, of particular interest in 2020 and 2021: it is *A Journal of the Plague Year* (1772).



A
JOURNAL
OF THE
Plague Year:
BEING
Observations or Memorials,
Of the most Remarkable
OCCURRENCES,
As well
PUBLICK *as* PRIVATE,
Which happened in
L O N D O N
During the laſt
GREAT VISITATION
In 1665.

Written by a CITIZEN who continued all the while in *London*. Never made publick before.

L O N D O N:
Printed for *E. Nutt* at the *Royal-Exchange*; *J. Roberts* in *Warwick-Lane*; *A. Dodd* without *Temple-Bar*; and *J. Graves* in St. *James's-ſtreet*. 1722.

A JOURNAL OF THE PLAGUE YEAR: BEING
Observations or Memorials, Of the most Remarkable
OCCURRENCES
As well PUBLIC *as* PRIVATE,
Which happened in *LONDON*
During the last GREAT VISITATION In 1665
Written by a CITIZEN who continued all the while in *London*.
Never made public before.

On the left, we can see the title page of *A Journal of the Plague Year* in its original typeface and, on the right, in a modern typeface so we can read it more easily. It is a text that mixes fact and fiction: as the title page shows, it purports to be "Written by a CITIZEN who continued all the while in London [during the Plague of 1665]", but its actual author, Daniel Defoe, was only about five years old when that plague struck the capital. *A Journal of the Plague Year* does read, however, like an account of someone who was there as an adult and who is offering a vivid and scrupulous **analytical** account of the event. The impression of scrupulous analysis is strengthened by the deployment in the text of what are presented as official documents and statistics: for example, the "Bills of Mortality", as they were called, which gave the death tolls and aimed to distinguish between those who died of all diseases and those who died of the plague:

			Of all Diseases.	*Of the Plague.*
From	*Aug.* 8 to *Aug.*	15	— 5319	—— 3880
		to 22	— 5568	—— 4237
		to 29	— 7496	—— 6102
	Aug. 29 to *Sept.*	5	— 8252	—— 6988
		to 12	— 7690	—— 6544
		to 19	— 8297	—— 7165
		to 26	— 6460	—— 5533
	Sept. 26 to *Oct.*	3	— 5720	—— 4929
		to 10	— 5068	—— 4227
			59870	49705

(Defoe 1992, p. 82)

The narrator of *A Journal of the Plague Year* does not, however, accept these statistics uncritically. As many people do today, he is sceptical of their accuracy, arguing in this case that they grossly underestimate the number of deaths:

> **for about nine Weeks together, there died near a thousand a-Day, one Day with another, even by the Account of the weekly Bills, which yet I have Reason to be assur'd never gave a full Account, by many thousands, the Confusion being such, and the Carts working in the Dark, when they carried the Dead, that in some Place no Account at all was kept, but they work'd on; the Clerks and Sextons not attending for Weeks together, and not knowing what Number they carried.**

This scepticism is a further example of the **analytical** mode of **crisis writing**: the narrator does not simply accept the figures but scrutinizes and questions them.

A Journal of the Plague Year also gives what purport to be the "*ORDERS Conceived and Published by the* Lord M AY OR *and Aldermen of the City of* London*, concerning the Infection of the* Plague *1665*" (Defoe 1992, p. 36, capitalization, italics and spacing within words as in original). These Orders detailed a wide range of measures to control the plague; for example, one order stipulated:

> **TH A T to every infected House there be appointed two Watchmen, one for every Day, and the other for the Night: And that these Watchmen have a special care that no Person go in or out of such infected Houses, whereof they have the Charge, upon pain of severe Punishment.** (Defoe 1992, p. 37, capitalization and spacing within words as in original)

Women were also recruited to plague control, as in this Order:

> **TH A T there be a special care to appoint Women-Searchers in every Parish, such as are of honest Reputation, and of the best Sort as can be got in this kind: And these to be sworn to make due Search, and true Report to the utmost of their Knowledge, whether the Persons whose Bodies they are appointed to Search, do die of the Infection, or of what other Diseases, as near as they can.** (Defoe 1992, p. 37, capitalization and spacing within words as in original)

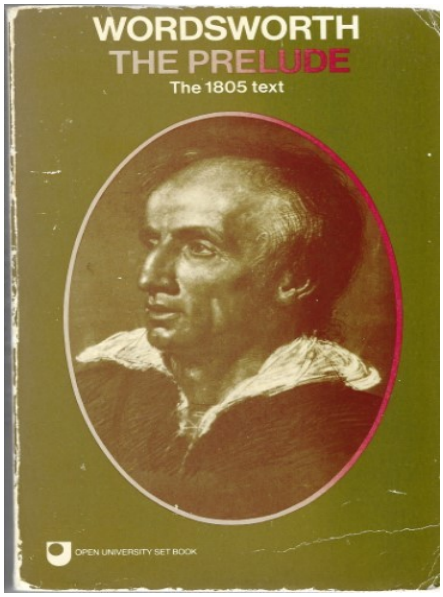
These tasks were dangerous; the women searchers who entered infected houses and searched recently dead bodies could themselves catch

the plague; the watchmen could be attacked by people rebelling against what we now call lockdown, as this example shows:

> **[T]hey blow'd up a Watchman with Gunpowder, and burnt the poor Fellow dreadfully, and while he made hidious Crys, and no Body would venture to come near to help him; the whole Family that were able to stir, got out at the Windows one Story high […]** (Defoe 1992, p. 48)

Despite these dramatic incidents, or in a sense partly because of them, the narrator of *Journal of the Plague Year* presents himself as the voice of reason and common sense. His attitude is not wholly secular; he does discern evidence of divine design in the plague. But his main mode of approach is **analytical**; the plague is an empirical phenomenon to be analyzed and dealt with in practical ways, whatever erratic and irrational human behaviour it may produce – indeed, such behaviour supplies further material for analysis.

The **apocalyptic** mode would revive to some extent with the French Revolution of 1789 and its escalation up to the fall of the Jacobins in 1794; one notable response in English literature to key moments in this event, or series of events, however, is not in the **apocalyptic** mode but in the fourth of our modes of **crisis writing**: the **autobiographical** mode. The **autobiographical** mode draws on personal experience of a crisis. It usually employs the first person singular, the "I", but this is not essential or invariable – the **autobiographical** mode does sometimes use the third person. **Autobiographical** material can also feed into fictional characters – for example, we quite often talk of a "semi- **autobiographical**" novel, though it is dubious to make direct links between an author's life and their work. The response to the crisis of the French Revolution on which we will focus, however, features in a poetic rather than a prose narrative, William Wordsworth's long **autobiographical** poem, *The Prelude, or Growth of a Poet's Mind. The Prelude* was first published in 1850, the year of Wordsworth's death at the age of 80, but this version had been substantially revised from an earlier version, completed in 1805 (though this was not published until 1926). Both the 1805 and 1850 versions have their merits, but the earlier version is clearly closer to the experiences Wordsworth evokes while being sufficiently distant from them to allow a measure of detachment.



Cover illustration shows detail of chalk drawing of William Wordsworth (1770 -1850) by Benjamin Robert Haydon
Date: 15 Jan 1818 – Wordsworth aged almost 48
National Portrait Gallery. London

This edition of the 1805 *Prelude* shows a detail of a chalk drawing of Wordsworth when he was almost 48 made by Benjamin Robert Haydon. But the Wordsworth who wrote what became the 1805 Prelude was rather younger:

William Wordsworth
(1770 -1850)
1798 – aged 28
After William Shuter National Portrait Gallery, London

This is Wordsworth at the age of 28, as painted by William Shuter in 1798, possibly the year in which he began *The Prelude* – and by then he had already gone through some quite intense and sometimes traumatic experiences, several of which were closely related to the French Revolution. He first visited France at the age of 20, on a 1790 walking

tour and returned again in 1791 when he met Annette Vallon and made her pregnant. He shared the euphoric optimism of the early stages of the French Revolution evoked in the passage that opens with the famous lines.

> **Bliss was it in that dawn to be alive,**
> **But to be young was very heaven; O times, In which the meagre, stale, forbidding ways**
> **Of custom, law, and statute took at once The attraction of a Country in Romance;**
> **When Reason seem'd the most to assert her rights When most intent on making of herself**
> **A prime Enchanter to assist the work, Which then was going forwards in her name.**
>
> (Wordsworth 1983, p. 196, Book 10, lines 692-700)

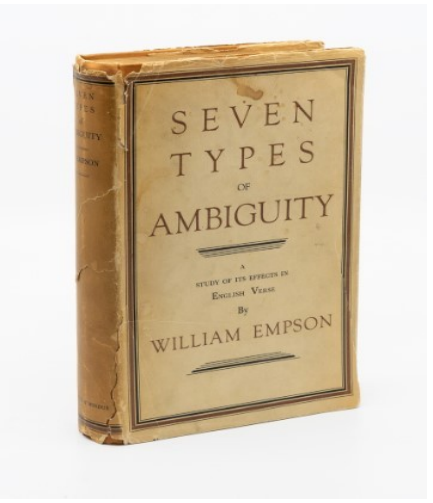
These lines conjure up a magical moment in which Reason and Romance, revolution and re-enchantment, seemed to fuse together and, temporarily, to transform the world. As the Revolution developed, however, Wordsworth, like many other foreign observers, became increasingly alarmed; news of the Terror, when there was a constant fear in Paris of arbitrary arrest, imprisonment, and execution, made a lasting impact, as these powerful lines show:

> **Through months, through years, long after the last beat Of those atrocities (I speak bare truth, As if to thee alone in private talk)**
> **I scarcely had one night of quiet sleep Such ghastly visions had I of despair, And tyranny, and implements of death**
> **And long orations which in dreams I pleaded**
> **Before unjust Tribunals, with a voice Labouring, a brain confounded, and a sense, Of treachery and desertion in the place**
> **The holiest that I knew of, my own soul.**
>
> (Wordsworth 1983, p. 187, Book 10, lines 370-80)

There are certainly **apocalyptic** elements in this passage: the "ghastly visions" and the "implements of death", the latter recalling "the power […] to kill with sword" in the passage from the Book of Revelation we discussed earlier; but the main mode of **crisis writing** here is **autobiographical**.

The **apocalyptic** mode revived again in the tumults of the twentieth century and it combined with other modes such as the **analogical,** the **analytical** and the **autobiographical**. We can see this in the poem "Aubade" by William Empson – Sir William Empson, as he later became:

Sir William Empson (1906 -84)
About 1944 – aged 38 By Rupert Shephard
National Portrait Gallery, London



William Empson, *Seven Types of Ambiguity: A Study of its Effects in English Verse* (1930)

Empson, on the left in the above illustration, is best known as a literary critic, the author of the celebrated critical book on the right, *Seven Types of Ambig*uity, first published in 1930, which closely scrutinizes literary texts to tease out all the ways in which the same piece of language may mean different things, may be ambiguous rather than delivering one clear, homogeneous final meaning – and this anticipates later twentieth-century developments in literary theory such as post-structuralism. But Empson was also a poet, some of whose early work won the admiration of the influential Cambridge literary critic F. R. Leavis, who was very parsimonious in his praise for contemporary writers.

We can draw a little here on both biographical and historical contexts to say that Empson's poem "Aubade" relates to the time he spent teaching in Japan in the 1930s and it foreshadows the outbreak of war in both Europe and in Asia, which seemed very much on the cards by 1937, when the poem was first published. The title of the poem, "Aubade", is a traditional generic name for a type of song or lyric poem that laments the coming of dawn because it means two lovers must part – and this is indeed partly what Empson's poem is about. But his approach is much more hard-edged than some traditional aubades and evokes one of the most traditionally **apocalyptic** of events, an earthquake: here is the first stanza:

> **Hours before dawn we were woken by the quake. My house was on a cliff. The thing could take Bookloads off shelves, break bottles**

in a row. Then the long pause and then the bigger shake. It seemed the best thing to be up and go. (Empson 2001, p. 69, lines 1-5)

This first four lines of this opening stanza seem very direct and dramatic, almost instantly conveying the shock of the earthquake upon those inside a house poised, it seems, vertiginously on a cliff. The last line of the stanza, however, is more ambiguous: "It seemed the best thing to be up and go" means, in the immediate context: let's get the hell out of here to a place of safety. But as the poem continues, the question arises: might it not be safer to stay put? And this latter prospect is outlined in the sixth stanza, where the speaker of the poem, rather than rushing to escape, stays in bed and seems to go back to sleep:

I slept, and blank as that I would yet lie. Till you have seen what a threat holds below, The heart of standing is you cannot fly. (Empson 2001, p. 69, lines 22-24)

In other words, until you grasp the full extent and nature of a danger, you cannot truly escape it, fly from it, and it may be dangerous to try to do so.

The refrains "It seemed the best thing to be up and go" and "The heart of standing is we cannot fly" recur, sometimes with variations, throughout Empson's "Aubade", taking on all kinds of different meanings. As the poem proceeds, we infer more about the human situation of its speaker during this earthquake. The poem does not specify the speaker's gender but it does refer to his companion by feminine pronouns ("she", "her"). We can infer that the speaker's companion should really be somewhere else and with someone else. In other words, we are looking at a clandestine relationship. Moreover, the poem suggests, in its penultimate stanza, that the relationship is between two people of different ethnicities:

Who say after two aliens had one kiss
It seemed the best thing to be up and go. **(**Empson 2001, p. 70, lines 36-37)

If we interpret this in terms of the Japanese context, it means (as Empson was apparently told at the time) that for an Englishman to marry a Japanese girl in the 1930s would create great problems because, sooner or later, England and Japan would be at war. So the earthquake is an **analogy** to the crisis of both an intimate relationship that cannot easily continue and of imminent war, both in the Far East and closer to home, back in Europe. As the poem puts it in its seventh stanza:

> **Tell me again about Europe and her pains, Who's tortured by the drought, who by the rains. Glut me with floods where only the swine can row Who cuts his throat and let him count his gains.**
> **It seemed the best thing to be up and go.**
> (Empson 2001, p. 69, lines 25-29)

Here we have **apocalyptic** images of natural disasters that go back, in Western culture, to Biblical times – drought and flood – but that also work in an **analogical** way, serving as metaphors for the political turmoil of 1930s Europe bound for war. This makes the idea of escaping, summed up by the line "It seemed the best thing to be up and go", problematic – you leave Japan for Europe but the same destructive forces emerging in Japan and symbolized by the earthquake are also shaking and upending Europe.

The poem does, however, end on a kind of affirmative note that weaves together the two refrains that have run through it:

> **But as to risings, I can tell you why. It is on contradiction that they grow.**
> **It seemed the best thing to be up and go.**
> **Up was the heartening and the strong reply. The heart of standing is we cannot fly.** (Empson 2001, p.70, lines 38-42)

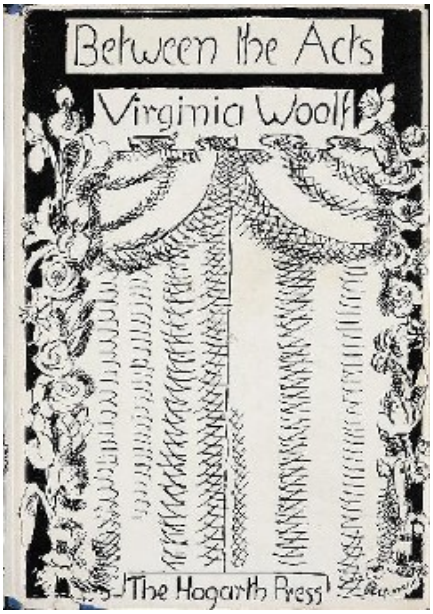
In the first two lines of this last stanza, Empson is playing satirically on the kind of popularized Marxist language of the 1930s, in which social contradictions supposedly lead to political uprisings. But the idea is closer to Hegel or William Blake than to Marx; it is about the dynamics of human existence and not only those of politics: the idea is that contradictions will generate energies that will prove uplifting and fuel forward movement. This last stanza also suggests, however, continuing a dialectic that runs through the whole poem, that while the impulse to go, to rise, may be strong, it is not necessarily always the best or wisest or most feasible course: that there are circumstances in which we cannot escape, and that this is the basis of endurance: "the heart of standing", in the sense of enduring, is that we cannot fly. We cannot get away from this crisis, whether it is the crisis of World War Two or of the current pandemic or anything else; we have to endure it, and if we do and if we survive, it may finally be possible "to be up and go".

The fifth mode of **crisis writing**, the **allegorical** mode, aims to represent a crisis indirectly. In Anglophone literature, allegory is originally a medieval form but it did revive in the twentieth century as a mode of **crisis writing** that addressed crises that seemed impossible

or very difficult to tackle directly in words, either because of censorship and/or because the enormity of the crises in question seemed to defy more direct verbal representation. Key examples of mid- century **crisis writing** in an **allegorical** mode include Rex Warner's novel *The Aerodrome* first published in 1942, which evokes the takeover of an English village by the cold and efficient personnel of a nearby airbase and functions, in its original historical context, as an allegory of Fascism. Then there is perhaps the most famous of twentieth-century allegories, George Orwell's *Animal Farm*, first published in 1945 and an allegory of the crisis of Communism, a movement that was supposed to create a better society but produced a worse one. Next we have an allegory that has, like Defoe's *Journal of the Plague Year* in the **analytical** mode, proved of great interest in the current pandemic: Albert Camus's novel *La Peste* [*The Plague*], first published in French in 1947 and in English translation in 1948, which can be read – and probably is being read at present – as a literal account of the human effects of a pestilence but which is also, especially if we return it to its original historical context, an allegory of the Nazi occupation of France and the range of responses to it from passive acquiescence to active resistance. Then, in 1953, there was, in New York, the first performance of Arthur Miller's play *The Crucible* which uses the witch panic in Salem in the 17th century as an allegory of pursuit by Senator Joseph McCarthy and HUAC, the House UnAmerican Activities Committee, of suspected Communist sympathizers and spies in 1950s America. In 1968, the English translation appeared of Aleksandr Solzhenitsyn's *Cancer Ward* (*Pá ковый ко́рпус* [*Rakovyy korpus*]), a book then banned in the Soviet Union, which uses disease, in this case cancer, as an allegory of the crisis of a Soviet state riddled with corruption and oppression. All these texts, like any well-written work, survive their original contexts and can be applied to a wide range of other situations; but they start their literary life as **allegorical** modes of **crisis writing**.

The example of the **allegorical** mode on which we will focus here is a rather quieter one; Virginia's Woolf last novel *Between the Acts*, published posthumously in 1941. Like *Mrs Dalloway*, it covers the events of one day, but this time in a small village in the heart of England where the villagers, put on a pageant organized by a village resident, Miss LaTrobe, who is perhaps not wholly unlike Virginia Woolf herself at this stage of her life, as in this photo of 1939 by Gisèle Freund.

Virginia Woolf (1882-1941)
1939 – aged 57 Photo by Gisèle Freund
National Portrait Gallery, London



Between the Acts (1941)
Virginia Woolf

Coming out in the second full year of World War Two, the ostensible subject of *Between the Acts*, could seem either trivial or, at best, an entertaining but superficial diversion. But it takes on a much greater significance if it is read as an **allegory** of the approach of World War Two and the challenges this will present to English national identity. The novel flags up the theme of national identity in its fifth paragraph where a very parochial discussion about village sanitary facilities expands into a narrative of English history read through the palimpsest of the English landscape seen from an aeroplane, an experience still confined to a small minority of people at this time:

> **From an aeroplane, [Mr Oliver] said, you could still see, plainly marked, the scars made by the Britons; by the Romans; by the Elizabethan manor house; and by the plough, when they ploughed the hill to grow wheat in the Napoleonic wars.** (Woolf 1978, p. 7)

From a very local vantage point, we have a panorama of English history that spans the ancient Britons, the ancient Romans who occupied Britain, the Elizabethans of the sixteenth century, the time of Shakespeare, and the Napoleonic wars of the late eighteenth and early nineteenth centuries, the time of Wordsworth. This theme of national

identity is pursued and developed in the novel's account of the pageant itself which runs through successive phases of English history up to the present time – "a June day in 1939" (Woolf 1978, p. 58), only two months before the outbreak of World War II on 3 September 1939.

When the pageant reaches its conclusion in the present time of the fiction, it aims, in a remarkable moment, to show the audience to itself when the actors in the pageant stop and hold up to the audience a range of reflective surfaces, a multiplicity of actual or makeshift mirrors. To suggest more clearly what happens here, we can look at this example of a range of reflective surfaces, actual and makeshift mirrors, gathered from a twenty-first century English home.

Arrangement and Photo: Angela & Nicolas Tredell, 18 March 2021

The range of objects in this picture would not be quite the same as the actual or makeshift mirrors you would find in an English home in 1939, when *Between the Acts* is set, but some artefacts would be common to both, if possibly with different designs: the tin cans, spoons, concave jugs, glasses and vases, for example. So we have to imagine the actors in the pageant holding up a range of objects like these, moving forward, and suddenly stopping, as one might freeze a frame in a film. This is how Woolf describes it:

> **[a] cheval glass […] hand glasses, tin cans, scraps of scullery glass, harness room glass and heavily embossed silver mirrors - all stopped. And the audience saw themselves, not whole by any means, but at any rate sitting still.**

> **The hands of the clock had stopped at the present moment. It was now. Ourselves.** (Woolf 1978, pp. 134-35)

Insofar as this is an allegory of national identity, it does not signify an identity that is homogeneous, that everyone shares: rather, it suggests an identity that is fragmented, splintered, marked by gaps and absences. It could be argued that at the start of a major war it would be better to have all the citizens of a nation sharing roughly the same idea of national identity; to see themselves reflected in one huge mirror rather than a collage of fragments. But *Between the Acts* implies that its more fragmented idea of national identity is more appropriate to the reality of countries, such as Britain, that have a variegated history and population; it may seem more fragile but it could ultimately be stronger because it does not attempt to attain a false unity. It offers an alternative way of thinking about national identity, as a cornucopia of differences rather than an inflated balloon of supposed similarities.

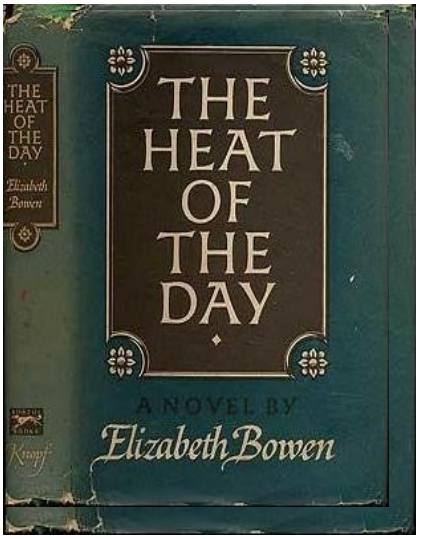
The crisis of World War Two itself generated a series of powerful and enduring myths about British national identity. One of the most powerful of these centres around the Blitz, the repeated Nazi air attacks on England in 1940 and 1941; we see here two characteristic visual images of that period: The first is of St Paul's Cathedral in London with the smoke from bombing rising around it.

The second is an Underground Station in which people have taken refuge from the bombing at night on the platform and even, as you can see, on the tracks, with the electricity that powers the Tube trains turned off.

George Orwell famously summed up the strange nature of the Blitz crisis in words at the start of his essay "The Lion and the Unicorn" first published in 1941: "As I write, highly civilized human beings are flying overhead, trying to kill me." (Orwell 1980, p. 74).

The crisis of the Blitz generated quite a lot of texts that employed, to varying extents, the modes of **crisis writing** that we have identified, particularly the **apocalyptic**, the **analogical,** the **analytical** and the **autobiographical** – though this last mode often emerges indirectly through fiction where authors draw on their personal experience of the Blitz but transmute it into imaginary characters and situations. Examples of Blitz **crisis writing** include T. S. Eliot's poem "Little Gidding", first published in 1942 and later collected in Eliot's *Four Quartets* of 1944; *The Ministry of Fear* (1943), a novel by Graham Greene; *Caught* (1943), a novel by Henry Green; and many of the short stories in William Sansom's *Fireman Flower* (1944). But the novel on which we will focus is *The Heat of the Day* by Elizabeth Bowen, first published in 1948 but set during World War Two.

Elizabeth Bowen (1899- 1973)
London 1942 – age 43
Photo by Howard Coster
National Portrait Gallery



Elizabeth Bowen, *The Heat of the Day* (1948)

Bowen, born in 1899, was an Anglo-Irish novelist and short story writer whose literary reputation was well-established by the time World War Two broke out. She had developed a prose style that could render in a very sensitive, nuanced way the atmosphere and salient details of places and spaces and the fluctuations of people's inner feelings and thoughts. *The Heat of the Day* combines a personal crisis – an intense love affair that eventually goes wrong – with the national crisis of World War Two and evokes both with great power. This, for example, is an account of a bombing raid in the Blitz in September 1940 that takes place at the first encounter between the protagonist, Stella Rodney, and Robert Kelway, with whom she will fall in love:

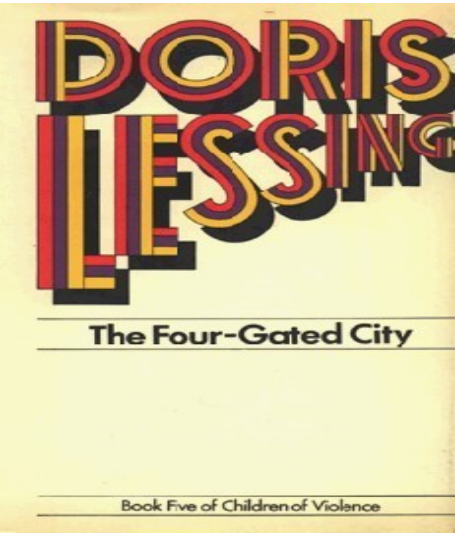
> **Overhead, an enemy plane had been dragging, drumming slowly round in the pool of night, drawing up bursts of gunfire – nosing, pausing, turning, fascinated by the point for its intent. The barrage banged, coughed, retched; in here the lights in the mirrors rocked. Now down a shaft of anticipating silence the bomb swung whistling. With the shock of detonation, still to be heard, four walls of in here yawped in then bellied out; bottles danced on glass; a distortion ran through the view. The detonation dulled off into the cataracting roar of a split building: direct hit, somewhere else. (Bowen 1962, p. 96)**

This would be a fascinating passage to explore in detail, but we can note here three key elements: its copious supply of present participles – "dragging", "drumming", "drawing up", "nosing", "pausing", "turning", "anticipating", "whistling" and, most remarkable of all, "cataracting"; its pounding succession of past participles: "banged", "coughed", "retched", "rocked", "swung", "yawped in", "bellied out", "danced", "ran", "dulled off"; and its final minimalist, almost throwaway phrase: "direct hit, somewhere else", which combines a huge sense of relief (we are still alive) with what we might now call "survivor guilt" (we have survived this bombing raid but we know that it is likely that others, who have suffered the direct hit, are dead).

Rich descriptions such as this one are not only highly effective in themselves; they also work in an **analogical** mode to set up, in an almost Elizabethan fashion that Shakespeare might have recognized, a set of parallels between macrocosm and microcosm, between the national crisis of the Blitz and the personal crisis of the love affair that is taking place at the same time and that will, in the end, have national implications.

Finally, let us consider the **anticipatory** mode of **crisis writing**. This mode extrapolates from a current situation to dramatize and explore what may happen if a feared crisis occurs.

Doris Lessing (1919-2013)
1969 – age 50 (Photo by Godfrey Argent
National Portrait Gallery, London)



Doris Lessing, *The Four-Gated City* (1969)
Book Five of *Children of Violence*
(1952-69)

In the twentieth century it is most associated with a specific genre, that of science fiction, but it is not confined to this – the wider term

"speculative fiction" may be preferable because it is more capacious. The example of speculative fiction on which we can focus here is Doris Lessing's novel *The Four-Gated City*, first published in 1969.

The Four-Gated City is the fifth in a quintet of novels with the overall title *Children of Violence* (1952-69); the quintet traces, mainly in the manner of a *Bildungsroman*, a novel of education by life, the progress of its protagonist Martha Quest. Whereas the first, second, third and fourth novels of the quintet are set in a British colony in Africa called Zambesia, based on Rhodesia (now Zimbabwe), *The Four-Gated City* unfolds mainly in London in the 1950s and 1960s before moving, near the end, into an imaginary future in which the world has been devastated by a nuclear war that brings mass death, biological mutation, toxic pollution and bubonic plague in its wake: the four horseman of the apocalypse ride again. The last section of the novel, set after the catastrophe, issues an appeal for writing of a kind that mixes **autobiographical** and **analytical** modes:

> **1. It is requested that survivors from Destroyed Area II (British Isles) should write down as much as they can remember, *as they personally experienced* them[,] of the events leading up to the Catastrophe, the weeks of the crisis, and their subsequent escape […] the available material for the recording of the last thirty years is scant and scattered. *It is emphasized:* what is needed is personal recollection, in the greatest possible detail, with names, dates, places.** (Lessing 1977, p. 611, italics in original)

Here we can return to an issue we raised near the start of this lecture: the durability of digital archives. The perfectly reasonable pre-digital assumption in *The Four- Gated City* is that a nuclear war or some similar global catastrophe would largely destroy physical archives. Is this still the case in the digital era? It is worth recalling that the internet originated as a project of the US military to create a communications system that would continue to function even if one or more of its command centres were knocked out in a nuclear conflict. Given its development since then, it is possible that, even in the event of a crisis that did immense physical damage, the internet would survive in some form and that the immense archive of material it now holds about past and present crises would still be accessible. But this is speculative, and perhaps a topic for **anticipatory** crisis fiction to pursue, if it has not already done so.

There are, of course, many other past texts and crises that we could relate to the six modes of **crisis writing** outlined in this lecture. The texts

that are emerging at present and in the future in response to the pandemic and our other current crises such as climate change may also relate to these modes, as well as, perhaps, modifying and extending them or perhaps, ultimately, causing them to be discarded in favour of more appropriate ones. In the meantime, however, this lecture will conclude by affirming that the six modes it identifies – the **apocalyptic**, the **analogical**, the **analytical**, the **autobiographical**, the **allegorical** and the **anticipatory** - correspond to the reality of a range of texts that exist now and that may emerge in the future and offer ways of describing and understanding more fully the whole textual and contextual field of **crisis writing**.

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FLUSH: A BIOGRAPHY BY VIRGINIA WOOLF AND THE SWEETSHOP OWNER BY GRAHAM SWIFT: TOWARDS INDIVIDUALISM

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Abstract: *The purpose of this paper is to compare the novels Flush: A Biography by Virginia Woolf and The Sweetshop Owner by Graham Swift based on ideas of Woolf's essay On Being Ill. Illness means isolation, and thus contemplation of one's life and moments of revelation. The characters move towards what Hofstede named individualism, by leaving aside the collectivist culture's rules.*

Keywords: *illness, isolation, self-awareness, revelation*

1. Introduction

The novels *Flush: A Biography* by Virginia Woolf and *The Sweetshop Owner* by Graham Swift have in common characters that are, at some point ill. In *Flush: A Biography*, Elizabeth Barrett is ill in the beginning of the story, when the cocker spaniel through the eyes of whom the story is told in third person meets her. However, illness for her can be traced down to her dependency on her family, especially as she is under the authority of her father. As she falls in love with poet Robert Browning, and leaves her parents' house together with him, and travels abroad, she will no longer be ill. In *The Sweetshop Owner* by Graham Swift, Irene develops asthma after not being understood by her family. They are not caring towards her, and only see her as a trophy, because of her beauty, so they believe they will all gain if they marry her well off. However, the future husband they chose, Hancock, will rape her, and she will eventually choose William Chapman as a husband, give him a daughter and a sweetshop, to eventually retreat in her loneliness as she develops asthma. In both novels, the character's illness is a consequence of psychological factors, as it was believed at the time Susan Sonntag (1977) wrote *Illness as a Metaphor*. At the time, tuberculosis and cancer, about

which Sonntag wrote, were associated with psychological issues, such as repressed feelings and passions. This approach can be confirmed by the characters in Woolf's and Swift's novel, as Woolf's character's illness suddenly disappears when she falls in love and gains independence, while Swift's character gets the illness due to psychological issues, related to retreat in solitude, and retreat from precisely experiencing passion and emotional connection.

At the same time, illness can be connected with other issues, as explored by Virginia Woolf in her essay *On Being Ill*, especially those concerned with the characters' move towards individualism. They both grow apart emotionally from their families and their pretentions from them, as well as from their authority on them. The two characters set themselves free from the values imposed on them by their families, and from caring about the image of their families as a consequence of their behaviour, and decide to focus on themselves as individuals. According to Hofstede (2011: 18), the "*Individualism* versus *Collectivism*" cultural dimension is "related to the integration of individuals into primary groups." For individualist cultures, the interest of the individual is placed in the foreground, while for collectivist cultures, what matters most is the interest of the whole group.

In the following section of the paper, the aspects of illness present in the novels and in Woolf's essay will be analysed. Illness can be seen as bring about several perspectives regarding individual development and awareness. The latter all happen due to the fact that illness can isolate an individual, bringing him/her thus more into contact with him or herself. Possibilities for introspection and better self-understanding are brought about by illness, once the characters have the occasion to focus on what matter to them, and not to the others.

2. Aspects of Illness

In the two novels, by Woolf and Swift, the characters Elizabeth and Irene reveal various aspects of illness. First of all, we have illness as a metaphor, as spiritual change (as argued by Woolf in her essay), as self-awareness, as a consequence of feeling confined by rules or as means of escaping from this, as a symbol for feeling unable to connect emotionally to the others, as a consequence of faulty human relationships, as a means of isolation, as well as a means of achieving individualism.

Illness becomes a synonym for all concerns of modernism in the case of Virginia Woolf's writings. What is more, modernism could be equated with individualism, since modernist times meant questioning the

traditional values regarding roles in family life, religion, and morals, as well as "the spread of […] liberalism, […] individualism" (Griffin 2007: 45-6).

Woolf's preoccupations with individualism are continued by Swift, where we encounter the same concerns of the characters.

2.1. Illness as metaphor

Illness can be regarded as a metaphor for individualist features, such as privacy, isolation, and self-awareness.

Illness that has not been explored in literature and for which there is not a language developed enough to describe can be seen as a metaphor for the change in the literary techniques brought by Modernism, and the focus on inner life.

A comparison of the novels written by Woolf and Swift can be achieved due to common themes, such as: isolation of the hero, moments of vision, concern with personal history, and with self-expression, which are also associated with common tropes in Romantic lyric poetry. Illness can stand for all these, in the sense that it is illness which leads to all these moments.

Susan Sonntag sees illness as a metaphor, meaning that illness is not only physical, but an expression of inner concerns and issues, such as repressed emotions. This could be the case of Elizabeth Browning in Woolf's novel (2004) and of Irene Chapman, in Swift's novel, since up to a point and, starting from a point, respectively, they cannot actually express their own wishes and feelings, and cannot act the way that they would like and want to. Up to a point, and starting from a certain point, respectively, they become aware of the fact that they are living as confined by rules. Elizabeth Barrett lives confined by rules until she meets Robert Browning. Irene Chapman also lives confined by the rules of her parents, just like Elizabeth, until she sets herself apart from what is expected of her, retreating into her own thoughts. Elizabeth will feel free, while for Irene, freedom in the absolute sense is not possible. This could be since, while Elizabeth has fallen in love, Irene has not, and has to make a compromise with herself as well as with her family's wishes. After being raped by Hancock, the man Irene's family had chosen for her, her reputation is ruined, and Hancock is turned down. Her family shows no understanding for her own feelings, instead worries about their reputation. However, Irene will learn to get the situation in her favour, by choosing herself the man to marry, in order to have some degree of independence. While for Elizabeth love and independence merge, for Irene this does not happen, as she is not genuinely in love with William.

Thus, while for Elizabeth, illness is just for a limited amount of time a symbol of loneliness and being in a cage, that of the authority of her parents, for Irene being in a cage will still go on, as she won't be able to achieve both true love with her husband and independence. Irene's marriage is a compromise, and she will keep herself distant emotionally from her marriage, while Elizabeth will be truly in love with her husband and will become truly liberated from her family's authority. While for Elizabeth true love is a liberation, it cannot be the same for Irene. Irene is not truly in love with William, and cannot feel as fully liberated from her family's demands and values as Elizabeth. As a result, while for Elizabeth illness stops at the same time with meeting her husband and true love, for Irene this is the point where illness will continue, and she will see in illness the opportunity of having space for her own person. While Elizabeth will be liberated both from illness and parental authority, Irene will find in illness liberation from all that a relationship would demand of her and would cross the line towards her freedom. For Irene, illness will become a refuge and a means of focusing on herself as an individual, free from the relationships imposed on her by society's rules.

2.2. Illness as "spiritual change"

In *Sketch of the Past*, Woolf states that moments of being are very special for the person experiencing them, while moments of non-being are routine incidents. Woolf believes that there is some pattern hidden behind daily life. Swift also believes that "fiction – storytelling – is a magical thing." (Swift 2009: 11). Moments of being make a story seem special. Swift makes us recall the idea of "being under a story's 'spell'" (Swift 2009: 12), claiming that "the power of a good story is a primitive, irreducible mystery that answers to some need deep in human nature" (Swift 2009: 12). Like Woolf, Swift suggests that there are special moments in fiction which appeal to readers. Readers may experience certain stories as "magic" or as special. What Woolf calls "moments of being" are experienced intensely. For Swift, stories can express a hidden truth, a revelation (Swift 2009:13).

Illness is a synonym or an equivalent of the "spiritual change" promised in Woolf's essay *On Being Ill*:

> Considering how common illness is, how tremendous the spiritual change that it brings, how astonishing when the lights of health go down, the undiscovered countries that are then disclosed, what wastes and deserts of the soul a slight attack of influenza brings to view, what precipices and lawns sprinkled with bright flowers a little rise

> of the temperature reveals, what ancient and obdurate oaks are uprooted in us by the act of sickness, how we go down into the pit of death and feel the waters of annihilation close above our heads and wake thinking to find ourselves in the presence of the angels and the harpers when we have a tooth out and come to the surface in the dentist's arm-chair and confuse his 'Rinse the mouth – rinse the mouth' with the greeting of the Deity stooping from the floor of Heaven to welcome us – when we think of this, as we are so frequently forced to think of it, it becomes strange indeed that illness has not taken its place with love and battle and jealousy among the prime themes of literature. (Woolf 2018: 3)

In this fragment, Woolf claims that illness is a common element of everyday life, but one which brings a significant change as far as the spiritual side is concerned. From this point of view, illness can be regarded as an equivalent for her definition of moments of being, or moments of revelation. In this sense, characters can use such moments to understand themselves better, to gain self-awareness, and to gain the opportunity to better understand the intentions of those around them. This could be applied to Elizabeth Barrett Browning in *Flush* by Virginia Woolf, as she reflects on her life, as well as to Swift's character, Irene, in *The Sweetshop Owner*, when she becomes aware of her situation as a woman and the way she should depend on her family and later on her husband. However, Irene refuses this state of affairs, and uses illness as a means of self-protection. Irene will retreat in her own world, refusing close human relationships, while Elizabeth, on the contrary, will manage, after keeping away her family as a pretext from her illness, to get a special connection with the person that matters the most to her and that will set her free from her illness, her husband.

2.3. Illness as self-awareness

Illness can thus be regarded as an opportunity to be isolated and reflect on oneself, as well as on those relationships which are meaningful or not to a certain character, such as Elizabeth in Woolf's novel, or Irene, in Swift's novel.

Isolation is a main theme of Modernism, correlated with privacy and individualism. Elizabeth Barrett in *Flush* and Irene in *The Sweetshop Owner* are both ill at some point in their lives, become isolated, and reflect in privacy on their own values and principles. Through their illness, they are isolated from the others, and thus have the opportunity to gain time to benefit from their privacy in order to find out who they actually are and how they actually think and feel about what their families

impose on them, from values, principles, to how they should live their lives and what they should enjoy doing. Illness serves as a way to take a break from what society asks from the individual, or otherwise the family, and focus on what their individual needs are. This is especially the case for Elizabeth Barrett Browning, who sees Robert Browning as the person that would allow her to become free from her previous life, lived under a number of constraints. For Irene, illness itself is a means of protection from relationships with others, which imply a series of constraints, whether these relationships are with her parents or with the husband she chooses herself, William.

2.4. Illness and confinement by rules

Traumatic experiences can lead to the characters' isolation. This is the case of Irene, who is not listened to by her family. Like Elizabeth Barrett, she is confined by her family's rules and values. Elizabeth Barret, however, is confined literally, also due to her illness. The following fragment expresses Elizabeth's situation, by mentioning the cage as a metaphor for confinement:

> Flush was no longer a puppy; he was a dog of four or five; he was a dog in the full prime of life—and still Miss Barrett lay on her sofa in Wimpole Street and still Flush lay on the sofa at her feet. Miss Barrett's life was the life of "a bird in its cage." She sometimes kept the house for weeks at a time, and when she left it, it was only for an hour or two, to drive to a shop in a carriage, or to be wheeled to Regent's Park in a bath-chair. (Woolf 2004: 21)

The cage is accompanied by the presence of illness. Eventually, her illness will be cured when she gains freedom from her family. Irene, however, remains isolated in her own world because of her family, and from here comes her future lack of real emotional connection and communication with her husband. For Elizabeth, it is through her husband that she gains her freedom.

2.5. Illness and Inability to Connect Emotionally

The idea that things remain is the lesson of *The Sweetshop Owner* – the lesson is reminiscent of the one in Keats' *Ode on a Grecian Urn*. This idea is visible in the way William portrays Irene as preoccupied with the acquisition of objects. Irene's lyrical monologue (Swift 1980: 49-55) ends with "What poise, what balance, Willy, this room, this moments. Nothing

must be touched, nothing must be changed" (Swift 1980: 55). Irene has passed away at the present time of William's reflections. Yet the room with its things, the room with everything untouched, remains empty and William remains alone. Afterwards, William's lyrical monologue contains the idea of the passage of time and the fact that the objects Irene invested in have remained: "See, we endured; things remain." (Swift 1980: 55). Another reference to Keats' poem appears in the scene where William reads a line from this poem over his daughter's shoulder: "Bold lover, never, never canst thou kiss…" (Swift 1980: 147). This line, together with a china shepherd and shepherdess which echo the scene of the lovers in Keats, parallels the loveless marriage of William and Irene.

On the contrary, in the relationship between Elizabeth Barrett and the poet Robert Browning, we see an obvious emotional connection, which reaches the point of actually stopping her illness. Elizabeth's problem was only at the level of her family, with whose values and principles she had difficulties, if not the actual impossibility, to empathize and connect. As a result, she used her illness to detach herself from the values, principles and also the world they would have offered her as the only possible alternative.

2.6. Illness and Human Relationships

David Malcolm (2003) notices the constant presence of the theme of viewing and treating human relationships as bargains in this novel. This appears in Irene's lyrical monologue, when she talks about the way she was treated by her family. Her treatment as an object due to her beauty traumatized her. Her parents wished an arranged marriage on her, stipulating it must be with a rich man, Hancock. To Irene, her beauty becomes a burden. Her asthma appears as a consequence of her rape trauma.

William has a dream which is a reconstruction of his memories about Irene, when his head rested in her lap and she was talking to him. When William wakes up, he faces the truth, that only things endure, that people do not, and that his wife Irene is dead. His life as Irene's husband had been ordered and influenced by his wife, who valued money and material things.

In contrast, Woolf brings in her novel *Flush* the idea of relationships as romantic and as examples of Elizabeth's free choice, not that of her family. This offers her the possibility to heal from her illness, and experience freedom, together with the man she truly loves. Robert Browning is not a man chosen by her family, thus, Elizabeth Barrett is not the victim of an arranged marriage, which were common at the time.

2.7. Illness and Isolation

Modernism makes of characters' isolation a specific theme. The issue is that, since in Modernist societies, the social role no longer determines the identity of the individuals, difficulties appear (MacIntire 1986: 160-161). No clear social role and identity lead to too much independence, and "issues of authenticity and self-realisation arise" (Sayers 2009: 10).

The preoccupation with the issue of isolation unites Flush and Elizabeth Barrett. In *Flush*, the title character, a cocker spaniel, expresses his feelings of loneliness due to his lack of proper communication with his mistress, Elizabeth Barrett: "What was horrible to Flush, as they talked, was his loneliness. Once he had felt that he and Miss Barrett were together, in a firelit cave. Now the cave was no longer firelit; it was dark and damp; Miss Barrett was outside." (Woolf 2004: 15-16). He feels he is no longer so close to her due to the appearance of Mr. Browning. However, his mistress also experiences isolation as her father keeps her a prisoner, isolated in his house in an attempt to control her. In *The Sweetshop Owner*, during the war, we find out the following about William Chapman's thoughts regarding his wife Irene: "he wondered, what did she do all alone in that blacked-out house? Unless that was what she wanted – to sit still, alone." (Swift 1980: 71). Thus, Irene had chosen to isolate herself emotionally from her husband, showing that, in spite of choosing him herself, and not her family, she had not been genuinely in love with him and had chosen to become isolated from him emotionally, under the pretext of her illness.

2.8. Illness and Individualism

Individualism is a feature of Modernism, as Modernists tried to break free from all previous conventions, both regarding literary trends and their own lives, paying more attention to their own principles and values, and not those of the community. Eventually, all the certainties offered by commonly established values and principles, as well as rules in society, will collapse, leading to a growing sense of individualism.

Woolf's essay *A Room of One's Own* focuses on "the desire towards individuality and personal freedom as self-expression" (Bousalah 2015: 49), a theme which is echoed in *Flush* and the essay *On Being Ill*. *On Being Ill* focuses on the courage to express what has no previously been expressed in detail in literature. *Flush* focuses on Elizabeth Barrett's benefits of expressing herself and her own values outside the constraints of her family. Irene keeps to herself in an attempt to preserve her

personality and privacy, even as William's wife, which leads to their distance and lack of real emotional connection.

3. Conclusions

Illness in the two novels is related to the protagonists' not being able to express their individuality. However, for Irene, it also becomes a means of self-defense, as she can preserve her privacy and not submit to the collective values of a traditional family. Up to a point, illness serves a similar purpose for Elizabeth: through her illness she is detached from the values her family imposes on her and she focuses on writing her poems and reflecting in solitude.

Yet, the outcomes for Elizabeth and Irene are different. The two women show two different attitudes towards individualism, through illness as a means of achieving it. While Elizabeth is at first the victim of society's rules and values, embodied by her family, she protects herself from the through her illness, but manages to break free from it when it is the case. However, for Irene, the situation remains unfavourable. She retreats in her illness after Hancock's rape, and also after escaping her family through her marriage with William.

Elements of individualism exist, however, with both Elizabeth and Irene. Both find liberation from society's rules in their own way: they both focus on themselves, through different means. Elizabeth finds happiness through a relationship that she agrees with, while Irene retreats into focusing on herself, and detaching herself from her supportive role to William, her husband.

Illness is thus, both a protection, a means of isolating oneself from unwanted relationships with others and with society, as well as a means of losing opportunities. As an example, Irene loses the opportunity of a genuine, close relationship with her husband, while Elizabeth exemplifies the opposite.

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THE RELATIVISM OF TRUTH AND MEMORY IN KAZUO ISHIGURO'S *THE BURIED GIANT* (2015) AND JULIAN BARNES' *THE ONLY STORY* (2018)

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Abstract: *Both Kazuo Ishiguro and Julian Barnes forge deep into the human mind by questioning the absolutism of love and truth. In* The Buried Giant *(2015) and* The Only Story *(2018), the two writers share the impact of traumatic events on the characters' (re)actions. This article relies on a comparative analysis tackling the psychological consequences of trauma and the memory's power to reconstruct the past. Finally, the aim is to explore the narrative means used to reflect traumatic memories and the nature of the influence exerted on the narrator's reliability.*

Key words: *personal and societal trauma, subjective memory, narrator's (un)reliability, historical truth*

In an interview at Philadelphia Library, Kazuo Ishiguro invites us to ask ourselves the following questions: "When is it better to remember? When is it better to forget?" Talking about his novel *The Buried Giant* (2015), he confesses that his original idea was to write a book on trauma that could have tackled the disintegration of Yugoslavia or the Rwanda genocide. Troubled by the impact of societal memory leading to violence after years of peaceful coexistence, as it happened in Bosnia or Kosovo, Ishiguro gave up his idea of setting his novel in a more contemporary setting and chose the post-Arthurian period instead: "I wanted a territory in my fiction about how societies remembered and forgot things about their past." From this perspective, his purpose is to make readers aware of the consequences of suppressing traumatic memories and the never-ending wound generating a recurrent circle of violence.

The Buried Giant is set somewhere around the fifth century, a period about which there is very little historical evidence. With the arrival of the Anglo-Saxons, historians suspect there must have been some kind

of ethnic cleansing or genocide of the indigenous Britons. Kazuo Ishiguro writes a novel set in a land where Anglo-Saxons and Britons have been living together in harmony for about a generation after the Anglo-Saxon invasion. The strange thing is this land is always wrapped up in a mist, and its inhabitants suffer from forgetfulness. Axl and Beatrice, an elderly couple of Britons, decide to go to their son's nearby village. The novel is the story of their journey to find their son and their lost memories. The constant flashbacks and the narrative structure, on the whole, reflect the complicated mechanism of remembrance at the core of the novel. To have access to their memories, Axl and Beatrice need to deal with their personal trauma and accept the truth about their past. On a larger scale, their journey reveals the hidden reasons behind the collective amnesia affecting their society. Whether the revelation of the truth is a positive aspect or not remains to be seen.

Each of the three parts of the novel focuses on a stage in the characters' journey. The unnamed first-person narrator rarely intervenes in the text to address a plural "you": "I am sorry to paint such a picture of our country but there you are." (Ishiguro 2015: 5) It is as if the narrator tries to convince the readers of the authenticity of his/her story. However, he sets it in what appears to be a mythological land where ogres are not out of the ordinary. Inspired by a line in the popular poem *Sir Gawain and the Green Knight*, Ishiguro decided to populate his fictional world with creatures such as these and give them symbolic meanings. As it turns out by the end of the novel, a she-dragon called Querig is responsible for the mist covering the land. Under Wizard Merlin's spell, Querig falls in a deep sleep that maintains people's forgetfulness and gives them time to heal after the atrocities of war.

The novel abounds in hints about the characters' traumatic past and revelatory moments through which they retrieve their lost memories. Troubled by a sense of "some unnamed loss," Axl finds some peace of mind when he manages to remember: "[…] he was well satisfied: for he had this morning succeeded in remembering a number of things that had eluded him for some time." (5-6) He wonders why people of his community forget recent events or people like the case of little Marta whom one moment they were desperately looking for and the other they completely forgot about her disappearance. Driven by the sense of loss we previously mentioned, Axl and Beatrice take the "momentous decision" (6) of leaving their village and looking for their son, although they cannot remember what he looks like or why he left in the first place.

As we shall later see in Julian Barnes' *The Only Story*, *The Buried Giant* questions the absolutism of love. Soon after they set off on their journey, Axl and Beatrice find cover from a storm among the ruins of an

old Roman villa, where they meet an old woman and a boatman. The old woman is upset because the boatman refused to carry her and her husband across a river to a secluded island. Symbolically, he is Charon, the boatman who takes the souls of the deceased across the Styx to the underworld. He tells them that only those capable of putting "their most cherished memories before him" (49) will earn the right to go to the island together as a couple sharing a strong bond of love. The boatman challenges them to access a sort of ancestral memory or perhaps the depth of their subconscious to remember the truth of his story and the image of the perfect couple: "Good cousins, if you search your own memories, you'll remember it to be true even as I speak of it now." (45) Afraid of the memory test, Beatrice realizes the importance of memories: "I'm wondering if without our memories, there's nothing for it but for our love to fade and die." (51) It is at this moment that Axl openly admits that something must have happened that they lost their memories, but also reasserts his conviction that they can be retrieved: "Our memories aren't gone forever, just mislaid somewhere on account of this wretched mist." (52)

"The wretched mist" could very well be the traumatic experience that triggered forgetfulness in the first place. According to Caruth, "trauma seems to be more than a pathology, or the simple illness of a wounded psyche: it is always the story of a wound that cries out, that addresses us in the attempt to tell us of a reality or truth that is not otherwise available. This truth, in its delayed appearance and its belated address, cannot be linked only to what is known, but also to what remains unknown in our very actions and our language." (1996: 4) In the case of Axl and Beatrice, the explanation regarding a common personal trauma of a couple is not enough because it is also coupled with a collective amnesia affecting all the inhabitants of the land. Unlike in his previous novels, *The Remains of the Day* or *Never Let Me Go*, Kazuo Ishiguro deals with the more complex issue of collective memory in *The Buried Giant*: "Only little is known on the actual mechanism of acquisition, consolidation, extinction, and forgetting of collective memory." (Dudai 2002: 59) To understand the impact of trauma on both personal and collective memory, we need to move beyond the Freudian and Lacanian trauma theory and even beyond the pluralist model of trauma that "locates meaning through a greater consideration of the social and cultural contexts of traumatic experiences." (Balaev 2014: 3) While remaining "suspicious of overgeneralizing the trauma concept" (Buelens 2014: XIII), we agree with the necessity "to move towards a new paradigm that might link up apparently divergent sites and moments." (ibid.) Without excluding the psychoanalytic interpretation of trauma, we think it is

important to examine trauma and its impact on the memory process from a psychological, social, and political perspective.

Part I of the novel also introduces a great warrior, Master Wistan, who saves a Saxon village from the threat of ogres. As the villagers superstitiously believe that Edwin, a boy bittten by one of the ogres, will soon turn into one, Wistan offers to save the boy's life and take him to a Briton village. In reality, the boy was bitten by a dragon and started feeling the pull of the she-dragon Wistan was sent to kill and thus restore people's memories. Wistan and Sir Gawain are the only two characters who are not affected by forgetfulness. However, their words are far from reliable. In Part I, everybody knows that Sir Gawain has been ordered by King Arthur to slay Querig; in Part III, we learn that he is, in fact, the protector of the she-dragon. Similarly, Wistan hides the purpose of his journey, pretending to be on a mission to observe the peaceful coexistence of Saxons and Britons. Both Wistan and Sir Gawain recognize Axl from their shared past but do not openly acknowledge it.

Part II takes place at a monastery that Axl and Beatrice visit to see wise Father Jonus and ask for his advice on Beatrice's health. Once he finds himself in situations reenacting some traumatic experiences from his past, Axl has more and more flashbacks of long-forgotten events. In this respect, we share Van der Kolk and Van der Hart's opinion that "Traumatic memory […] occurs automatically in situations which are reminiscent of the original traumatic situation." (1996: 163) For example, Axl remembers his companion Harvey attacking some villagers by a well but still does not dare to confront the truth that he might have been the perpetrator of hideous crimes too. Through Axl, we realize that trauma equally affects the perpetrator and the victim; hence we can better understand why Father Jonus asks Beatrice: "Yet are you so certain, good mistress, you wish to be free of this mist? Is it not better some things remain hidden from our minds?" (Ishiguro 2015: 179)

In Part III, Sir Gawain's reverie uncovers the truth Axl refuses to admit: his real name is Axelum or Axelus, and he has killed many innocent women, children, and elderly on King Arthur's order. Incapable of coping with the atrocities he has committed, Axl faces what Caruth called "the impossibility of telling" that results in a "silence about the truth" that "commonly prevails." (1995: 64) What Sir Gawain does not comprehend is that forgetfulness understood as a total denial of the past is not the answer. As a consequence, he is the one that dies in the duel with Master Wistan, who manages to kill the she-dragon. However, the underlying message of the book is that there are times to forget and times to remember: "[…] memory work in individual and in societies shares a common feature, especially when its context is a traumatic one: by

remembering what has been forgotten and negotiating what must remain, it is possible to transform the necessity of memory. In some cases, it is possible to forget." (Tota and Hagen 2016: 4) Restored memories should not lead to more violence and trauma but to forgiveness and healing. Let us remember Axl's plea to Beatrice: "Should memories return, and among them of times I disappointed you. Or yet of dark deeds I may once have done to make you look at me and see no longer the man you do now. Promise me this at least. Promise, princess, you'll not forget what you feel in your heart for me at this moment. For what good's a memory's returning from the mist if it's only to push away another? Will you promise me, princess? Promise to keep what you feel for me this moment always in your heart, no matter what you see once the mist's gone." (Ishiguro: 294) Once the mist is gone and people start remembering their traumatic past, the cycle of violence does not need to be resumed. Even if Wistan makes Edwin promise he will foster his hatred for Britons in his heart, the young boy cannot understand why he should hate people like Beatrice, who has shown him only kindness. At the end of the novel, Axl finds the strength to face the memory of his son's death, the memory of personal trauma. According to Hubbell, Akagawa, Natsuko, and Pohlman, "[…] narration is only part of the process of recovery; acknowledgment needs to take place for healing and resolution." (2020: 12) For Axl, trauma has gradually become "a wound that healed slowly, but heal it did." (Ishiguro 2015: 357) For collective trauma to also heal, remembrance is a necessary part of the process. The "you" in chapter 15 does not refer to readers in general, but to all the innocent victims of collective trauma: "Some of you will have fine monuments by which the living may remember the evil done to you. Some of you will have only crude wooden crosses or painted rocks, while yet others of you must remain hidden in the shadows of history. You are in any case part of an ancient procession, and so it is always possible the giant's cairn was erected to mark the site of some tragedy long ago when young innocents were slaughtered in war." (Ishiguro 2015: 305)

Although set in a completely different era from *The Buried Giant*, Julian Barnes' *The Only Story* (2018) also revolves around the idea of love, loss, memory, and trauma. The same as in Kazuo Ishiguro's novel, there is a couple at the center of the novel; the difference is that the couple is imbalanced in terms of the protagonist's age and experience. The object of 19-year-old Paul's first-time love is an older married woman by the name of Susan. The novel is written from the perspective of a mature man who tries to make sense of his "only story," the "only one that matters, only one finally worth telling." (Barnes 2018: 3) After we finish reading the novel, we realize that Paul's story is not only a story of love, but a story of

suffering and trauma, a story springing out of the protagonist's guilt of not having been able to save the woman he loved from her inner demons.

From the very beginning, the first-person narrator poses the problem of the reliability of memory: "If this is your only story, then it's the one you have most often told and retold, even if – as is the case here – mainly to yourself. The question then is: do all these retellings bring you closer to the truth of what happened, or move you further away? I'm not sure. One test might be whether, as the years pass, you come out better from your own story, or worse. To come out worse might indicate that you are being more truthful. On the other hand, there is the danger of being retrospectively anti-heroic: making yourself out to have behaved worse than you actually did can be a form of self-praise. So I shall have to be careful." (Barnes 2018: 3) Since the narrator warns us of his own unreliability, we might as well be ready to admit that some of the narrator's claims are what psychologists call "false memories" or "retrieved memory items that do not correspond to veridical experiences", but they are "believed to be so by the subject." (Dudai 2002: 95) Having no other witness or testimony supporting the truthfulness of the narrator's claims, we can only rely on the narrator's subjective memory.

As previously mentioned, the three parts closely follow the sinuous path of Paul's memory. There are moments in the novel when we wonder if the entire story is not an example of confabulation, "the making up of narratives and details, or the filling in of gaps of memory." (Dudai 2002: 54) To some extent, Paul acts in the same way as Tony Webster in Barnes' novel *The Sense of an Ending*. However, the author moves a step further in this novel. Unlike Tony, Paul finds the courage to speak the truth about his relationship and the strength to deal with his guilt.

Although the narrator claims that "the time, the place, the social milieu" are not so important for his story, we soon realize their importance in so far as the public opprobrium of the relationship between a young man and an older married woman is concerned. More than fifty years ago, Paul Roberts met Mrs. Susan Macleod at the tennis club in a small town about 15 miles south of London. They soon got engaged in a passionate love affair repudiated by the old prejudices of the "Village," so Paul found himself excluded from the tennis club. Nevertheless, they did not give up on their love and eloped to London, where they lived together for ten or more years. At the end of Part I, the narrator expresses his regret that he could not finish his story there: "And this is how I would remember it all, if I could. But I can't." (Barnes 2018: 83) More than once throughout the first part, the narrator warns us on the subjective nature of memory: "Memory sorts and sifts according to the demands made on it by the rememberer. Do we have access to the algorithm of its priorities?

Probably not. But I would guess that memory prioritises whatever is most useful to help the bearer of those memories going. So, there would be a self-interest in bringing happier memories to the surface first. But again, I'm only guessing." (Barnes 2018: 16) The indirect implication is that Paul deliberately avoids remembering the dark side of the past or the traumatic moments of his relationship. Although he wants Susan and fantasizes about killing her husband, Gordon Macleod, Paul refuses to believe he is, in fact, reiterating the Oedipus myth.

In Part II, he decides to be frank and confesses: "There's some stuff I left out, stuff I can't put off any longer." (Barnes 2018: 94) The things that were more convenient to forget are traumatic episodes shaping both his and Susan's life. As it turns out, Susan was abused by her uncle in her childhood, lost her fiancé, and was the victim of domestic violence in her marriage with Gordon. In Part II, Gordon is no longer the grandpa figure but a violent drunkard who punishes his wife for her infidelity and refuses to give her back her freedom. Paul remembers a moment when he was Gordon's victim as the latter attacks and punches him in the library. Blaming his youth for his lack of action and failure to help Susan, Paul admits to having chosen to turn a blind eye to Susan's problems and assume responsibility for his actions. Even when Susan tells them she cannot think of a divorce because of their affair, he feels as if he has no connection with the situation. We can only assume that Susan's ordeal has gone on for years without Paul doing anything to change things. Step by step, Susan becomes an alcoholic and starts taking antidepressants. For years, the two lovers act as if everything is all right until they reach the point when there is nothing to be done to save Susan. Paul, the mature narrator of the story, realizes he never fully accepted Susan's role in his life; instead, he has always treated her as "the madwoman in the attic." For example, when she has a crisis and is hospitalized, he pretends to be her "godson," "nephew," or "lodger."

The pressure of trauma becomes unbearable in the last part of the novel. This seems to be the reason why a first-person narration is no longer possible; therefore, the story continues in the third person toward the end of the novel: "He sometimes asked himself a question about life. Which are truer, the happy memories, or the unhappy ones? He decided, eventually, that the question was unanswerable." (Barnes 2018: 161) The third-person narrator recognizes that memory is "unreliable and biased" (162) and that the end of his story was "terrible." (163) Susan is unable to heal her traumas, and, by extension, she becomes Paul's unnamed trauma. In the end, she loses her memory and is hospitalized in a mental institution where Paul sees her one last time before she dies. He becomes obsessed with quotations about love and never gets married.

To conclude, trauma can be "both broad-reaching incidents embedded in cultural memory […] and intimate events […]." (Hubbell, Akagawa, Rojas-Lizana, and Phlman 2020: 12) Beatrice and Axl in *The Buried Giant* and Susan and Paul in *The Only Story* have problems coping with painful memories of their traumatic past. No matter if the traumatic event is a social repudiation, domestic violence, loss of a loved one, or ethnic cleansing, people are encouraged "to narrate their experience as a way to restore and control traumatic memory." (Hubbell, Akagawa, Rojas-Lizana, and Pohlman 2020: 12) The comparative analysis of the novels has shown that "forgetting" is not "the opposite of memory but a necessary part of it." (Gudmundsdottir 2017: 8) The most important thing that the two stories have proved is that oblivion is not the answer to trauma, and forgetfulness can acquire a positive function only as long as the people suffering from trauma learn to internalize and accommodate painful memories into their lives.

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THE RIGID CASTE SYSTEM IN MULK RAJ ANAND'S NOVEL *COOLIE*

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Abstract: *Anand's novel Coolie (1936) takes the readers to the vibrant core of humanity and makes them experience the characters' grief. His novel is socially conscious and focuses on the lowest strata of Indian Society. The author uses the reform of India's political, social, and cultural institutions as major elements in his writings, dramatizing the cruelties suffered by coolies.*

Key words: *social, inequality, literacy, society*

1. Contrasting the Opposite Ends of the Socio-Economic Spectrum

Social inequality has always existed. Indian institution of castes and the difference between social classes in India are proof of the inequality which caused class conflicts among Indians. Indian social structure is divided into caste and sub-castes. They are inherited at birth and provide children a sense of belonging. Each caste has members with traditional occupations. The ones in higher casts are wealthy while the ones in the lower casts suffer from poverty and the inability to overcome their condition.

Similarly, the social class creates a gap between the powerful and privileged upper and lower class underprivileged, oppressed Indians. The upper-class people were usually landlords of large areas of land, industrialists, property owners, prosperous entrepreneurs. On the other side of the spectrum are the low-class Indians who were the landless farmers and poor workers of all kinds, enduring inadequate living conditions and economic struggles.

Another indicator of its rigid system is literacy, which also shows the level of social development in a country. Moreover, "education has had its contribution to inequality, looking at reproduction of social class or gender relations" (Singh 2000: 20). Prior to colonization, India had its own educational system, which was entirely replaced by British rule. The new system led to inequalities because it mainly helped males and the upper classes, the metropolitan people who lived in developed areas. Economic growth did not include minorities who had a lower income and did not have advantages in employment and education.

At the other end of the privileged upper class were the Indian women who suffered from discrimination in society, domestic violence at home, and inequality in employment and income. Families with a low income could not afford to provide their daughters' education, and the socio-economic discriminations women faced led to an increased poverty for women.

2. Mulk Raj Anand's novel *Coolie*

The novel presents the dreadful conditions children had to face in a colonized society. Being regarded as savages, they had no opportunity to improve their lives. The novel explores homelessness, oppression, social class, the gap between the rich and the poor, and birth in a rigid cast system. The opulence of the rich is in contrast to a miserable lot of poor workers: "Stand up you frightened fools […] don't crawl back to the factories like the worms that you are" (Anand 267).

Anand's novel *Coolie* tells the story of an orphan boy who deals with life tribulations at various stages and trauma. Munoo, the orphan boy, encounters various traumatic events as a servant. The start of his servant career means the end of his childhood. The author uses Munoo to criticize British rule in India and India's caste system. Munoo's masters are the typical example of an Anglophile middle class having internalized the values of the colonizer.

The novel *Coolie* (1936) deals with the social class issues in pre-independent India, focusing on the lowest strata of Indian Society. With his character *Munoo*, Anand has a realistic approach to the miserable living conditions of coolies and the inhumanity they suffered from because they were born in poverty and were despised by society. The plot is centred on the impact of social class in the life of young Munoo, a boy from Bilaspur village whom his aunt and uncle brought up because he was an orphan. His peaceful life comes to an end when his aunt and uncle decide he is old enough to earn his own living. At first, he is amazed at the fineries of the city, not knowing that behind the glittering city shops lies an overwhelming shallowness of men and women as masters. Munoo does not evolve throughout the novel. He develops self-pity and becomes alienated from the society he yearns to be part in.

3. Injustice and Exploitation

Indian children from the low castes experienced significant inequality in receiving education, especially after the colonial educational system was established. After the spread of Western education, the elite gained a

higher social prestige, and the gap between social classes grew wider. Not benefiting from an education that would allow them to progress and improve their living conditions later on in their life, Indian children experienced injustice. They were exploited because child labour was common among the low castes, and they had to work in poor and sometimes dangerous conditions.

Mulk Raj Anand explains the contrast between the rich and the poor in his novel Coolie. The low caste protagonist, Munoo, travels to different parts of India and comes across people of various castes and social classes. One example of the discrepancy of the two worlds, the upper and the low caste, is when his uncle takes him to meet his master and asks the boy to join hands in respect for the master: "Join your hands, pig, and say, I fall at your feet" (Anand 23). After starting to work for the master, Munoo experiences abuse and exploitation from the landlady: "Eater of your masters! Strange servant you are that you fall asleep before the sun sets! What is the use of a boy like you in the house if you are going to do that every day? Wake up! Wake up! Brute!" (Anand 25). Munoo is called a brute because he is poor, uneducated, low caste, and helpless. His low caste destiny is to serve the master and tolerate abuse, injustice and exploitation. Anand provides the reader with the harsh reality the lower class faced, using authentic expressions from the ground realities at that time. Exploitation was the general manifestation of the upper caste and class against the lower caste.

The outcome of exploitation with children sometimes had a devastating effect, leading to severe illnesses or even death. Munoo is an example of exploitation promoted by the social and political structure in power. He is an orphan child sent to work as a servant and mistreated by his masters. He is oppressed until he dies after working for a while as a rickshaw driver. He fell ill but was not treated (until his death was inevitable) because "the social and economic inequalities faced by ethnic minority people make a substantial contribution to ethnic inequalities in health" (Chouhan and Nazroo 2020: 78). Ethic group inequalities in economic status cause discrimination, racism, ethnic inequalities in health, and child mortality.

4. Class Conflicts

The working class in India has long been oppressed and exploited by the upper class. The socio-economic caste hierarchy was divided into upper castes, which were the privileged and wealthy castes, and lower castes, which were the poor servants of the wealthy, the untouchables, as they

were called. These class or caste differences led to class conflicts between the privileged and the poor and oppressed working class of India. They struggled for freedom, justice, equality, and the opportunity to live a decent life. The awful conditions of the Indian working class were caused by the laws given by the Imperialist power against the colonized, the barbaric settlement of the land, the increasing wealth of the capitalists, and the revenue policy.

British colonial rule worsened the class conflicts due to famines and caused rebellions against their political rule, which were organised by the workers and peasants who were oppressed and exploited under the rule of the British colonialists. The conflicts were part of the process of establishing power over the low castes.

Anand's novel *Coolie* (1936) takes the readers to the vibrant core of humanity and makes them experience the grief felt by coolies in colonial times. His novel is socially conscious and focuses on the lowest strata of Indian Society. The author uses the reform of India's political, social, and cultural institutions as major elements in his writings, dramatizing the cruelties suffered by society's poorest.

Anand writes about the cruelties embedded in the caste system in his novel *Coolie* (1936) and how poverty forces the main character, Munoo, to travel long distances in search of a job. He is displaced from his family from an early age and forced to face the oppression from the upper-caste families.

Mulk Raj Anand's novel, *Coolie*, unfolds a realist writing, with characters reflecting colonial issues in the lives of the colonized. The character of young Munoo paints the picture of a child raised in the low class colonial India. The faith of Munoo was the faith of many colonial children who lived in poor communities and whose families struggled to make ends meet. Although nowadays it is both illegal and immoral, in colonial India, it was very common for children to work different jobs. Munoo's different jobs show us the variety of tasks children were assigned to do by their masters, they could work not only as servants but also in factories where conditions were terrible and children often got injured. Munoo went from job to job in search of a better master, but even though his last one appealed to him, the job he had was too difficult and led to his death.

Conclusions

The low caste protagonist, Munoo, travels to different parts of India and comes across people of various castes and social classes. Anand provides the reader with the harsh reality the lower class faced. Munoo is an

example of exploitation promoted by the social and political structure in power. He is an orphan child sent to work as a servant and mistreated by his masters.

In this cruel world exposed by Anand, high social position in society and exploitation go hand in hand. A cyclic chain is thus formed, sentencing the marginalized from their birth to the day they die. Muno's life is nothing but a reflection of social reality, and the pictures described by Munoo are a mirror of Indian culture and a representation of its community with its aspirations and beliefs.

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WONDERFUL AND MONSTROUS: MARINA WARNER'S DEVELOPMENT OF SYCORAX IN THE NOVEL *INDIGO*

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Abstract: *This paper analyzes the evolution of the character of Sycorax in the novel Indigo, looking closely at the power of perception, the limits of the accepted supernatural and the transformation of the wonderful into the monstrous when the culturally accepted boundaries are crossed.*

Key words: *Sycorax, wonderful, monstrous, perception, cultural boundaries*

1. Introduction

Marina Warner's interest in folktales, feminism and the icon of women in literature and culture across centuries together with her family's Caribbean past and her fascination for the Caribbean islands brought forth and amazing lyrical novel, *Indigo.* The novel is a rewriting of William Shakespeare's *The Tempest* that offers a version of the untold story of Sycorax, the bard's absent character. Marina Warner confesses her obsession with William Shakespeare's play, and especially with the image of Sycorax, who, in Warner's opinion, is unfairly treated in the Shakespearean text, thus she centers the story of her novel on the character of the witch. (Raule 2003: 395; Brînzeu 2011: 259-260) There are more and more readings of the novel as a colonial, postcolonial and feminist text, most of them comparing and contrasting William Shakespeare's *The Tempest* to Marina Warner's *Indigo.* However, there are not as many readings of the novel on its own. I consider that Warner's novel, although obviously influenced by the Shakespearean play, and even written as a counter narrative, deserves to be analyzed on its own. Moreover, Warner's obsession with Sycorax resulted in a well-rounded character that deserves a proper analysis.

In her article, "Colonial and Post-Colonial Gothic: The Caribbean", Lizabeth Paravisini-Gebert (2002: 229–57) analyzes occurring and

reoccurring gothic elements in novels written by Caribbean writers. Paravisini-Gebert emphasizes the link between colonial and/or post-colonial elements and gothic ones, suggesting that some of these novels are gothic novels, or at least contain gothic settings, gothic characters and gothic themes, motifs or symbols. Although Marina Warner's novel is not among the texts discussed by Paravisini-Gebert, I consider that *Indigo* and especially the character of Sycorax in this postmodern rewriting of *The Tempest* justify a similar approach. However, my reading of Marina Warner's novel will focus less on the well-trodden path of colonial and postcolonial interpretations and more on the evolution of the character of Sycorax as a monstrous character.

2. Jeffrey Jerome Cohen's "Seven Theses"

Using Jeffrey Jerome Cohen's (1996: 3-25) "Seven Theses", I argue that Marina Warner's Sycorax is a monstrous character from its first depiction in the novel to the end of the book. For the sake of cohesion and coherence, I will analyze Warner's novel in a chronological order, despite its fragmented plots, and I will refer to each of Cohen's theses as they are of importance.

"Thesis I: The Monster's Body is a Cultural Body" starts from the idea that the monster is the symbol of a moment in culture. The monster is a mixture of "fear, desire, anxiety, and fantasy" (4), having the double purpose of revealing and warning, but always being the indicator towards the real danger. The monster, thus, "signifies something other than itself: it is always a displacement, always inhabits the gap between the time of upheaval that created it and the moment into which it is received, to be born again." (4)

"Thesis II: The Monster Always Escapes" argues that the monster undergoes a constant transformation. Although "the monster itself turns immaterial and vanishes" (4), it reapers in different clothing that suit the cultural patterns. This metamorphosis is closely connected to the third thesis, "The Monster is the Harbinger of Category Crisis", since "the monster always escapes because it refuses easy categorization". (6) What makes them horrifying, according to Cohen, is the monsters' resistance to any form of labeling, existing as "disturbing hybrids whose externally incoherent bodies resist attempts to include them in any systematic structuration." (6) As a result "the monster is dangerous, a form suspended between forms that threatens to smash distinctions." (6) Moreover, the monster also escapes the trappings of hierarchies, becoming culturally contested.

In "Thesis IV: The Monster Dwells at the Gates of Difference", Cohen continues the idea of resistance to labeling, demonstrating that such refusal of categorization actually leads to the process of "monstrification": the transformation into a monster of anything that is different, atypical or unfitting. Therefore, the monster becomes the Other, whose monstrification is a result of its different race, social, political, or economic status and gender. For example, "The woman who oversteps the boundaries of her gender role risks becoming a Scylla, Weird Sister, Lilith, Bertha Mason, or Gorgon." (9) Moreover, in "Thesis V: The Monster Polices the Borders of the Possible", Cohen points out that "the monster stands as a warning against exploration of its uncertain demesnes." (12) In addition, Cohen states "that curiosity is more often punished than rewarded, that one is better off safely contained within one's own domestic sphere than abroad, away from the watchful eyes of the state. […] To step outside this official geography is to risk attack by some monstrous border patrol or (worse) to become monstrous oneself" (12) Therefore, women have become monstrous by exiting patriarchal norms, nonwhites have become monstrous by the colour of their skin, while a mixture of the two, nonwhite females, have become monstrous by the power of their sexuality. (15) Since, "the monster is transgressive, too sexual, perversely erotic, a lawbreaker […] the monster and all that it embodies must be exiled or destroyed. The repressed, however, […], always seems to return." (16)

Nevertheless, "Thesis VI: Fear of the Monster is Really a Kind of Desire" states that the relationship with the monster is always a double one. Attraction coexists with fear, love coexists with hate, and admiration coexists with revulsion, since it is the nature of humanity to long for what is cannot, must not or should not have. Moreover, the freedom of monster transforms it in the common mentality into something sublime, something that fascinates and tempts, that must be rejected precisely because of the envy that it triggers.

Cohen's last thesis, "Thesis VIII: The Monster Stands at the Threshold... of Becoming", concludes that "monsters are our children." (20) In essence, Cohen argues that "our cultural assumptions about race, gender, sexuality, our perception of difference, our tolerance toward its expression" (20) is what breeds the monster, suggesting that our perception and tolerance (or lack of) towards anything different is what continues the monster culture and all the associated actions and reactions towards the Other.

3. The Myths of the Island

Warner's novel consists of two temporal layers, one set in the 16th and 17th century on the island of Liamuiga, and the other in the 20th century, set both on the now colonized Caribbean island as well as in a capitalist and more and more globalized London. The novel abounds in myths, stories, histories and an interweaving of them all, demonstrating not only how myths and stories survive across time, but also how they might appear for the first time. The past time frame of the novel depicts two main myths, those of fire and water, in the embodiment of Adesange, the god of the volcano, and that of Manjiku, the sea monster. These two myths, as mostly all myths, originate in people's fear of the unknown and in their need to explain the unexplainable (Kirk 1970: 24; Ong 1977: 43; Segal 1999: 19), resembling the birth of gothic fiction and of the image of the monster. According to Sandra Ponzanesi (2004: 101), myths "are not static and eternal but rather part of a historical process, and therefore changeable according to context and narration." Marina Warner shares this view, stating that:

> "myths are not eternal verities, but historical compounds, which successfully conceal their own contingency, changes and transitoriness so that the story they tell looks as if it cannot be told otherwise, that things always were like that and always shall be" (Warner 1994, xiii)

Using these two myths, Warner demonstrates her belief in the nature of myths that seem eternal, but change constantly. Therefore, Adesange, the "god of fire" who "seethed and spurted in view all day" (Warner 1993: 89) is first depicted as the god who created the island "by the mountain's spewing" (146). Later, while Sycorax suffers after being wounded and burnt by the colonizers, she becomes cruel, to the horror of her step-daughter, Ariel:

> "scarred by fire, she now played with the element, burning circles of flame round creatures she had demanded Ariel procure for her; she watched their panic as they spun in their prison of flame. She […] might pick up the animal by the scruff (if it were a cavey, or a bird), and dash it to death on the ground and spill the guts to read them for herself, then sprinkle blood inside the circle and on her cheeks and brow.[…] Adesange, god of the volcano, was the lord of Sycorax's rites, and Ariel was startled by the fervour of the woman." (174)

Contrary to this view, we find from the story of Serafine, Sycorax's 20th century counterpart, that Adesange in not only a god who brings

destruction "wave upon wave" (147), but also the god who he is capable to heal, and even to give life: "Adesane, the red god, of fire and life, who lives in the volcano of the island." (223) The view on Adesange, thus, transforms in the consciousness of the people, alternating between that of the god who creates, saves from the arms of death and brings life, and the god who punishes, kills and destroys.

The second myth that Warner explores is that of Manjiku, an embodiment of the islanders' fear of the sea and death in the water: "islanders' deep dislike of the sea by night, when shadows welled in the phosphorescence and the pale monster Manjiku reared his snout from the waves."(154) Manjiku is depicted as "the creature who wanted to be a woman; the beast that stole children for his own because he could not give birth to them himself."(154), and that uses "translucent green pearls" in an attempt "to lure [future mothers] into the waters" (224), so that he might eat them. Warner enumerates the three "monsters the islanders most feared" (203): "the white Manjiku with his frilly fins and laciniated snout, the pewter-coloured smooth bodied sharks, the huge idling skate" (203) suggesting that in the conscience of the islanders, Manjiku is as real as sharks and skates. The myth develops, however, similarly to that of Adesange, at the arrival of the colonizers, who are described as "kin to Manjiku" (99). Moreover, Serafine adapts the myth both to fit the imagination of the two girls she babysits, as well as to embody the more modern realities and struggles. Thus, the new version of Manjiku "wants nothing better than to be a woman" (220), "he wants to be a mother" (220), he "specially likes to eat women: juicy, dark women" (221) and "all men are like Manjiku" (222). Later, when Xanthe, one of the two girls who were babysat by Serafine drowns, the islanders state that "she had disappeared into the mouth, the maw, deep into the innards of Manjiku" (373). Thus, the myth of Manjiku keeps evolving in the consciousness of its hearers.

4. From Marvelous to Monstrous: The Myth of Sycorax

Nevertheless, Warner goes beyond demonstrating the transformation of myths and using the character of Sycorax, the mythographer reveals how myths and monsters are born. At a close reading, we can observe how Sycorax goes from being marvelous to becoming monstrous and later marvelous once again, as she evolves from an islander, a wife and a mother to a myth, a voice across centuries. Sycorax first appears in the novel as the voice, or the presence that keeps on lingering, therefore as the myth, on "the Isle […] full of noises, some of which are made by

Sycorax." (77) These noises start telling the story of the marvelous woman who became a monster, evolved into an angelic figure and eventually became a myth herself. Just like noises, the story of Sycorax is scattered across the novel, and the reader is invited to put all the sounds together to form the character's life song.

Sycorax is part of the tribe on the island of Liamuiga, having an advantageous position "as the wife of a powerful man, the daughter of one chief, and the sister of another in a neighbouring village" (108). Such a favorable position empowers her to resist categorization, thus observing Cohen's Thesis III, in multiple areas of her life. Sycorax refuses the conventional gender roles and becomes of voice in the tribe. The native woman experiments with spices and her influence is so powerful that eating habits change on the entire island. Moreover, her interest in self-discovery and knowledge transform her into the healer of the tribe:

> "Other old women of her village had known how to gather bundles of grasses and sweet-smelling leaves; indeed, she had picked up her fundamental lore from them. But they never attained her degree of skill at the cauldron and the mortar; nobody on Liamuiga had ever become such an expert sorceress." (109)

However, Sycorax takes her experiments one-step further, crossing the line of what is acceptable (Thesis V), and by testing herbs and substances on rats, she develops poisons and antidotes, also gaining the ability to kill. In addition, Sycorax learns how to work with indigo and dye, but not because "dyeing was women's work" (97), but because "working with indigo […] gave her most pleasure and made her prosper." (94) Sycorax experiments in the area of dyeing as well, producing new shades like "a rare rich purple", which is "harder to obtain […] and therefore costly..." (94)

Sycorax, thus, explores areas of independence from patriarchal norms in a tribal society governed by men. The woman's third form of resistance to the accepted norms becomes obvious in the area of sexuality. Depicted as a beautiful young woman, Sycorax has an actively intense sexual life that is enhanced by her knowledge of plants and herbs. In addition, Sycorax knows how to help women become pregnant and/or abort, using this acquired knowledge to transform the sexual act into something more than just a way of procreating: an act meant to offer pleasure to the people who either are experienced enough or are willing to become more self-conscious. Such experiences grant her dominance over her partners, having the ability to "change men into beasts". (213) Thus, Sycorax does not only outmatch the other female natives of Liamuiga

through her approach to family, work, sexuality and the supernatural (Theses III and V), but also becomes a threat to the order of the patriarchal society that she is part of (Thesis I).

However, Sycorax's process of unmistakable monstrification starts one night, when despite the natives' familiar fear of Manjiku, she goes to the beach where the witch finds corpses of dead people, thrown into the sea by the forthcoming English colonizers. Among the dead bodies, Sycorax notices a pregnant woman that is not dead yet and she manages to save the baby. The magical birth of Dule, a different baby because of his race, stirs conflicting attitudes from the villagers: some believed that it was witchcraft; others believed that Manjiku vomited the baby; and a few others imagined that Sycorax managed to tame the sea monster. (85) However, Warner explains that the baby was the first African to arrive on the islands. Nonetheless, the natives, peaceful and rudimentary, cannot understand the realities that are about to unleash. Their need to explain the unexplainable leads to the association of Sycorax with a myth, mingling the real person with the imaginary creature, and thus regarding their peer both as supernatural and unnatural.

Dule's magical birth leads to the banishment of Sycorax, who is sent away from the village. However, Sycorax understands that her exile is generated not only by the villagers' inability to accept what they cannot understand, but also by her husband's desire for a younger wife. Thus, Sycorax undergoes the process of monstrification just like other women mentioned by Cohen (Theses I, IV, and V). The native witch crosses the line of what is acceptable and becomes a cultural voice, a feared Other, and a threat to the established order, or as Chantal Zabus (1996: 217) puts it: Sycorax embodies "the male anxiety at women's pretension to government, the possibility of a gynocratic threat to the male rule."

After her exclusion from the village, the transformation of Sycorax into a mythical creature continues. On the one hand, the witch continues to serve the people who have ostracized her:

> "From all over the island of Liamuiga, and sometimes from the nearby islands too, petitioners came to ask her to interpret their dreams; to make someone fall in love with them; to cure, even to raise from the dead. Sycorax accepted gifts of fruit and fish, dried meat, lengths of cloth, hulled and roasted groundnuts, and responded to the requests as well as she could. She did not give away her knowledge of the properties of stones, of grasses and seeds, the different uses of nimbril and the husk of the same berry when seethed with a certain fluid, or describe the important timings necessary in her cures: it amused her that she had diagnosed over a hundred varieties of indigestion arising

> from the variable ailments of different organs and had perfected remedies for nearly half of them." (93-4)

On the other hand, the people of the island recognize the witch's ability of harming whomever she may please, so, when the colonizers arrive on the island, Sycorax is asked to curse them. Just like a god, the witch accepts gifts and worship, and although she is aware of her limits, the natives are not, being attracted by her multiple skills. (Thesis VI) During the colonization process, the presence of Sycorax as a mythical, monstrous being affects the consciousness of the English men as well:

> "Sometimes, in the morning, there was an offering on the threshold. As her own people had done before their captivity, the newcomers laid petitions at the sorceress' door, clandestinely, while by day the same Englishmen, from a safe distance, mocked and mimicked the bent hag and laughed loudly to show they were not afraid of her." (173-4)

The description of Sycorax as a "bent hag" is also of great importance, since we are faced with a woman who used to be extremely beautiful and sexually active. Since "the monster changes in time" (Thesis II), after her banishment Sycorax starts resembling a monster more and more. Because of her work with indigo, Sycorax develops a hump and her skin turns blue. Moreover, her meeting with the English colonizers, who are afraid of Sycorax's appearance and her climbing skills, leaves more marks on the witch's skin:

> "Her burns had left pale patches on her body, like distemper on windfallen fruit, and her pelvis mended in a twisted shape, leaving one leg four inches shorter that the other, and shooting pains through her back and shoulders." (164)

The examples presented until now also conform to thesis VII: "The Monster Stands at the Threshold... of Becoming", since the image of Sycorax as a mythical, marvelous and grotesque figure is a culturally created one. In addition, Sycorax's relationship with her foster daughter, Ariel, partially continues the image of the monster across time. From her first depiction in the novel, as a young girl from a different race, Ariel resembles Sycorax. Her different race, skin color and physical appearance are the reasons why Ariel ends up with Sycorax. However, according to Chantal Zabus (1996: 218), the presence of Ariel in the novel as a receiver of Sycorax's knowledge is of utmost importance, since the young woman continues the legacy of the witch. Sycorax initiates her in almost all her skills. Thus, Ariel learns how to utilize plants for various reasons,

and her skills are recognized by the colonizers as well, just like those of Sycorax. Kit, the colonizer who rapes her and ends up under her sexual "spell" becomes angry with Ariel "for not using her clever arts to prevent the baby coming" (172) when he finds out she is pregnant. Ariel's sexual power over Kit is another lesson that Sycorax offers her, and just like her foster mother, Ariel uses plants for the enhancement of sexual pleasure:

> "The man's trembling want of her made her feel that speck grow into a force; she began to enjoy denying him, then permitting him again, she used her strength to grip and pin him and squeeze him in parts that made him cry out, to gouge and scratch his pale, thin flesh, she fortified him with tisanes that make men what was called in her language 'cross', and gave him leaves to chew to stay his excitement so she could explore the crustacean pinkness of his flesh and turn her curiosity and its tinge of disgust to a form of power over him which gave her pleasure." (167-8)

Once again, the monstrification process starts as a patriarchal response to something unacceptable: the pregnancy of Ariel:

> "Kit Everard would not own the baby either; and Ariel's changed body, the milk that rounded her breasts and the infants leaky, necessitous presence filled Kit with a deeper fear of his transgression. Sycorax saw that in this regard she had achieved her curse: for Kit too, Roukoube was a mongrel whelp, the reminder of his weakness and Ariel's strangeness. He prayed to build on his own aversion and include Ariel herself in his disgust; it was not as difficult as before to keep his distance, because he was angry at the child's existence, the visible emblem and consequence of their unlawful coupling, and he wanted to punish Ariel for not using her clever arts to prevent the baby coming. By the time Rebecca arrived, he would have be free and pure again." (172)

On a colonized island ruled by English men, only women are penalized for the crossing of the accepted boundaries. (Paravisini-Gebert 2002: 233–38) Nevertheless, Ariel contributes at the continuation of Sycorax's legacy, but also at the witch's establishment as a mythical figure in the consciousness of her tribe. When Sycorax dies, Ariel insists that her foster mother is granted a special burial:

> "They wound Sycorax's light dry spoil in two banana leaves, laid lengthwise and sewn together with dried strips of aloe, and then chose to dig a vertical grave at the foot of the saman tree, the designated place […] Sycorax's head was nearest to the surface of the ground,

> slightly tilted so that she would face upwards is death, her mouth near he earth and the living who walked on it. It was at Ariel's insistence that she was buried there in a cenote, the kind of grave the islanders reserved for their prophets." (204)

After Sycorax's death and ceremonial burial her image remains planted in the mind of the natives as a mythical figure that must receive gifts and offerings. Years pass, and a church is built next to the saman tree, but islanders keep on worshipping Sycorax and bringing her offerings: "the huge ancient saman dede hung with dried garlands and scraps of prayers ([..], make me well agane, 'I thankyou, lady, that I live to see my child walk after the bus knock her down')." (324)

With the help of the spelling mistakes, Warner emphasizes that on a colonized and theoretically christened island, the natives preserve their faith in Sycorax as a supernatural being, handing down her myth from generation to generation. Moreover, through the character of Serafine, who hears the noises of the island, "and Sycorax is the source of many" (77), and can "change [them] into stories" (402), the witch lives on, affecting the lives of generation after generation. Serafine, a modern version of Sycorax, is an in-between herself, a wonderful and a monstrous character at the same time. As a maid and a nanny in the Everard house, Serafine is neither a free woman nor a slave. Depicted in her uniform, Serafine acquires a position that offers her a taste of both worlds, standing at the threshold. Just like Syxorax, Serafine becomes a foster mother for the two girls that she babysits. Serafine has many powers: she can interpret dreams, she knows how to use herbal remedies, and she is a gifted storyteller, demonstrating the power of a woman's tongue, since "everything risked changing shape" (4) in the stories that the nanny told. Moreover, through the character of Serafine, the power of orality is also emphasized: "It's come down through years, this story. From first-hand sources, authenticated. Serafine knows it; all her family, […], knew it; they passed it on." (224-5)

Through the stories that she tells, Serafine continues the oral tradition, securing the survival of the myth across generations. The modern day sorceress connects the past and the present, being also capable to reshape the future through her influence in the girls' lives. Since the girls have different attitudes towards the teachings of Serafine's stories, their lives take different paths: Xanthe drowns in the sea, becoming "a pearl of rare size and beauty" (376) and generating the idea that Manjiku swallowed her; while Miranda, after a turbulent sexual life, settles down, gets married and has a daughter named Serafine. Warner's novel ends with the image of old Serafine, telling a story and talking about baby Serafine, as she keeps hearing the noises of the island that she

will transform into stories once more. The presence of both baby Serafine and her connection to the old nanny suggest that the myth and the influence of Sycorax will continue.

5. Conclusions

Therefore, Marina Warner's novel *Indigo* depicts a character that evolves throughout the novel, from a beautiful young woman, to a marvelous witch, to a banished monster, to a prophet figure and eventually to a mythical figure that keeps on influencing the lives of all who hear one version or the other of her story. Through the power of intertextuality, William Shakespeare's absent character becomes in Marina Warner's novel a main character that goes from wonderful to monstrous and then to wonderful all over again. Moreover, through the stories of Serafine, the influence of Sycorax transcends time and place, suggesting that the witch's imagine continues to evolve and metamorphose into new wonderful and monstrous tales and characters. "The isle is full of noises […] and Sycorax is the source of many" (77), and baby Serafine is there to keep the myth alive under the loving guidance of the old nanny.

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FROM *THE SECOND COMING* TO *SEPTEMBER 1, 1939* AND *LONDON RAIN*

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Abstract: *The present paper is an intertextual study of the representation of evil in three modernist poems: W.B. Yeats's emblematic poem written after the end of World War I, and W.H. Auden's and Louis MacNeice's poems written at the outbreak of World War II.*

Key words: *modernist, poetry, evil, World War II, representations*

The following paper is an intertextual study of the representation of evil in three modernist poems: W.B. Yeats's *The Second Coming*, W. H. Auden's *September 1 1939,* and *Louis MacNeice's* "London Rain". When speaking of evil, I refer to what Calder Todd calls "the narrow concept of evil," i.e., moral evil only: the most despicable deeds, characters, events, etc. ("The Concept of Evil". *Stanford Encyclopedia of Philosophy*)

As a preamble to the discussion of the poems, I will take a look at one of the most influential writings of Friedrich Nietzsche: *The Genealogy of Morals.* The reason for which the discussion of Nietzsche is mandatory here is that I am convinced that this work had a profound influence on Yeats's view on good and evil in general and on his poem: *The Second Coming* in particular. Therefore, after the summing up of the main ideas in the Prologue and the first essay of *On the Genealogy of Morality*, I shall proceed to a discussion of the impact of Nietzsche's views on Yeats's poem, and then to the effect of Yeats's "The Second Coming" on W.H. Auden's "September 1 1939" and Louis MacNeice's "London Rain".

Friedrich Nietzsche: *On the Genealogy of Morals. A Political Tract*

Nietzsche's *On the Genealogy of Morals. A Political Tract* (1887) is a highly influential work in which the author questions key contemporary Judeo-Christian moral premises. The study is structured into a "Prologue"

and three essays. It is probably the most systematic study written by Nietzsche. In my paper, I shall refer to the ideas developed in the "Prologue" and the first essay entitled: "'Good and Evil,' 'Good and Bad."

The fundamental premise of the *Genealogy* is that there are no moral universals, that morality is deeply rooted in the power dynamics between humans, and that changes in history can trace these changes in morals. In the first essay, "'Good and Evil,' 'Good and Bad'" Nietzsche presents us a narrative according to which humanity has progressed from a **pre-moral stage** to **a moral stage**. He states that in the beginning, there was no morality in the conventional sense of the word. People did things without any moral judgement about them. Their actions were either beneficial or detrimental. Things were not deemed "good" or "evil". In other words, whatever the strong did, how they acted, they affirmed as **good.** Nietzsche speaks at length about these nobles, by which he means the strong, those in power in any given society, in which it was believed that the strong were good and the good were strong. He gives as an example the ancient Greek and Roman civilizations which have idolized war, strength, and masculinity.

> the judgment "good" did not move here from those to whom "goodness" was shown! On the contrary, it was the "good people" themselves, that is, the noble, powerful, higher-ranking, and higher-thinking people who felt and set themselves and their actions up as good, that is to say, of the first rank, in opposition to everything low, low-minded, common, and vulgar. From this ***pathos of distance*** they first arrogated to themselves the right to create values, to stamp out the names for values. What did they care about usefulness! (Nietzsche: 15)

Power, strength, good, they all meant the same thing in these pre-moral times.

However, somewhere along the line, **morality got invented**: the slave revolt in morals.

> The slave revolt in morality begins when the ressentiment itself becomes creative and gives birth to values: the ressentiment of those beings who are prevented from a genuine reaction, that is, something active, and who compensate for that with a merely imaginary vengeance. (Nietzsche: 24-25)

At this point, Nietzsche introduces the term "ressentiment." Christians and Jews during the days of the Roman Empire were an oppressed, powerless people. When they did not manage to take the worldly, material power that they desired, out of spite, they made a virtue out of their lack of control instead. They managed to cope with their powerlessness only

by convincing themselves that earthly power was not worth having, that worldly power was evil. According to Nietzsche, this is where Christian morality took root. He also claims that the development of this morality, which he calls "slave morality," (25) was a slow process, lasting about 2000 years. He also states that the chief engineers of the tenets of slave morality were the class of priests.

Further on in this study, Nietzsche claims the best example of a priestly caste harboring "ressentiment" were the Jewish priests. They managed to completely reverse former moral values, deeming the poor and wretched as good and the powerful and passionate as bad. This process of reversal, which was a slow one, eventually culminated in the advancement of Christianity. Thus, with the coming of Christianity, the reversal of moral values came to its completion. What in the past was deemed *good* became *evil*, and what once was considered *bad* became the *Christian good*.

Disdainfully, Nietzsche deems the new morality "slave morality" (25). He despises it because of its origins in hatred and denial and because "slave morality" emphasizes a promised afterlife at the expense of the self and the present. Nietzsche rejects slave morality because of its numbing effect on culture in general and on the ambition and motivation of the individual in particular.

> Assuming as true what in any event is taken as "the truth" nowadays, that it is the purpose of all culture simply to breed a tame and civilized animal, a domestic pet, out of the beast of prey "man," then we would undoubtedly have to consider all those instincts of reaction and ressentiment with whose help the noble races and all their ideals were finally disgraced and overpowered as the essential instruments of culture—though to do that would not be to claim that the bearers of these instincts also in themselves represented culture. By contrast, the opposite would not only be probable—no! nowadays it is visibly apparent! These people carrying instincts of oppression and of a lust for revenge, the descendants of all European and non-European slavery, of all pre-Aryan populations in particular—they represent the regression of mankind! These "instruments of culture" are a disgrace to humanity, and more a reason to be suspicious of or a counterargument against "culture" in general! We may well be right when we hang onto our fear of the blond beast at the base of all noble races and keep up our guard. (Nietzsche: 30-31)

Nietzsche's "blonde beasts" are pre-slave-morality noble men, who, while respectful with their own kind, behave like uncaged beasts when leaving their own class. The word "blonde" from "blonde beasts" is a reference to

the solar nature of the noblemen and not to their hair color, as Nietzsche includes among them not only Vikings and Goths but also Arabs and Japanese noblemen.

There are several ideas that I would like to retain from Nietzsche's first essay, ideas, which in my opinion impacted Yeats's poem/ the ideas/ ideology that Yeats expresses in *The Second Coming*

1. Judeo-Christian values are not absolute values; they are the outcome of the so-called slave morality which was born out of the resentment that slaves have felt for their masters
2. The concept of the "evil enemy" is basic to *"slave morality,"* just as "good" is essential to the nobleman. Therefore, what we mean by "good" nowadays is a counter-value. It is the reverse of what was thought good in the past
3. Nietzsche's fears that Christian values, the values of slave morality will bring about nihilism, the end of our civilization
4. the figure of the "blonde beast."

W. B. Yeats: *The Second Coming*

One of W.B. Yeats's most anthologized and, at the same time, most obscure poems, *The Second Coming* (1919), is, somewhat paradoxically, also one of the most often cited pieces of literature due to its heavily used or borrowed title, lines or phrases. Written in the aftermath of World War I, the poem prophesizes that some sort of Second Coming is arriving, and the anarchy in the world foreshadows it is not very far. The poem's popularity rests on the fact that it has resonated through all the cultural decays across the globe since its publication. Emblematic for its influential status is also the many later texts that paid tribute to it in various ways by using it as a source of inspiration, reiterating some of its ideas and memorable surreal imagery. The poem is divided into two stanzas, and while it contains some rhymes, it resembles a more free verse modern voice.

In the first part of the poem, the poet describes chaos as if he were an eyewitness to it. The imagery of the broken and collapsing gyres alludes to Yeats's book *A Vision* and his idea that there is something wrong with the present age, which is chaotic. Apocalyptic imagery, such as "The blood-dimmed tide is loosed" (Yeats: 294) and the metaphor "The ceremony of innocence is drowned," (Yeats 294) are Biblical allusions to the story of Noah and the flood, which drowned the wicked. The diction "Revelation" and "Second Coming" (Yeats: 294) is also biblical and very-very potent poetic imagery, but, in my opinion, it is also the cause of numerous misreadings of this poem.

The biblical imagery used in this poem made scholars think that in *The Second Coming,* Yeats contrasts the civilized past, the Christian age, with the Biblical story of the Second Coming of Christ, which represents the modern age. However, in Yeats's poem, it is not Christ that is reborn, but the "rough beast" (295), which Yeats describes as "A shape with lion body and the head of a man"(294). Most critics consider the beast the sphynx of Greek mythology, a terrifying creature that tells riddles and asks unanswerable questions. The terms in which Yeats's poem describes the symbolic birth of the beast say to the reader that this is not an auspicious event. The advent of the beast marks the beginning of a new age. Most critics consider the final question a rhetorical one, and therefore a sign of Yeats's pessimistic view of the future.

I suggest a different reading for this poem: a Nietzschean one and I shall try to give some reasons why I consider that a Nietzschean reading would be appropriate.

First and foremost, Yeats was not a Christian poet; at best, he was an agnostic. In many of his writings, he questioned, just like Nietzsche, the conventional Judeo-Christian values, which he considered limiting for the individuals. Furthermore, he placed great efforts into building himself a personal religion/ philosophy. In the first two verses of *The Second Coming*, the image of the collapsing gyres allude to his book *A Vision,* which combines esoteric knowledge, philosophy, and history, and points to the fact that, despite all the biblical imagery used in it, this is not a poem that will hold up Christian values. The image of the gyres also points to the fact that this poem is about history because the gyres in Yeats's *A Vision* represent historical cycles. The questioning of Christian values and the emphasis that Yeats places on history from the beginning of the poem point towards Nietzsche's *On the Origin of Morals.*

In my opinion, *The Second Coming* is a poetic description of the collapse of a world dominated by the Nietzschean slave morality and the return of the world dominated by master morality. The terms in which the poet describes the dichotomy of good-evil are the Nietzschean terms: "The best lack all conviction" (they are weak and passive; they are the "good" of the slave morality), "while the worst/ Are full of passionate intensity." (Evil appears to be self-assured and robust) (Yeats: 294).

Then in the second half of the poem, the beast, while fierce and terrifying, is very much a solar creature, a creature of light, which has "a gaze blank and pitiless as the sun." Because of the light that it gets associated with, the beast is not evil in the conventional sense. It does not represent darkness. Furthermore, here comes the most significant misreading of the poem, the beast is described as "a shape with lion body and the head of a man" (Yeats: 294). Because of this description, many

critics think that Yeats's beast is the sphynx of Greek mythology. But they are wrong. And I shall give two reasons why they are wrong. Firstly, the Greek sphynx is described as having the head of a woman. And Yeats makes it clear that this beast has the head of a man. Secondly, the sphynx is a guardian; it guards the city of Thebes; therefore, it does not travel. So there is absolutely no reason for the sphynx of Greek mythology to go to be born in Bethlehem. It just doesn't make any sense.

The beast of Yeats's poem is the Nietzschean "blonde beast," which is a metaphor for the master: the warrior. His rebirth in Bethlehem signifies the return of master morality, the coming of an era of subjective faith. The individual finds salvation in himself and does not look for a deity outside as the objective Christian faith does.

W. H. Auden*: **September 1, 1939***

September 1, 1939, is one of Wystan Hugh Auden's most famous and oft-quoted poems, a characteristic it shares with Yeats's *The Second Coming*. The poem was written in 1939, just as German troops invaded Poland at the beginning of the Second World War.

The poem is too long to be quoted at length; therefore, I will retell it in a few sentences.

At the beginning of Auden's poem, the narrator is sitting in a dive bar in New York City. Hitler's actions and the policy of appeasement following World War I have brought the 1930s, a "low dishonest decade" (86), to a close, bringing "the unmentionable odour of death" (86) to the September evening. The onset of World War II brings negative emotions: "clever hopes expire" (86). Next, the narrator contemplates Hitler's personality using a Jungian concept—a "huge imago," (86) a psychological notion of the idealized self. Finally, he envisions that historians explain how German culture, perhaps starting with Martin Luther's overhaul of Christianity hundreds of years earlier, led Germans to go along with Hitler's anti-Semitic, psychopathic evil.

Yet, says the poem's persona, it is easy to perceive the basic human patterns in the story: doing evil to someone leads that person to do evil in return. Athenian historian and general Thucydides saw how dictators abused an apathetic population to accomplish their ends in ancient Greece. Even in a 20th-century democracy like Germany (or the United States), the same pattern continues. So the story told here is not new.

In the fourth and fifth stanzas, the poet focuses on New York City, the epitome of modern capitalism, which has yielded "blind skyscrapers"

(87) that "proclaim / the strength of Collective Man" (87) through competition and heterogeneity rather than coordinated social efforts. Yet, one cost of this social blindness is isolationism. This is why people keep the music playing and the lights on so that they never see how morally lost they are. But, unfortunately, what is lacking is the perception of human selfishness that privileges the individual over the community, leading to evil and complacency and indifference when evil is happening elsewhere, as in Europe. Meanwhile, politicians: "helpless governors" (87), inevitably take advantage of these tendencies as the political "compulsory game"(87) plays out.

In the last two stanzas, the poetic voice tries to overcome the problems identified in the previous stanza: "Who can reach the deaf, / Who can speak for the dumb" (88) asks the poet.

Yet, the narrator is one of many people who provide "points of light" (89) like this poem. Contrary to the flashes of light of gunfire, the poem's arguments "flash out" as missives exchanged with other members of "the Just," those who seek justice. Although each poet writes independently, "dotted everywhere" (89) poems about solidarity and justice build a kind of solidarity. In this way, the web of poetry, the "ironical points of light," emerges spontaneously, mirroring the network of New York skyscrapers that arise without coordination and make the city.

The poet knows he is just like everyone else, "composed like them / Of Eros and dust." (89). It is a time of "negation and despair"(89) for anyone paying attention to Europe. Nevertheless, the narrator hopes his words show "an affirming flame" (89) of social awareness and care.

While Auden's poem is not a lyrical transcription of his historical ideology but was born out of the poet's concern over the commencement of World War II, it is easy to see how it continues the argument started by Yeats's *The Second Coming*. Thus, the visionary narrator of Auden's poem takes up where Yeats's detached poetic persona concluded his view and describes the commencement of a new era dominated by the beast, the new anti-Christ: Hitler. While *September 1, 1939*, like Yeats's *The Second Coming* builds on a cyclical view of history, it is not a fatalist poem, for it emphasizes social responsibility. Yet the apathy of the western world, which made Hitler's running amok possible, is a repetition of the historical pattern described in Yeats's verse: "The best lack all conviction, while the worst/ Are full of passionate intensity" (294). Thus, Auden's "dense commuters" (88), blinded by their "euphoric dream" (87) and incapable of seeing "the international wrong" (87), are instrumental in the recommencement of "the conservative dark" (88) and "the lie of Authority." (88)

Louis MacNeice: *London Rain*

Like Auden's, MacNeice's poem is a commentary on the commencement of World War II. The narrator of the poem, an avatar of the poet who used to be a fire watcher in London during World War II, observes London during a rainy night and muses over the prospects for the individual offered by the havoc caused by the war. However, while Auden's poem succumbs to the dichotomic understanding of good vs. evil, MacNeice's verse displays a more Nietzschean view of morality.
In effect, there is little difference between MacNeice's God and no-God:

> Whichever wins I am happy
> For God will give me bliss
> But no-God will absolve me
> From all I do amiss
> And I need not suffer conscience
> If the world was made amiss. (MacNeice)

The war, just like in Auden's poem, where it brings "waves of anger and fear" (Auden 86), leads to the individual's "wishes turn to violent/ Horses black as coal." (MacNeice) Like Yeats's "rough beast" (295). MacNeice's "stallions of the soul" bring about a new destructive world-order:

> My lust goes riding horseback
> To ravish where I choose,
> To burgle all the turrets
> Of beauty as I choose.

But unlike Yeats's *The Second Coming*, and in more consensus with Auden's *September 1, 1939*. MacNeice does not absolve the individual from political responsibility: "The world is what we make./ And we only can discover/ Life in the life we make". And yet, while assuming responsibility for the war, the visionary narrator does not give in to a pessimistic outlook but finds solace in a cyclical view of history:

> There will be sunshine after
> When the rain abates
> And rain returning duly
> When the sun abates. (MacNeice)

Conclusion

In conclusion to reading the three poems, we may state that W.H. Auden's *September 1, 1939, and* Louis MacNeice's *London Rain* are heavily indebted in content and form to Yeats's *The Second Coming*. Like Yeats's poem, the poems of Auden and MacNeice present the reader with visionary narrators that muse over the causes that bring about violent world-order changes. Like *The Second Coming*, which is heavily indebted in ideology and imagery to Friedrich Nietzsche's historical understanding of good vs. bad/evil, the poems of Auden and MacNeice focus on the dichotomy of good vs. evil, which they view more as historical constructs than fundamental concepts. All three poems feature dark and light imagery to differentiate between good and evil. In addition, all three poems display a cyclical view of history. But while Yeats's poem written in the aftermath of World War I presents the reader with a fatalistic worldview, W.H. Auden's and Louis MacNeice's World War II poems emphasize the importance of social concern and individual responsibility.

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SCIENTIFIC NATURE OF ESOTERICISM IN ANTAL SZERB'S *THE PENDRAGON LEGEND* AND PETER ACKROYD'S *DAN LENO AND THE LIMEHOUSE GOLEM*

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Abstract: *While modern world focuses on the rationalisation of natural events, the half of it is still sacralising the nature, cosmos and material reality under the concepts of the New Age science or New Age religions. Despite the fact that throughout the centuries, the close connection between esotericism and science had been disregarded by many, this interconnectedness became a subject to a certain type of fiction. "Intellectual esotericism" (the term I offer) is a general term for particular novels as such, where the demarcation line between science and the occult is blurred. In this paper focuses on a historiographic metafictional novel called "The Pendragon Legend" by the Hungarian writer Antal Szerb's to demonstrate the literary representation of the occult lure in the scientific circles, the relationship between the esoteric practices and rational thinking. "Scientific occultists" (my suggestion as well) of the novels will be elaborated on as the main, yet controversial, driving forces of the existing interconnectedness between these world views.*

Key words: *esotericism, rational thinking, literary, representation*

Astrologers and alchemists awakened from their enchanted sleep and became astronomers and chemists.

Bruce Moran[1]

The scholarly approach to esotericism has always been ambiguous as it covers a vast scope of disparate elements like theosophy, telepathy, tarot, alchemy, cabbala, magic, astrology, mysticism, spirituality and other practices and belief systems that appear to be arcane. Despite the negative attitudes, esotericism is often perceived in popular representations as an

[1] Moran B.T. 2005. Distilling knowledge: Alchemy, chemistry, and the scientific revolution. Harvard UP.

area of dissidence outside the cultural mainstream, thus contemporary authors are not able to neglect the lure of the occultism regardless of their sensationalist prejudice towards its controversial and equivocal nature. Because the occult deals with the complex and intriguing areas of human experiences, it risks a reputation for unwholesomeness. While the modern world focuses on the rationalisation of natural events, the half of it is still sacralising nature, the cosmos, and material reality under the concepts of the New Age science or New Age religions. Therefore, if one looks at the history of emergence and further development of esotericism throughout the centuries, one detail — its being in close connection with science — seems to be disregarded by many. Nevertheless, unlike literary historical and cultural studies, literature itself is considerably rich with the literary representations of this powerful yet outstandingly turbulent interrelatedness of science and the occult. *Intellectual esotericism*[2] is a term that I offer to label such kind of novels where the demarcation line between science and the occult is blurred, and which blend the notions of reasonable and unreasonable world views. Therefore, in this paper, I will refer to two intellectual esoteric novels, namely the Hungarian writer Antal Szerb's *The Pendragon Legend* ([1934] 2007) and the English writer Peter Ackroyd's *Dan Leno and the Limehouse Golem* (1994) featuring scientific and esoteric conventions in a unison as a mighty literary device to represent the relatedness between them. In addition, the authors have deliberately implemented the presence of intellectual figures and educational institutions paying homage to the scholarly activities to accompany the esoteric concepts and their cultural representations. To refer to the individuals prominent in both fields and to restrain myself from repetitions, I will use the combination *scientific occultist* placing "scientific" before "occultist" for the only reason that the "occult scientist" would mislead to a scholar of only occultism rather than of both.

Before approaching the literary representations of the relationship between the occult and science in the two selected novels, it is noteworthy to mention that in literature these two are not in a counter-position with each other as their factual history reflects. In contrast, they complete each other and add extra value to one another's essence. To elaborate on this more vividly, the first novel I will dive into is the Hungarian writer Antal Szerb's *The Pendragon Legend*. Even though the novel is very rich with the representations of the occult thinking and practices, it has not been granted the proper attention it deserves and was not studied thoroughly by the literary scholars dealing with this field. Antal Szerb (1901-1945) was

[2] I am presently working on another essay to conceptualize this phenomenon.

one of the major Hungarian literary figures of the twentieth century and head of the Hungarian Literary Society. His literary activity mainly dealt with the essential intellectual problems of his period (Szőnyi 2007: 409). Being an erudite scholar of English literature and its history, Szerb was spectacularly cultivated in both English rational thinking and esotericism as we see from *The Pendragon Legend* where his prior historical writings were replaced with the esoteric traditions and lyrical self-portraits. *The Pendragon Legend* is a semi-autobiographical esoteric thriller infused with comedy, murder-mystery, and ghost stories. The novel also falls under the category of historiographic metafictions. Though the scope of this paper does not allow to go further in details on this precise topic, it is important to mention that the historiographic metafiction in this novel is achieved thanks to Antal Szerb's craftsmanship in the occult along with his well-versed literacy in its history.

The plot of *The Pendragon Legend* is set in London and Wales. Unlike other modern or postmodern historiographic metafictional novels falling under the generalisation of having several plot lines alternating with each other[3], one of which is unquestionably set in the Renaissance (Szőnyi 2006: 45), *The Pendragon Legend* has a concurrent story line consisting of at least three plots, the one of which reflects references to certain esoteric events and scholars of the seventeenth century The novel's main character János Bátky was born in Budapest and is a Hungarian scholar. He settles in London to study the English mystics of the seventeenth century in the British Museum. János is a socialite enjoying various companies at numerous pubs and restaurants at London's nights and conducting his investigations in the library in the daytime. In one of the elite parties János meets the Earl of Gwynedd called Owen Pendragon who gives another dimension to the story. According to the novel's fiction, Owen Pendragon is a direct successor of Christian Rosenkreuz, the mythical founding father of the Rosicrucians, and owns the Pendragon Castle "where the first English Rosicrucians initiated their believers… [and] hosted secret nightly conferences" (Szerb 2007: 27). Since János Bátky's academic interest precisely lies in the mystics of the seventeenth century, this coincidence serves him as a direct encounter with the world of the great mystics. Within the general field of esotericism, Bátky is particularly interested in mysticism since it manifests:

> *…the esoteric fantasies and procedures through which people once sought to probe nature. The alchemists, the secrets of homunculus, the universal panacea, the influence of minerals and amulets… Fludd's*

[3] Peter Ackroyd, Gustav Meyrink, Salman Rushdie's, etc. novels.

> *Philosophy of Nature, whereby he proved the existence of God by means of a barometer. (10)*

As seen from the list of features, the young Hungarian is exceptionally passionate about those esoteric concepts that bear scientific nature in itself: alchemy and minerals bear the nature of chemistry, universal panacea that of medicine, the secrets of homunculus that of also chemistry and embryogenesis of the modern science. These, though largely rejected, like the origination of Scientific Revolution from a rivalry with Hermeticism or the inclination of the esoteric thought towards science, humanism and religious reform in the Renaissance display a few out of numerous examples of the attempts of grounding the "esoteric contexts for early modern sciences" (Asprem 2015: 538). Yet after the Scientific Revolution the appellation *pseudoscience* started to be used for the noted instances to distinguish them from genuine science. Even though pseudoscience is defined as "false persuasion by scientific pretence" (Cooter 1982: 131), the novels under study do not rely on scientific justifications, they manifest the occult's autonomous capability in achieving results attributed only to science.

Later, in one of the parties, János Bátky is being told that:

> *There's a rumour that [Owen Pendragon] has a huge laboratory in Wales where he carries out strange experiments on animals. And he's created some new creature that comes alive only at night ... He doesn't make any of this public because he loathes the democratic nature of the sciences.* (14)

Thus, János becomes aware that the Earl of Gwynedd himself has a laboratory where he is conducting either biological tests on animal-like creatures or as an alchemist tries arcane experiments that could be assessed as "distinct reflections of the ambitions of the Paracelsians to create an artificial man, the homunculus" (Szőnyi 2007: 409). While explaining the creation of homunculi, János describes the process as a creation of "human beings scientifically" (Szerb 2007: 52) to which his friend replies with the exclamation that the doers were impotent then since they couldn't conceive humans naturally but used alchemy. This clearly shows that the creation of *a man in glass* is taken as a synonym to the biological process of a childbirth. However, it remains unclear, whether the Earl of Gwynedd's tests are of esoteric or scientific character. And the fact that this whole ambiguous study is being called *science* per se, not a seance, an experiment, a practice, a ritual, a transformation, a transfiguration, a transmutation, but science, is the very proof of the co-existence between reasonable and unreasonable worldviews.

Another scientific dimension to the novel is brought with the help of the character Robert Fludd. As a legendary resident of the Pendragon Castle, the late Robert Fludd is occupying János' special attention. Historically, Fludd (1574-1637) was a British mathematician, physician, cosmologist, astrologer, alchemist, Cabbalist and Rosicrucian Adept (Huffman 2001). His being a scientific occultist is vividly reflected in the novel in different ways. First, János presents Fludd as a scholar who knew much "about the real essence of things… much more than the scientists of today…, knew rather more about the whole — the great interconnectedness of things — which can't be weighed on scales and cut into slices like ham" (11). In this sentence, Fludd is being put even above the ordinary scientists of the 17th century although he himself is a mathematician but obviously with some supernatural abilities. Second, Fludd is introduced as a scholar who have proved the existence of a religious entity with a scientific tool, i.e., János mentions that Fludd in his *Philosophy of Nature* he proved "the existence of God with a barometer" (10). Here also the whole esoteric process is being conducted with a scientific tool which shows the inseparable state of "'correct'" and 'incorrect' knowledge" (Cooper 1982: 130).

One of the main works belonging to the historical Robert Fludd and also noted in *The Pendragon Legend* is *Medicina Catholica* (1629-31) from which János

> *...learnt to [his] surprise that all diseases can be attributed to meteors, winds, the various regions of the earth and the archangels who blow the winds. And furthermore, that the soundest method of understanding a man's character was through his urine, following the principles of the little-known science of uromancy.* (62)

The passage clearly exposes the blend of science and esotericism. While the attribution of diseases to meteors or other instances coincides with the modern alternative medicine which is still in practice, the study of urine, which is used in an esoteric context, corresponds to the modern clinical urine tests or studies.

János' obsession with Fludd and his Rosicrucian ideas takes him to the Pendragon Castle, the place that became the second home for Fludd. Rosenkreuz was believed to be buried here as well. The castle was "an active *laboratory* of witchcraft", a gathering point of "Jewish doctors," heretics, alchemists, "*doctors* of magic," and "practitioners of occult" (27). Thus, Owen Pendragon, the current owner of the castle has inherited a sensationally rich library. János accepts Owen Pendragon's invitation to visit the property to study the mystics. The research spent in the

sensationally rich Pendragon Library evokes hints to the *Magnum Opus*, the Great Work of Hermeticism. János' growth into a prominent scholar parallels to the hermetic culmination of the spiritual path, the acquirement of enlightenment or accomplishment of the *Magnum Opus*, which is the Philosopher's Stone and, in János' case, is his title of "the leading authority of the history of the XVII century mysticism and the occult" (16) in case of his achievement of proper knowledge. Also, in terms of the italicised words, I want to draw attention to author's brilliant choice of word binaries in the description of the inhabitants of the Pendragon Castle. The words, predominantly associated with the scientific conventions are being applied to the words connoting esoteric concepts. This union adds quite mystical albeit rational dimension to the novel, thus transferring this work of literature into a magnificent example of the intellectual esotericism.

My second example of fictional representation of the relationship between science and the occult is the English writer Peter Ackroyd's *Dan Leno and the Limehouse Golem.* Peter Ackroyd is one of the distinguished British writers who has devoted his literary activity to the Englishness of the English literature, to the history of England, and is an author of dozens of non-fiction writings ranging from the biography of literary figures as Ezra Pound, T.S. Eliot, Dickens, Blake, Thomas More, Chaucer, Poe, Shakespeare, Newton, King Arthur, Charlie Chaplin, Alfred Hitchcock to the city writings as *Dickens' London* (1987), *London: The Biography* (2000), *Illustrated London* (2003), *Ancients Greece* (2005), *Ancient Rome* (2005), *The Thames* (2007), *English Ghost* (2010), *London Under* (2011), *Queer City* (2017), etc.

Peter Ackroyd's fictions introduce an extremely interesting profile for a city like London. His "own highly contentious and idiosyncratic theory of temporal and spatial correspondences within London" (Coverley 2006: 124) is in an absolute sync with the emotional inheritance of certain locations and thus makes London a "psycho - spatial - temporal - fictional construct" (Chalupský 2016: 155). These emotional influences onto the inhabitants mainly occur in the mystic ways and blend with the gothic nature of the city. Thus, the city's esoteric power penetrates its inhabitants' minds and affects their mental states and transforms individuals into specific kinds of media for the reflection of their own actions on themselves. This exact detail is represented in Peter Ackroyd's intellectual esoteric novel *Dan Leno and the Limehouse Golem* with the help of the occult circumstances and reciprocal behaviours of the sophisticated figures within such occurrences.

Dan Leno and the Limehouse Golem is the novel mirroring the above-mentioned details in a much lucid style. The novel deals with the

crimes committed in Limehouse and their committers. Due to the multiplicity of the story lines, the plot has various narrations - the first murderer's, second murderer's, newspaper articles', Law Courts' trial interviews and third person's narration. They are split randomly throughout the whole text; no logical queueing is followed. The main esoteric entity of the novel is the city of London. Therefore, each narration has its own image, experience, reception, and perception of the city which is poles apart from the other.

The essential occult convention buried into the deepest layers of the city comes into light with the murders in the historically distinguished locations having supernatural nuances:

> *The first killing occurred on the 10th September, 1880, along Limehouse Reach: this, as its name implies, was an ancient lane which led from a small thoroughfare of mean houses to a flight of stone steps just above the bank of the Thames. It had been used by porters over many centuries for convenient if somewhat cramped access to the cargo of smaller boats which anchored here, but the dock redevelopments of the 1830s had left it marooned on the edge of the mud banks. It reeked of dampness and old stone, but it also possessed a stranger and more fugitive odor which was aptly described by one of the residents of the neighborhood as that of "dead feet."* (4)

Elizabeth Cree with her childhood traumas from being her "mother's only child, and always an unloved one…, the bitter fruit of her womb, the outward sign of her inward corruption, the token of her lust and the symbol of her fall" (11), is the leading figure of the novel. The wording used in the description of her childhood already prognosticates the unusual nature of her personality for the further references. At a young age of 14, she meets the famous hall musician Dan Leno, becomes his admirer, uses all the possible ways to make her way to the stage with Leno and starts her ill-natured strolls at London nights that originate her portrayal of London. Along with Elizabeth, there are different characters like her husband - a wannabe writer Mr. John Cree, the famous Ratcliffe Highway murderer John Williams, the "uncle" Tommy Farr, the British Museum's Library intellectuals like Karl Marx, Solomon Weil or George Gissing, who also have their own portraits of London. It takes the whole narration to come to an end to identify the City's character. In this sense the city is being resembled to the "fifteenth-century concept of the 'homunculus' which was supposed to have been given material shape in the laboratories" or to the Golem from the medieval Jewish mythology, the secrets of which should be "found within the annals of London's past" (4). With each conducted homicide London is gaining an additional

identity corresponding to the gradual formulation of the Golem. The mystical Golem like London does not bear any definition of gender, religion or being good or evil in the beginning. Therefore, since the murderers have their own distinct styles, the one remaining uncaught at the end will sign for the authorship of that London (or Golem) which replicated his mind, the condition of which is "irredeemable" (120).

In *Dan Leno and The Limehouse Golem* the rational trait of esoteric London is established by the blend of scientific ideas of scientific occultists residing in London. The English mathematician and mechanical engineer Charles Babbage, the novelist George Gissing, struggling dramatist John Cree, Jewish philosopher Solomon Weil, German materialist Karl Marx, English essayist Thomas De Quincey are the frontmen of the reasoned thought in the novel. Their somehow controversial positions in the scholarship coincide in the Reading Room of the British Museum in such a magical way that they all are free from their labels.

One of the intriguing details that both analysed novels have in common is the toponym *British Museum* and its *Reading Room*. At first sight, these places can be seen as institutional buildings or ordinary library rooms, nevertheless, they transcend the limits of the rational understanding of already established perceptions about such places. In these novels, the British Museum, particularly its Reading Room is a *genius loci*[4] — a Latin phrase signifying "the genius of the place." It denotes places "having a unique spiritual power not only in terms of its physical construction but also in terms of its perception" (Oxford Reference). Thus, the Library's powers trespass on its visitors' minds or psyches, affect their mental states, then transform them into a specific medium to build an interrelation between various realms, in the case of reviewed novels in this paper, between the scientific and occult domains.

In *The Pendragon Legend* János is spending most of his time studying in the British Museum. When in trouble his "greatest desire was to get away from a situation where earls were shot at in [his] presence. Back to the British Museum, to the impregnable calmness of books …" (Szerb 2007: 125). For him, the British Museum serves as an escape from the tribulations of the reality that made him feel trapped. It is a harmonious place granting a person peaceful state of mind inside its walls among the books. In psychology, escape from reality is a widely practiced method of healing for some mental illnesses (Raab 2018).

[4] "genius loci." Oxford Reference, www.oxfordreference.com, accessed on 23 December 2020.

In *Dan Leno and the Limehouse Golem* the Reading Room of the British Museum is one of the high-powered locations inhabiting in itself both spiritual and rational minds. When in the Reading Room John Cree sits next to Karl Marx and George Gissing, who are busy with their readings of Charles Dickens' *Bleak House* and Charles Babbage's essay on artificial intelligence respectively, the narrator, to emphasise the educational location's occult nature, notes:

And so, the three men sat side by side on this autumn day, as unaware of each other as if they had been sealed in separate chambers. They were lost in their books, as the murmuring of all the inhabitants of the Reading Room rose towards the vast dome and set up a whispering echo like that of the voices in the fog of London. (Ackroyd 1995: 105)

The Reading Room is a location having magnetic attraction for the genius minds of the Victorian London. Despite their varying mindsets and looks on world, it is the only place that is able to gather a political theorist, "atheist and revolutionary" (141) figure like Karl Marx, a fiction writer like John Cree, a naturalistic and realist writer like George Gissing who was also concerned about the negative impacts of the industrialisation of the economy, a Jewish scholar of Hasidic lore, Cabbala and other esoteric instances like Solomon Weil accompanied by books of even more varying themes under one roof in peace and friendship. The consonance of such diverse profiles standing for scientific occultists and belonging to both science and occultism is another representation of the everlasting tie between these two.

In conclusion, it is no secret that academic scholarship has been of various opinions about esotericism as a field of study. Because of its marginality and its crossing conventional disciplinary boundaries, its materials have also been difficult to access. With the rise of the New Age science and its efforts to found a scientific ground for the "divine in the cosmos and thus secure a scientific basis for religion," a new path has opened in the studies of the occult as well (see Chapter Three in Hanegraaff 1996). Nevertheless, it has certainly attracted focused attention from the mass media in recent decades and dozens of authors like Lindsey Clarke, John Crowley, Jennifer Lee Carrell, Deborah Harkness, Philip Pullman, Dan Brown, Peter Ackroyd, and others have blended esoteric motifs into their significant literary works. At the same time, since popular culture is treating modern occulture as a pool for new ideas and inspirations, new spiritualities are no more minorities but accepted by the majority (Partridge 2005). Furthermore, this acknowledgment has led to revisits of esoteric novels written prior to the New Age and their re-evaluation on the grounds of the modern occultural assessment as in the case of Antal Szerb's *The Pendragon Legend*.

Nevertheless, this process has started from the battle fields of the late 19th century.

The scientific occultists, some of which have been discussed in this paper, were the main fuelling powers of this tempestuous connection in the history of both science and esotericism. Because of them, the occult could be seen as a complimentary guide to their rational but deficient methods of acquiring knowledge. To prove the occult's validity that it equals science, Antal Szerb and Peter Ackroyd used esotericism as a very effective and mighty literary thematic device by blurring rationality or introducing an occult basis for scientific conventions. As seen from *The Pendragon Legend* and *Dan Leno and the Limehouse Golem,* the literary representation of this ambiguous relationship manifests harmony where these two types of thought aid one another or clarify each other's dark spots upon necessity. The reviewed novels are just a few in the pool of dozens of such kind. It is rare to find out an intellectual esoteric novel lacking a figure of an intelligent individual or a location full of books of rational thinking. Based on the provided insights, the 19th-century historical panorama and the examined 20th-century novels once again prove the interrelatedness of science and esotericism ever since.

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ART AND MORALITY IN *QUO VADIS* AND *THE PICTURE OF DORIAN GRAY*

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Abstract: *This paper aims to comparatively analyse the views and the links between art and morality in Quo Vadis: A Narrative of the Time of Nero and The Picture of Dorian Gray, starting from the historical and theoretical background of the novels, and focusing on the similarities and differences between their themes and motifs, influences, and the meanings of the novels' endings. Ultimately, the goal is to find out whether the true and most treasured aestheticism is morally inherent, more than pleasing the eye, if it yields elegance of the soul.*

Key words: *art, morality,*

> That calm struck Petronius, and it struck him especially in the people. In the faces of Pomponia, old Aulus, their son, and Lygia there was something such as he did not see in the faces which surrounded him every day, or rather every night. There was a certain light, a certain repose, a certain serenity, flowing directly from the life which all lived there. And with a species of astonishment he thought that a beauty and sweetness might exist which he, who chased after beauty and sweetness continually, had not known (Sienkiewicz 2008: 54).

As Pablo Picasso famously once said, "Art washes away from the soul the dust of everyday life.", which emphasizes the cathartic element of art and its great value, not only in terms of the feelings and thoughts awakened, but, one might add, also in the messages that are conveyed through it. This paper aims to comparatively analyse the views and the links between art and morality in *Quo Vadis: A Narrative of the Time of Nero* and *The Picture of Dorian Gray*, two novels written at the end of the 19th century, with a surprisingly significant number of similarities between them, as regards the themes and motifs, as well as the influence played by the 1st century AD imperial court of Rome and emperor Nero's reign, and at the same time, with the right amount of differences. First, the historical and

theoretical approaches of both novels will be introduced; then, the three main arguments will be enlarged on, focusing on the types of aesthetics and their link with ethics, the fabric of society, and the messages of the novels' endings; the research question initiated is whether the true and most treasured aestheticism is morally inherent, more than pleasing the eye, if it yields elegance of the soul.

Henryk Sienkiewicz, the Nobel Prize winner, is most known for his novel, *Quo Vadis: A Narrative of the Time of Nero* (1896), which presents the persecution of the early Christians in Rome, having been blamed by Nero of starting a great fire that destroyed the city almost in its entirety[1]. It "has been read as both an apologia for the Christian faith (…) and an allegory for the persecuted Poles under Russia's rule" (Kuzmic 2016: 155), the latter representing the historical basis, whilst from the literary point of view, *Quo Vadis* pertains to the genres of Polish messianism and realism.

Although romantic elements are present all throughout the novel, such as the fight between good and evil (the Christian doctrine versus the corrupt society of Rome), or the use of antitheses in descriptions, Sienkiewicz broke with his predecessors and began paving a new road for the Polish novel, and came to be known as the Polish Walter Scott because of the revived focus on the historical past of his country (Kuzmic 2016: ibid.). As regards messianism, it concerns "seeing its own country as suffering for the redemption of others, just as Christ did" (Kuzmic 2016: ibid.).

The Picture of Dorian Gray (1890) by Oscar Wilde also represents an iconic novel of the times, belonging to the Gothic genre, as the main character, Dorian Gray, "a young man of extraordinary personal beauty" (Wilde 2004: 2), influenced by Lord Henry Wotton, destroys his soul and commits atrocious murders in his efforts to keep his youth forever. It is here that Wilde's aestheticism is best illustrated, which was theorised in his essay *The Decay of Lying* (1891), its most relevant ideas being "Life imitates Art more than Art imitates Life" (Wilde 1891: 53) and "art for art's sake", thus focusing on aesthetic pleasure more than on its deeper meaning and reversing the classic concept of mimesis. The character of Dorian Gray is the embodiment of this theory, as he pursued beauty and art without any moral limits or obligations, yet this was the very thing that led to his destruction, as it will further be demonstrated in the paper.

The Aesthetic movement of which Oscar Wilde was part of was associated with the Decadents, a group of anti-traditionalist artists that

[1] Sienkiewicz was influenced by Tacitus, who claimed that "it was Nero who commanded that Rome be burned" (Kuzmic 2016, 155).

focused on the degeneration and death of the society in an artistic way. Indeed, art does not always equal beauty, because a work of art can produce an enduring impression, even if it is not aesthetically pleasing (Cory 1926: 394). In the same manner, goodness does not necessarily equal beauty, morality being rather an interior characteristic, referring to the distinction between right and wrong or good and bad. There are cases when a person's exterior beauty reflects the interior one, which is seen in Lygia's character in *Quo Vadis*, or cases when simple and humble characters' physical appearances have nothing extraordinary, that attracts the eye, but contain a soul full of light, love and compassion, as portrayed by the Apostle Peter, and ultimately, there are the cases when the external beauty is in contrast with a corrupt soul, as can be seen in Nero's wife, Poppaea and Dorian Gray. There is also the case of emperor Nero, who, though praised by the court, more or less out of fear or pretense, and showing himself as the highest model in terms of elegance and everything else, did show external signs of his internal corruption, as it was noticed by the Christian characters and described by the narrator.

The Aesthetic movement was linked with the Decadents, artists who promoted living a hedonistic lifestyle, pursuing pleasure as the highest aim in life, and not only Lord Henry and Dorian Gray were the embodiments of such a manner of living, but also Petronius, the *arbiter elegantiarum*[2], and emperor Nero.

On the one hand, Lord Henry's words, the new hedonism promoted by him, represent the doctrine of self-realisation: "To realise one's nature perfectly – that is what each of us is here for. People (…) have forgotten the highest of all duties, the duty that one owes to one's self" (Wilde 2004: 20), and he also believed that a man should "live out his life fully and completely, (…) give form to every feeling, expression to every thought, reality to every dream" (Wilde 2004: ibid.). Though he warned Dorian that beauty does not stay forever, nonetheless this became the young man's desire, praying to exchange places with the portrait painted by the artist, Basil Hallward, giving his very soul for that, and his wish was fulfilled. According to Manganiello, "Selling one's soul to art necessarily implies the existence of a moral order" (1983: 29), so the link between art and morality here is an obvious one, Dorian Gray beginning thus to walk on the road of immorality and decay.

On the other hand, this can also be seen in Rome, as the emperor Nero does everything that he wishes, the worst thing initiated, upon

[2] According to the Merriam-Webster online dictionary, the *arbiter elegantiarum* was a person who prescribed, ruled on, or was a recognized authority on matters of social behaviour and taste.

following Petronius' advice regarding his writings, was to command that Rome be set on fire just so he can describe what he sees by composing a song in a moving and realistic way:

> When at last he had finished the lines composed, he improvised, seeking grandiose comparisons in the spectacle unfolded before him. His face began to change. He was not moved, it is true, by the destruction of his country's capital; but he was delighted and moved with the pathos of his own words to such a degree that his eyes filled with tears on a sudden (Sienkiewicz 2008: 529).

The emperor believed that nothing was more important than the pleasure coming from poetry and music (idem: 461), saw beauty in decay, and did not have any limit in evil, not only did the act lack any goodness thereof, but he also blamed it without remorse on Christians, ordering the shedding of innocent blood. Indeed, his art made him immortal, as was his wish, because up to our days, history mentions him as a great name, but with a negative connotation, as a Narcissistic, cruel and soulless emperor.

Upon a closer look at the types of aestheticism that are present in both novels, one can see multiple levels through which it is portrayed: in positive and negative ways, through the narrators' voices; through the characters' physical appearance; through the link between their body, way of living and soul.

First, the narrators wrote exquisite passages that artistically describe the reality surrounding them, such as the artist's studio at the beginning of *The Picture of Dorian Gray*: "The studio was filled with the rich odour of roses, and when the light summer wind stirred amidst the trees of the garden, there came through the open door the heavy scent of the lilac, or the more delicate perfume of the pink-flowering thorn." (Wilde 2004: 1) or the imperial gardens at Nero's court: "For the first time in her life Lygia saw those magnificent gardens, full of pines, cypresses, oaks, olives, and myrtles, among which appeared white here and there a whole population of statues" (Sienkiewicz 2008: 129). These types of passages focus on the visually beautiful, and are enjoyable, pleasing to be read, lifting one's spirits up.

Then, there are also distressing passages, decadent ones, Dorian Gray taking more pleasure in the dark side of life than in the good-natured art, as represented by the adjectives "gracious shapes" and "dreamy shadows":

> Ugliness that had once been hateful to him [Dorian Gray] because it made things real, became dear to him now for that very reason.

> Ugliness was the one reality. The coarse brawl, the loathsome den, the crude violence of disordered life, the very vileness of thief and outcast, were more vivid, in their intense actuality of impression, than all the gracious shapes of Art, the dreamy shadows of Song (Wilde 2004: 211).

In *Quo Vadis*, a truly poignant and tragic passage, but which points to a higher moral standard, is the one when the Christians are mercilessly killed in the Colosseum:

> Tens of dogs rushed into the crowd now, as if to break through it. The audience ceased to howl, so as to look with greater attention. Amidst the howling and whining were heard yet plaintive voices of men and women: "Pro Christo! Pro Christo!" but on the arena were formed quivering masses of the bodies of dogs and people. Blood flowed in streams from the torn bodies. Dogs dragged from each other the bloody limbs of people. The odor of blood and torn entrails was stronger than Arabian perfumes, and filled the whole Circus (Sienkiewicz 2008: 648).

According to Hegel, "a work of art may purify us by showing us both the depths to which we might fall and the heights to which we might rise" (qtd. in Cory 1926: 399), and the aforementioned quotes indeed are relevant to the depths of decay Dorian Gray reached in his distorted moral view, without having any desire to look up and change for the better, in contrast with the Christians, who, though having to suffer greatly, did not give up their faith in Christ, but instead happily took up their crosses, accepted the martyrdom and went to death while singing glory to Jesus, thus keeping their moral integrity and their souls undamaged. By not showing hatred towards the Romans and the emperor, the Christians followed Jesus' example of hating sin, but loving the sinner. Another significant point is that while Dorian Gray worships art and himself, the Christians worship God and renounce themselves.

Second, physical beauty is placed great weight upon, many times throughout Wilde's novel, Dorian Gray's youth and "extraordinary personal beauty" (2004: 2) are emphasised, and so is it in Sienkiewicz's novel, as can be seen in Petronius' description: "with eyes gleaming from wit and gladness, rejuvenated, filled with life, exquisite, so unapproachable that Otho himself could not compare with him, and was really that which he had been called,—arbiter elegantiarum" (Sienkiewicz 2008: 1). If Petronius was admired for his body and intellect as well (Sienkiewicz 2008: 28), Dorian Gray, on the contrary, wanted to be "more than a mere *arbiter elegantiarum*" (Wilde 2004: 146), this quote proving

that *The Picture of Dorian Gray* was influenced by the first century imperial court of Rome, and linking Dorian's artistic views with his hedonistic, decadent philosophy of life.

In turn, Apostle Peter had nothing extravagant or which caught the eye, was not attired in the manner of distinguished priests, he was nothing more than "a witness, simple, aged, and immensely venerable, who had journeyed from afar to relate a truth which he had seen, which he had touched, which he believed as he believed in existence, and he had come to love this truth precisely because he believed it" (Sienkiewicz 2008: 254), so his outward appearance did not speak of wealth or glory, but his behaviour, his words, his very presence spoke only of Jesus. Because of His sacrifice and love shown on the cross, the souls of Christians are purified, gaining redemption and eternal life.

Next, Lygia, the feminine protagonist of *Quo Vadis*, was of royal descent, and represented a harmony between the outward appearance and her soul. She was viewed by Petronius in the following manner:

> (…) her face, rosy and clear, her fresh lips, as if set for a kiss, her eyes blue as the azure of the sea, the alabaster whiteness of her forehead, the wealth of her dark hair, with the reflection of amber or Corinthian bronze gleaming in its folds, her slender neck, the divine slope of her shoulders, the whole posture, flexible, slender, young with the youth of May and of freshly opened flowers (Sienkiewicz 2008: 48).

This alluring description can be compared with Poppaea, Nero's wife, who was also bewildering, with impeccable attire, but, compared to Lygia, she seemed to Vinicius "soulless, a waxen mask" (idem: 49), and Lygia had known her to be "one of the vilest women on earth" (idem: 104), influencing Nero to murder his mother and first wife.

According to Cory, "the fountain of the eternal youth of goodness is love or tolerance" (1926: 399), and it is this very Christian love that Lygia portrays all throughout the novel, in different instances, succeeding in showing both elegance of the body and of the soul, and accordingly proving to be the epitome of the feminine image.

In contrast, the only feminine instance of Oscar Wilde's novel, Sybil Vane, was identified from the first time with art, Dorian Gray making no distinction between her and the roles she played: "But Juliet! Harry, imagine a girl, hardly seventeen years of age, with a little flower-like face, a small Greek head with plaited coils of dark-brown hair, eyes that were violet wells of passion, lips that were like the petals of a rose. (…) that beauty, mere beauty, could fill your eyes with tears" (Wilde 2004: 57).

Because of this lack of separation between art and real life, when Dorian saw her mistakes and human flaws, Sybil failing to act on stage like she did before because of being in love, immediately, Dorian's passion and veneration for her ceased. His hurtful behaviour and words caused the young girl to lose her hope and despair, committing suicide. The worst thing is that he felt no remorse for this, before finding out about her death, he saw that his portrait showed signs of cruelty (Wilde 2004: 101), but he just blamed it on the feminine qualities of Sybil, as he saw her overly emotional (idem: 103). After he found out about her death, he pitied the girl, but did not repent of his mistake, taking instead an irreversible decision: "Eternal youth, infinite passion, pleasures subtle and secret, wild joys and wilder sins – he was to have all these things. The portrait was to bear the burden of his shame: that was all" (idem: 119). The consequences of these will be evidenced in the last argument of the paper.

The last character study of this section will focus on Nero, the ruler, "the all-powerful" (Sienkiewicz 2008: 98), whose outside appearance, though impeccable and in accordance with the fashion of the times, was still illustrative of his sinful nature and his depraved soul:

> A tunic of amethyst color, forbidden to ordinary mortals, cast a bluish tinge on his broad and short face. He had dark hair, dressed, in the fashion introduced by Otho, in four curls. (…) In his forehead, projecting strongly above his brows, there remained something Olympian. In his contracted brows the consciousness of supreme power was evident; but under that forehead of a demigod was the face of a monkey, a drunkard, and a comedian,—vain, full of changing desires, swollen with fat, notwithstanding his youth; besides, it was sickly and foul. To Lygia he seemed ominous, but above all repulsive (idem: 98-99).

Lygia's conclusion illustrates that the external elegance portrayed by the emperor did not fully succeed in producing a pleasant impression; it could not hide his true self, the one of a criminal without any moral limits, and stirred inside the young Christian girl's conscience and heart an abundance of negative thoughts and feelings, meaning that she did not see in him a true model worthy to be followed, but one from whom distance must be kept.

In a discussion between Vinicius, a Roman senator, Petronius' nephew and the one who is in love with Lygia, their remarks show that the emperor is also emblematic of the doctrine of self-realisation: "So he is in one person chief priest, a god, and an atheist" (Sienkiewicz 2008: 418), which is in itself a contradiction, as an atheist cannot be a god or a

priest, if he lacks belief in a superior spiritual power. His own self is his moral compass in life, this being relevant of the society of the age, Vinicius and Petronius revealing the correspondence between macrocosm and microcosm: "What a society!"/ "As the society is, so is Cæsar. But this will not last long" (ibidem).

The decay of the Roman society can be compared with the English one, introducing the following argument, that of the connection between the fabric of society and the mores of the times. Right before the city was set on fire, the Apostle Peter, alone on the Aventine hill, "meditated on the immensity and dominion of that city, to which he had come to announce the word of God" (idem: 437). He saw it as a city that was "predatory, ravenous, unrestrained, rotten to the marrow of its bones, and unassailable in its preterhuman power" (idem: 438), and Dorian Gray, one night as he was walking on the streets of London, thought about it as being "this grey, monstruous London of ours, with its myriads of people, its sordid sinners, and its splendid sins" (Wilde 2004: 54). Described in an artistic manner, the two phrases are, up to a point, similar, both characters observe the fact that London and Rome have reached the highest form of immorality, however, if the Apostle considers that "all this together seemed a species of hellish kingdom of wrong and evil" (Sienkiewicz 2008: 438), asking God the strength and wisdom to know how to bring justice and address Jesus' call to faithfulness and a life lived for His glory, Dorian, by contrast, indulges in this decadence and finds pleasure in it, yet again.

Another similarity between London and Rome is that both are compared to the ancient city of Babylon, even though Oscar Wilde did not explicitly correlate the two cities, a poet of the 19th century, Richard Le Gallienne, did draw this comparison in his poem, *A Ballad of London*, which is about the dichotomy between the city's rich, vibrant nightlife, fame, wealth, blooming like a flower, and its rotten roots, the price paid by the poor workers of the East End, who live in miserable conditions and are completely neglected by the inhabitants of the West End.

It is in the seventh stanza of the poem that the parallel between the two cities, London and Babylon, is made:

> Paris and London, World-Flowers twain
> Wherewith the World-Tree blooms again,
> Since Time hath gathered Babylon,
> And withered Rome still withers on. (Le Gallienne 1866)

According to Encyclopaedia Britannica, the World-Tree may signify the centre of the world, and Rome was also proud of being called "the world-ruling city" (Sienkiewicz 2008: 502), but it could also suggest the

Biblical tree of the knowledge of good and evil, reminiscent of the fall of man. However, if London was not destroyed, it is in this aspect that Sienkiewicz connects Rome to Babylon: "Behold the Lord has sent down destroying flames on Babylon, on the city of profligacy and crime" (2008: 518), the great fire of Rome being considered, on the one hand, as a punishment for the sins that were in it, on the other hand, a purification, and, in a way, the fulfilment of Jeremiah's prophecy: "Thus saith the Lord of hosts; The broad walls of Babylon shall be utterly broken, and her high gates shall be burned with fire; and the people shall labour in vain, and the folk in the fire, and they shall be weary" (51:58, KJV). Indeed, not only the Christians were persecuted, but the rich suffered as well after the fire, as a considerable amount of their wealth was lost.

It may also be added that the decadent cities of London and Rome are similar in the opposition between the rich and the poor, the rich focusing only on life's pleasures and their own good, while the poor are suffering, but, at least the Christians in Rome had something which Nero and his court lacked. Petronius addressed the Apostle Peter with the question "Greece created beauty and wisdom, Rome created power; but they—what do they bring? Tell, then, what ye bring. If there is brightness beyond your doors, open them" (Sienkiewicz 2008: 405), and Peter's answer was that they bring love, as it was mentioned earlier in the paper. Truly, it echoed Apostle Paul's words in his letter to the Corinthians: "Though I speak with the tongues of men and of angels, and have not charity, I am become as sounding brass, or a tinkling cymbal. And though I have the gift of prophecy, and understand all mysteries, and all knowledge; and though I have all faith, so that I could remove mountains, and have not charity, I am nothing" (13: 1-2, KJV). Whatever Nero and his people, or Dorian and Lord Henry did in their pursuit of a life filled with aesthetic and hedonistic pleasures, they lacked this love, did not search for it, for the only thing that could set them free of the chains of sin and purify them.

In respect of being chained to sin versus having a purified heart that shines on the outside, the effect of living life in accordance with Jesus' teachings, this is what represents a unity between the body and the soul, and true beauty, morally inherent, the very message that ultimately the two novels transmit. One can only arrive at this through repentance, and as God calls everybody to faithfulness, the characters in both novels were urged to answer the call: Vinicius through the examples of the Christians and discussions with the Apostles and Lygia, and Dorian through the artist that painted the painting he traded his youth and beauty with. If Vinicius did break free from Petronius' influence, Dorian saw Lord Henry's influence as a permanent one and that it was too late to change things.

It was Lord Henry that reminded him of the Biblical verse that both novels speak of, "For what shall it profit a man, if he shall gain the whole world, and lose his own soul?" (Mark 8:36 KJV), but Dorian Gray felt his soul already lost. When Basil, the painter, at the sight of the portrait and the depths of decay his soul had reached, urged him to pray together, to repent of his sins, Dorian understood that "it was his duty to confess, to suffer public shame, and to make public atonement. There was a God who called upon men to tell their sins to earth as well as to heaven" (Wilde 2004: 252), however, he did not pray with Basil. Instead, he killed him, and in the end, proceeded to destroy the portrait, thus finding his death, and the ugliness of the portrait being transferred back on his body, reversing the split made as a consequence of Dorian's prayer at the beginning of the novel.

To the Biblical quote from the gospel of Mark could be added one from the gospel of Matthew: "Lay not up for yourselves treasures upon earth, where moth and rust doth corrupt, and where thieves break through and steal: But lay up for yourselves treasures in heaven, where neither moth nor rust doth corrupt, and where thieves do not break through nor steal: For where your treasure is, there will your heart be also" (6:19-21 KJV). On the one hand, Nero and the people at his court, together with Petronius, on the other hand, Lord Henry and Dorian Gray, found their treasure in their lives, correlating it with art, in the same manner as the Roman emperor: "Nero, whose whole life was an arrangement of reality to literary plans" (Sienkiewicz 2008: 762). It was Vinicius and Lygia, though, and all the other Christian martyrs, that ultimately found their lives by dying, fulfilling the Bible verse "For me, to live is Christ and to die is gain" (Philippians 1:21 KJV), and this act is truly beautiful, because, as the critic Cory puts it, "To enjoy beauty is to lay the only possible foundation for strictly ethical valuation and achievement" (1926: 399).

In conclusion, Sienkiewicz and Wilde's novels both focused on the to-and-fros between art and morality, this being seen in the artistic descriptions, both uplifting and dismaying, made by the narrators, either bringing joy and beautiful thoughts or distressing ones; then, in the characters' physical portraits, which were at times, in accordance with their moral status, other times in opposition, but eventually arriving at a unity, either in beauty or vileness; in the same manner, the characters' decay was relevant of the societies of which they were part of; last, but most importantly, the messages conveyed through Dorian's tragic ending versus Vinicius, Lygia and every Christian martyr's deaths both went along with the idea that the true and most valuable beauty has a moral basis and means Jesus living inside one's heart, out of which His light

shines on the outside too. Picasso's quote from the beginning can be reinterpreted as "Christ washes away from the soul the sins of everyday life".

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GEORGE KELLY'S PERSONAL CONSTRUCT THEORY APPLIED ON KATE MORTON'S NOVEL *THE CLOCKMAKER'S DAUGHTER*

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Abstract: *Belonging to the 21st century fiction literature, Kate Morton is a marvellous Australian author of six novels, The House at Riverton – 2007; The Forgotten Garden – 2008; The Distant Hours – 2010; The Secret Keeper – 2012; The Lake House – 2015; The Clockmaker's Daughter – 2018, which can be found nowadays in all the libraries around the world. She writes about secrets and mystery, the interweaving of the present and the past, time and timelessness, truth and beauty, history and memory. The main purpose of this article is not only to present Kelly's theory but also to compare it with Freud's. Moreover, I also intend to put theory into practice by applying the Personal Construct theory on Kate Morton's novel, The Clockmaker's Daughter.*

Key words: *personality, Freud, Kelly, corollaries, construct*

People generally use the word *personality* almost every day and there are as many definitions of this term as there are authors. According to Funder (2004: 5), "*personality refers to an individual's characteristic patterns of thought, emotion, and behaviour, together with the psychological mechanisms – hidden or not – behind those patterns.*"

Larsen & Buss (2005: 4) define personality as "*the set of psychological traits and mechanisms within the individual that are organized and relatively enduring and that influence his or her interactions with, and adaptations to, the intrapsychic, physical, and social environments.*" Although psychologists word the definition differently, its central idea always remains the same: *personality* is a unique combination of qualities that makes a person different from others. Both Sigmund Freud and George Kelly contributed to personality analysis and their distinct theories illustrate how personality can be understood differently.

According to Freud, personality is highly influenced by the experiences in infancy and early childhood. Particular personality traits are representative for situations and stages in someone's development.

The way in which people pass through these stages establishes if they will encounter psychological issues throughout life. In Freud's opinion, the mind is formed of three parts: the id, the ego and superego and it needs motivation and energy in order to function.

On the other hand, the American psychologist, George A. Kelly, explains personality by focusing on people's feelings, personal experiences and conscious thoughts. He invented the personal construct theory of personality (PCT), which was presented in a work of two volumes, *The Psychology of Personal Constructs,* in 1955. Kelly compared people with scientists in terms of organizing and perceiving their world, by developing hypotheses regarding the environment and testing them in opposition to the reality of daily life. In other words, people can observe the events of their life and understand or interpret them in their own way within a pattern or system.

A pattern requires a prediction whose aim is to formulate a response and guide actions. But, in order to understand personality, it is essential to comprehend those patterns, the ways in which people's world is organized and constructed. Moreover, Kelly mentions that the events themselves are not as important as their interpretation.

A personal construct is defined as a unique way of observing events in people's lives in order to try to illustrate and predict future events. Over the course of our lives, the inventory of constructs is expanded as we get to know new people and confront new situations. It is necessary to revise our constructs and have an alternative construct which can be applied on a situation.

Kelly decided to present his personal construct theory in a scientific format, structured as a fundamental postulate and 11 corollaries.

Individuality corollary claims that people perceive events in different ways, so they are different from each other in their own construction of events. *Commonality corollary* refers to the similarities among people in interpreting events.

The Range corollary illustrates that each personal construct possesses a limited range of convenience. *Sociality corollary* reveals Kelly's opinion of interpersonal relations. He explains that understanding another's construal processes is more essential than actual similarity because people can only establish meaningful relations and play a crucial role in a social process only if they understand each other.

The Construction Corollary is based on similarities among repeated events. In other words, "*no life event or experience could be reproduced exactly as it occurred the first time. An event can be repeated, but it will not be experienced in precisely the same way*." (Schultz & Schultz, 2017: 299)

Organization corollary shows the relationships among constructs. Individual constructs are organized into a pattern, focusing on people's views regarding their similarities and differences.

Dichotomy corollary includes two mutually exclusive alternatives. It should be mentioned that all constructs are bipolar or dichotomous, a feature that helps to anticipate future events correctly.

In close connection with the previous one, *Choice corollary* focuses on people's freedom of choice. *Fragmentation corollary* illustrates that people may face the possibility of having contradictory constructs within the overall construct system.

Experience corollary reflects exposure to new experiences, which can be described as successive interpretations of events. The last corollary known as *Modulation* shows the way in which people modify their constructs, in relation to new experiences.

> Kelly's system "*focuses on intellectual and rational aspects of human functioning to the exclusion of emotional aspects. Kelly's image of a person rationally constructing the present and future, forming and testing hypotheses, and making predictions as the basis for behavior does not coincide with the everyday experiences of clinical psychologists who see more extreme examples of human behavior*" (Schultz & Schultz, 2017: 312).

Kate Morton is a famous Australian author whose fiction is presented as a magical conversation between two people, the reader and the author, in which their minds meet across time and space. Her novels fascinate the readers, as she has a special gift to bring the characters and settings to life and make the real world disappear.

Published in 2018, *The Clockmaker's Daughter* is an ambitious, complex novel with a remarkable cast of characters. Set in England over a vast span of years, more exactly 157, the action takes place from 1862 to 2017. The book has several different protagonists and this is the main reason why the story jumps back and forth. Although the reader is continuously aware that the characters are in some way linked, they have different personalities.

George Kelly's personal construct theory (PCT) can be easily applied on Morton's last novel, as she focuses on the characters' feelings and personal experiences. She even allows them to observe, understand and interpret various events of their life in their own way without establishing any boundaries.

Birchwood Manor itself is a character in the novel, a place of safety and protection, and why not, a light in the characters' inner darkness

depicted in the novel. The rural house is at the heart of all connections and it is filled with lyrical physical descriptions: "*It is a strange house, built to be purposely confusing*", it has "*twin-gabled roofline*" and "*from the attic windows, one can see over the River Thames and all the way to the Welsh mountains*". (Morton, 2018)

The owner of Birchwood Manor, Edward Radcliffe, is a distinguished member of the Magenta Brotherhood, an exceptionally talented artist, whose character is combined with his fellow artists, who are known for their obsession with truth, beauty, memory and nature. He is deeply in love with that antique house and without any doubts, there is a special connection between them: "*it has called to me for a long time, you see, for my new house and I are not strangers*" (Morton, 2019: 210).

The narrator is a ghost, a reliable voice that guides the reader through the centuries and assures them that *she* remembers everything. Her spirit resides at Birchwood Manor and she makes her presence in the 1860s. The ghost doesn't reveal her real identity and the reader can identify her by a fake name, Lily Millington. Moreover, she explains that her father always named her Birdie Bell. In Chapter Thirty-One, Edward's sister is the one who mentions her real name, which is Albertine Bell.

Chapter One introduces Elodie Winslow, a thirty-year-old archivist who pieces together the past. She is an intelligent, thoughtful, quiet woman and gets involved in a family-related investigation. Elodie discovers a sketchbook of a house that reminds her of a similar one from a story that her mother used to tell her when she was a child. By seeing it, she feels a strong, personal need to investigate the past and therefore, she decides to visit Birchwood Manor. Lucy Radcliffe, Ada Lovegrove, Lauren Adler, Jack Rolands, Leonard Gilbert, Juliet or Tip are other characters who visited the house or even lived there at some point in their life. The old house accumulates the experiences of each generation, and the reader can solve the mystery and complete the puzzle only putting together everyone's stories.

Among Kelly's 11 corollaries, I will exemplify two of them, *Individuality corollary* and *Commonality Corollary*. The former underlines the idea that people observe events in different ways while the latter focuses on the similarities between people interpreting events. In *The Clockmaker's Daughter*, the two corollaries are combined.

Firstly, three major questions appear from the early beginning: *What happened to Lily Millington?*; *Who shot Edward's fiancé, Fanny?* and *Where is the Radcliffe Blue?* None of the characters has an answer to these questions, except Lucy, who knows the entire truth. The events are the same, but the opinions are completely different. Leonard Gilbert, who visited the village of Birchwood to complete his doctoral thesis, had the

same theory as Edward's family. They believed that the model, Lily Millington, was an accomplice to the blue stone's robbery in which Frances Brown was shot and killed, and then decided to run away to America. It seems that Gilbert has found the answer to all questions, but this is only his opinion. For instance, Elodie, deep down in her heart, rejects Gilbert's theory. On the other hand, Lily, who was a witness and saw what really happened, experienced the event differently. Lucy locked Lily in the hideaway without realising that it is difficult to breathe and that no one can survive in such a tiny place for too long. Moreover, she was in the house when a man named Martin came for Lily but instead he killed Frances Brown. After some time, Edward's sister found the Radcliffe Blue at the bottom of her pocket and decided to throw it into the river.

Secondly, all the people who visited the house are linked through memory and they all walk through the memories of their past looking for resolution. For instance, the characters have a good memory in describing their first experience at Birchwood Manor. The ghost knows that place as she knows her name while Lucy and Tip remember when they came there long time ago. Each visitor is different, but they all have something in common that leaves a hole in each of them. That feeling is called *loss*.

The article was released on a specific topic, namely George Kelly's Personal Construct Theory applied on Kate Morton's novel *The Clockmaker's Daughter*, for achieving objectives such as studying in great detail Kelly's personal construct theory of personality and to be able to compare it to Freud's or analyzing Kate Morton's novel, *The Clockmaker's Daughter* and being able to link it to Kelly's theory. Moreover, I also focused on establishing an understanding of the usage of psychological terms such as *personality*, *personal construct* or *corollaries.*

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ALTERNATE LITERARY UNIVERSES. THE REWRITING PHENOMENON

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Abstract: *In a contemporary literary universe, where the boundaries of literature have broadened exponentially, there is a need to search for means of understanding not only the value of the topical fiction, but also its relation to classical literature. In the attempt to create such a theoretical bridge, one must find one's self in the position of using powerful, stable and reliable instruments. Our paper is doing the same, by trying to explore the topicality of canonical novels and the legitimacy of contemporary rewritings (fan fiction) of the same novel and the link between the two literary worlds. Thus, our reliable instruments that will help create the theoretical bridge are taken from different areas of literary criticism, such as the theoretical concepts of mimetic desire, decentring and intertextuality. This way, we intend to legitimise the existence of rewritings and to argue that they are not only an appendix to the original text, but rather a component of its universe.*

Key words: *contemporary, rewriting, mimetic, desire, intertextuality*

Mimetic Desire and Rewritings

René Girard was the first to theorise and invent the notion of mimetic (Gk. 'imitation') desire or what he also calls triangular desire. Girard theorised mimetic desire for the first time in the book that Palaver considers to be Girard's 'first main work' (Palaver, 2013:8): *Mensonge romantique et vérité romanesque* (1961), which is the same with the future English translation from 1966, *Deceit, Desire and the Novel: Self and Other in Literary Structure*. Here, he analyses the way in which five novels written by Proust, Cervantes, Dostoyevsky, Stendhal and Flaubert present characters who 'base their own desires on the desires of others, in contrast to the romantic lie of the autonomy of mankind' (Palaver, 2013). Girard describes mimetic desire as 'triangular desire', because it always has this trio of subject ─ mediator ─ object, but 'the triangle has no reality whatever; it is a systematic metaphor, systematically pursued' (Girard, 1965:2). Thus, Girard claims that human desire is based on the

imitation of the (desiring) subject, from whom one begins to understand the worth of the object.

In his book, Girard theorises desire and he links it to the idea of imitation and even though he might not be the first one to see that desire is imitation, he is the first to say that all desire is imitation. Thus, as the initial theory is not close to being entirely original, Girard is the first to base his research fully on the mimetic aspect of desire and to give a full theoretical methodology to his critical concepts. Garrels also argues that until recent years, the 'role of imitation in human life was either largely ignored or misunderstood by experimental scientists. This is no longer the case. Within the last few decades, there has been a dramatic surge of interest across a wide range of disciplines. Researchers now argue that imitation is an innate, and characteristically human, ability that guides cognitive and social development from the very beginning of life, both from developmental and evolutionary perspectives' (Garrels, 2011:3). Therefore, Girard's take on mimesis and mimetic desire is not only topical, but it is also a concept that will probably still remain active for a long time in future research.

Moreover, Palaver talks about other theorists who recognize the importance of mimesis in their own field of studies, such as Gabriel Tarde in sociology. Furthermore, 'the Jewish Marxist philosopher Walter Benjamin and the national economist and prophet of neoliberalism Friedrich August von Hayek, for instance, stress the central role of mimesis in their respective fields' (Palaver, 2013:42). When it comes to the literary field, Palaver recognises the work of Erich Auerbach, who 'describes the concept as a central element in the European humanistic tradition' (Palaver, 2013:42). However, Auerbach's research is limited only to the aesthetic perspective, as opposed to Girard's work that was elaborated for a more general literary critical scope.

Girard's mimetic desire is closely linked to the ideas of violence, conflict and rivalry, because according to him, humans strive to possess the same object other have or desire. However, this is not the rule for all types of desire, because some desires can be fulfilled without unnecessary rivalry or conflict. For example, if an object can be shared, mimetic desire does not come alongside violence. That is, sharing the same taste in music, or art are examples of mimetic desires that are not surrounded by conflictual behaviour, but aspects like social status or sexual desires are most likely to be associated with rivalry.

This is why, when it comes to rewritings, there is no such rivalry between the authors of rewritings and the authors of the original texts. Girard bases his theory on the fact that humans are social beings and in this dependency to the community, we find a display of imitative desire, a

desire to copy the behaviour of our neighbour, here applying this to the "literary neighbourhood".

Related to the matter of mimetic desire accompanied or not by conflictual rivalry, Girard makes a distinction between external and internal mediation. Thus, mediation is the process in which the model influences the subject onto desiring an object. That is, every time someone is influencing another's desire into copying his behaviour or into possessing something he already has, that person becomes a model.

External mediation represents the type of mediation that does not start any rivalry or conflict between the model and the subject that desires to imitate this model. According to Girard, one such external mediation happens between Don Quixote and Sancho Panza. For Sancho, Don Quixote could never become a rival, as Quixote was superior to him on many levels. Moreover, the two of them do not share the same desire, so there is nothing that could trigger a possible rivalry. Thus, if the object of desire is something that is not mutual between the subject and the model, Girard calls it external mediation.

When it comes to internal mediation, there is no such separation between the model and the subject that desires the same object as the model. The two are not as distant as in external mediation and they coexist on the same level and thus, they desire the same object that cannot be shared, ergo conflict and rivalry. As an example, Girard finds in Stendhal's novel internally mediated desire accompanied by vanity and while the internal mediation is based on rivalry paired with jealousy and envy in Dostoyevsky's work. Moreover, when it comes to the different types of internal mediation, Girard talks about exogamic internal imitation, that happens outside the family and endogamic internal mediation or mimesis, which occurs within the family boundaries.

In regard to our inquiries, using Girard's theory of mimetic desire in analysing the relation between original novels and rewritings, we can argue that the authors of the rewritings are driven by a mimetic desire to actually produce texts that are based on classical, original works. After reading the book, there was an imminent desire to produce similar texts that would perpetuate the lives of the characters in the original text, as the authors of rewritings desire to have the opportunity to experience the same lives the initial protagonists had. As this purpose is impossible to reach in the modern society, the authors of rewritings found a different way to accomplish their mimetic desire and that is by writing their own versions of the fictional universe, as if they could relate to it. Furthermore, we can also observe an external mediation between classical authors and their fan fiction successors. For example, as Jane Austen is a canonical English novelist, she can only be a superior model to those who rewrite her novels.

Thus, this relation being marked by external mediation, there is no rivalry between the modern rewritings' authors and Jane Austen, but it is rather based on respect and admiration, as she is their main model.

Decentring and Rewritings

Poststructuralism represents a philosophical movement developed around the 1960s; it has also spread in other fields (such as literature) and it appeared as a continuation and/or rejection of structuralism. For this particular reason, it is harder than it seems to draw a clear line between the two movements, as some of initial structuralist writers have developed through time their critical thinking, eventually becoming part of the poststructuralist field. However, there are some common ideas that made critics attribute the poststructuralist name to some authors like Derrida, Lyotard, Deleuze, Kristeva and Foucault and their concept were seen as different from the structural way. Poststructuralist thought decides to get away from the structuralist concept which argues that everything must have a structure, a pattern and it also negates the binary oppositions that are representative for the structuralist critical thinking.

Closing in towards a more focused and practical part of poststructuralism, deconstruction is the main method of literary analysis associated to the movement. It has been theorised by Jacques Derrida, a French philosopher, known as one of the most important pillars of poststructuralism and the father of deconstruction. When explaining deconstruction, Culler argues that it 'has been variously presented as a philosophical position, a political or intellectual strategy, and a mode of reading' (Culler, 1982:85), adding that it is preferred as a literary theory that helps in reading and interpreting texts. Moreover, Derrida, through his theory, 'collapses the relationship between philosophy and literature' and he claims that 'the experience and reading of literature must force us to address the limits of the concepts of truth' (Reynolds & Roffe, 2004:75).

According to Tyson, deconstructive criticism can occur within the study of language, of the world, or even of human's identity, literature and so on and the common denominator is ambiguity and 'the key word here is *unstable.* It should come as no surprise, then, to learn that, for deconstruction, literature is as dynamic, ambiguous, and unstable as the language of which it is composed' (Tyson, 2016:258). Having this in mind, when using deconstruction in literary analysis, there is no such thing as a definite structure or a search for pattern as far as structural approaches go, on the contrary, the analysis must be open for any irregularities and instabilities the text has to offer and be ready to adapt to

every different situation accordingly. Deconstruction requires a sort of fluidity on the researcher's part, in order to be open to change their approach to best suit the purpose of the analysis.

For our own enquiry, Jacques Derrida's essay, *Structure, Sign and Play in the Discourse of the Human Sciences*, represents the main theoretical grounds on which we base our deconstructive analysis and also, this is where Derrida explains his view on decentring and how can it be applied in literary works. In his vision, humans are accustomed to live surrounded by different types of structures, while each of them needs to be governed by a centre that also offers the structure. Furthermore, when partaking in a comprehensive analysis of structural concepts, Derrida discovers within the structural method a paradox that, for him, cancels this method and requires the use of a new one.

In his study, as previously mentioned, he argues that every structure has a centre, but this centre, as opposed to the other elements of the structure, cannot be changed, nor permutated. 'Thus it has always been thought that the center, which is by definition unique, constituted that very thing within a structure which while governing the structure, escapes structurality" (Derrida, 1978:352). In structural thinking, the centre of the structure, even though it represents the very essence of it, is also outside the structure. This is why, Derrida argues that this centre promoted by structuralism is not the actual centre, as it does not reside inside the structure, therefore is not part of the totality of the system. 'The center is not the center. The concept of centered structure -although it represents coherence itself, the condition of the *episteme* as philosophy or science-is contradictorily coherent' (Derrida, 1978:352).

According to Culler, Derrida opens the literary work to any possibility, resigning any sort of rules of what its structure might have to look like. 'There is nothing that might not be put into a literary work; there is no pattern or mode of determination that might not be found there' (Culler, 1982:182). In deconstruction, there is no such thing as an obsession with symmetry, but rather asymmetry, because all the processes previously known in structuralism, are inversed and deconstructed.

Derrida offers the possibility to renounce the centre, and by extension to renounce structure. Marshall argues that this liberty offered by Derrida is positively accepted by both his followers and critics, calling it 'a joyous release from all the rules and constraints of interpretation and understanding' (Marshall, 2010:28). By decentring a specific structure, one must look for other alternative centres to operate with, based on the researcher's needs. This type of critical analysis focuses on what Derrida calls 'bricolage'. Using Lévi-Strauss' formulations, he promotes the image of a bricoleur as the optimal researcher. Thus, the bricoleur 'is

someone who uses "the means at hand," that is, the instruments he finds at his disposition around him, those which are already there, which had not been especially conceived with an eye to the operation for which they are to be used and to which one tries by trial and error to adapt them, not hesitating to change them whenever it appears necessary, or to try several of them at once, even if their form and their origin are heterogenous-and so forth' (Derrida, 1978:360). In this sense, Derrida is promoting a sort of spontaneity in criticism, which is not based on the unconscious, but it does have an element of instinctiveness. The bricoleur should try to use any critical instruments at hand to try and decipher the subtleties of a text and to be ready to renounce them and use others, if they do not match the results the researcher is searching for.

Regarding our research, the concepts of decentring and bricolaging can be used in understanding the link between the original novel and its rewritings. Thus, we claim that rewritings are products of instinctual, natural decentring, produced by the fan fiction authors. As the plot of the original novel revolves around the central relation between Darcy and Elizabeth, many rewritings are trying to fill the gaps in the story, by focusing on the marginal characters. Therefore, this is exactly what Derrida describes as decentring, by renouncing the centre and focusing on the marginal. In this way, he claims, we can make use of another perspective over the literary text. Moreover, by bricolaging different theoretical concepts, we can obtain a poststructuralist view over Jane Austen's novel, by focusing on different theoretical methods of analysis.

The literary analysis should constantly be focusing on what Derrida and Strauss called the art of *bricolage*, meaning that the researcher, or the *bricoleur,* uses the instruments available to him, i.e. the ones that already existed and have been used, which were not created especially for the operation he is supposed to be using them, but which the bricoleur will try to adapt to his own needs (regardless if the form and the origin of these particular tools are completely different) in order to reach his purpose. That is, by utilizing specific elements which appeared over time in different moments of philosophical and literary movements we can demonstrate that rewritings have a paramount role in describing and completing the analysis of the original work.

By this, we refer to the tendency of deconstructivism to renounce the established centre of a text and to focus on the marginal elements, to decenter the authorial role and to shift from the author to the reader and to the more extensive meaning of the text for society. Thus, we believe to discover how rewritings are basically decentering the initial structure of the original novel and how they employ a reader's understanding in rearranging the story.

Intertextuality and Rewritings

Hutcheon's work on intertextuality, parody and adaptations has been paramount in redefining the way theorists understand rewritings and transformations of canonical texts. Without renouncing the important contributions brought to the field by Michael Riffaterre, Roland Barthes, Julia Kristeva, Gerard Genette and others, Hutcheon manages to develop and change the paradigm, while bringing the theoretical frame up to date. Even though our present study does not focus on adaptations as we know them (i.e. adapting written texts to engage them into another media: visual and audio representation through movies or dramatic re-enactments), rewritings can be considered (in a way) adaptations, not by engaging in a telling-showing dichotomy as standard adaptations do, but by offering a telling-telling relationship to the text adapted.

Hutcheon constantly relies on Barthes and Riffaterre as to describe intertextuality through the reader-text relationship rather than the initial one, which placed the author as the supreme authority of the text. This change of paradigm, she says, "situates the locus of textual meaning within the history of discourse itself" (Hutcheon 1989: 7) and this strips the author from having any control over the work he created.

Thus, once created, a novel belongs to the pool of previously-created and not-yet-created texts and it receives its meaning only through the reader's perception. Moreover, she observes how both Riffaterre and Barthes "define(s) intertextuality as a modality of perception" (Hutcheon, 2000: 37) and that a texts quality of being intertextual can only be decoded by a reader. Similarly, Hutcheon clearly argues that "Texts do not generate anything - until they are perceived and interpreted. For instance, without the implied existence of a reader, written texts remain collections of black marks on white pages. Modern art, especially metafiction, has been very aware of this basic fact of aesthetic actualization" (Hutcheon, 2000: 23).

A text is an intertext only as long as the reader realizes it; but here might lay a problem of misinterpretation. For example, if the reader does indeed decode the intertextuality of a text, but it cannot be justified by arguments, how legit can be his decoding of intertext? Barthes offers the reader the full power as to freely engage in linking a hypotext to a possible hypertext by only relying on his personal culture, while Riffaterre suggests a stricter approach, as he "demands a more conditioned and therefore more limited reading" (Hutcheon, 2000: 37). Nonetheless, in the study of rewritings, the possibility of misinterpretation is minimal, as the text deliberately restricts the reader to the intended intertextual relation.

We do insist on Hutcheon's appeal to this crucial relationship between reader and text for a reason and that is in order to understand the novelty brought by her studies as compared to Gérard Genette's theories. In defending the term *parody* in front of the one proposed by Genette, i.e. *hypertextuality*, Hutcheon argues that the French author works solely through categorizing by function, without taking into account the necessary duality: a formal and pragmatic perspective. Even though we do agree on Hutcheon's take, we shall prefer using Genette's neologism to describe a writing that is intentionally based on a previous one, by calling it a hypertext.

There is an implied duality in using the term hypertext, in both opposition and relation to hypotext. They not only create a dichotomy, but they are also bound in existence. There cannot be a hypertext without a hypotext and vice versa. Moreover, as much as structural and artificial it may sound, we believe that the term parody has been, throughout time, extremely misused and/or attributed to a large pool of writings.

Nonetheless, while looking at the definition of modern parody provided by Hutcheon, we tend to support her exhaustive take, i.e. formal and pragmatic, simply because this offers the opportunity to work with the idea that an intentional hypertext does not have "the customary clause about comic or ridiculing effect" (Hutcheon, 2000: 21), which parody tends to be associated with. Additionally, Hutcheon adds to the equation the role of the rewriter (or adapter of a text) and the role of the reader, while in Gerard's theory "the fact that someone imitates and transforms and that someone else perceives and interprets those textual relationships" (Hutcheon, 2000: 21), is mostly ignored.

This, of course, leads to Genette's (and not only his) disregard to imitative writings such as general fanfiction, rewritings or adaptations, because one cannot perceive these writings in a positive manner without linking his theory to the reader-oriented approach produced by Barthes and Riffaterre. And here comes in action Linda Hutcheon's theory of adaptation, which goes beyond legitimizing the necessity of this type of secondary literary texts and offers a different understanding over all artistic creations that are based on a canonical work, a hypotext. Keeping in mind that we do not claim that rewritings are synonyms to adaptations, they do share many definitory features, such as the intentional and overtly exposed imitation of the hypotext or the reasons why both rewritings and adaptations are produced.

Rewritings are, as the name clearly suggests, literary products that are based on prior writings, but are not necessarily fully reliant on those original. As Genette calls it, it is literature on a second degree, without escaping their palimpsestuous nature. However, Hutcheon insists also on the autonomous nature of such literary works, "that can be interpreted and

valued as such; as many theorists have insisted, they obviously are" (Hutcheon, 2006: 6). Thus, as previously mentioned, rewritings possess a double nature: one that is inherently linked to its hypotext (which provides the ground for comparative research) and one that offers the possibility of becoming hypertext.

When it comes to critical reception and theory, this double nature has mostly been ignored, putting the palimpsestuous nature on the foreground and the autonomy of the text in the far background. According to Hutcheon, she has "been struck by the unproductive nature of both that negative evaluation of popular cultural adaptations as derivative and secondary and that morally loaded rhetoric of fidelity and infidelity used in comparing adaptations to 'source' texts." (Hutcheon, 2006:31) Thus, there is a general understanding that hypertext which operate on imitation and adaptation are "derivative and secondary", but Hutcheon's probably most simple and yet efficient argument lies in a question: "If adaptations are, by this definition, such inferior and secondary creations, why then are they so omnipresent in our culture and, indeed, increasing steadily in numbers?" (Hutcheon, 2006:4).

Surely, literature cannot be solely interpreted through its popularity amongst its readers, but on a second thought, who should be the most appropriate critic of this type of writings? Imitation has been used in art for as long as we know and art in its essence in mimicking reality. And while, throughout the time, many writings have been contested by both critics and the public, just to be later on rediscovered as masterpieces, we must at least take with a pinch of salt any critical opinion that instantly defines rewritings or adaptations as secondary literary acts.

Rewritings should not be considered derivative, nor secondary just for the simple fact that, in opposition to other literary texts, they overtly express their hypertextuality. The fact that a text can still stand on its own after intentionally finding its source of inspiration in another literary creation should be enough of an argument as to offer it the benefit of a doubt. A hypertext is not a mere copy of the original, it does not flagrantly or covertly mimic, such as plagiarism does, but on the contrary, by confessing and undertaking the responsibility of 'rearranging' a prior text it becomes "repetition but without replication, bringing together the comfort of ritual and recognition with the delight of surprise and novelty" (Hutcheon, 2006:173).

And while Hutcheon argues that adaptations involve "both memory and change, persistence and variation" (2006: 173), this might also be one of the reasons why rewritings and fanfiction in general have had a logarithmic increase of popularity in the last years. The need and comfort of something already known, familiar combined with the element of

surprise represents the perfect duo of feelings for a certain type of reader. It is the same type that would prefer reading trilogies or entire literary series, or would rather watch a series than a movie; it is the reader that wants to prolong the feeling offered by a particular literary universe, who is not satisfied by constantly rereading a book, but wants to be offered the element of surprise. And, in general, this sort of escapism is becoming a necessity provided by these particular writings.

Not only rewritings are not secondary texts, but they are neither damaging the public's reception of the original text. Usually, rewritings are produced as a consequence to an obsessive admiration over the original text, in order to preserve that literary universe as topical as possible, but also to expand it beyond the limits imposed by it, which can tend to be very confining, especially in works such as Jane Austen's or other classical authors'.

Thus, these types of rewritings, sequels, prequels, variations etc. tend to enrich the dynamic of the hypotext and to keep it vivid in the collective memory. Without implying that classical novels depended on rewritings to survive throughout time (we have seen that they managed finely to remain favored by the public), Hutcheon's take on the positive impact of hypertexts must be one of the few that timidly suggests that an inverted perspective can be possible.

Moreover, as Lefevere argues "Rewritings tend to play at least as important a part in the establishment of canonized works of literature as those works do themselves" (2014: 230). Not only rewritings are not secondary or harming the overall reception of a hypotext, but they can even help in understanding the original work.

Thus, to conclude with Linda Hutcheon's words, which can just as well describe hypertexts and not only adaptations, " an adaptation is not vampiric: it does not draw the life-blood from its source and leave it dying or dead, nor is it paler than the adapted work. It may, on the contrary, keep that prior work alive, giving it an afterlife, it would never have had otherwise." (Hutcheon, 2006:176)

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AMERICAN LITERATURE

TRAUMA & THE SELF'S RECONFIGURATION (IN JAY MCINERNEY'S *THE GOOD LIFE*)

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Abstract: *The present paper focuses on the impact 9/11 tragic events had on and got displayed into the very recent contemporary narrative, the way these episodes generated a freshly new literary genre: the so-called 9/11 novel, its inner features and most of all its own dealing with trauma. The paper will specifically focus on Jay McInerney's The Good Life, in an attempt to reveal the frail balance between trauma, guilt and personal healing as far as the novel's characters are concerned, with a special interest in the process of self reconfiguration as a recipe of coping with trauma.*

Key-words: *9/11, trauma, trauma fiction, guilt, personal and collective trauma*

There are many generic definitions of *trauma* – and quite a few of them can be found in Cathy Caruth's collections of essays entitled *Trauma: Explorations in Memory* (1995) and *Unclaimed Experience: Trauma, Narrative and History* (1996). This one, by C. Caruth herself, seems to sum up what they all have in common:

> "*In its most general definition, trauma describes an overwhelming experience of sudden or catastrophic events in which the response to the event occurs in the often delayed, uncontrolled repetitive appearance of hallucinations and other intrusive phenomena"*[1].

In Dominik LaCapra's opinion[2], the very fact that the event was overwhelming for the victim means that the victim's brain was not prepared for a shattering experience. The victim was not ready to feel pain and anxiety, thus experiencing in Freud's term the process of *belatedness*[3].

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[1] Cathy Caruth, *Unclaimed Experience: Trauma, Narrative and History,* Johns Hopkins University Press, 1996, p.11.

[2] Dominick LaCapra, an American historian, a professor of Humanistic studies at Cornell University.

[3] See Sigmund Freud, the study *Project for a Scientific Psychology* (1895).

Cathy Caruth gives her own definition of this phenomenon at the very beginning of her introduction to *Trauma*:

> *"While the precise definition of post-traumatic stress disorder is contested, most descriptions generally agree that there is a response, sometimes delayed, to an overwhelming event or events, which takes the form of repeated intrusive hallucinations, dreams, thoughts or behaviors stemming from the event, along with numbing that may have begun during or after the experience, and possibly also increased arousal to (and avoidance of) stimuli recalling the event."*[4]

A large part of the trauma consists not only in having survived, but rather in having survived without really being aware of it, which acts as a logical consequence of the inherent latency. It is through the flashbacks that the victim is confronted for the first time with the mystery of his or her own survival, as opposed to the mystery of one's near death experience. "Repetition, in other words, is not simply the attempt to grasp that one has almost died but more fundamentally and enigmatically, the very attempt to claim one's own survival", C. Caruth adds[5]. But not all traumatized people can be seen as a victim in D. LaCapra's opinion. In some cases, the ones traumatized by a certain event are perpetrators and these cannot be treated in the same way as the actual victims. D. LaCapra thinks that "historical trauma is specific, and not everyone is subject to it or entitled to the subject position associated with it"[6].

To summarize Cathy Caruth's thoughts on the nature of trauma, a quote belonging to her introduction to *Unclaimed Experience* would be appropriate:

> *"For history to be a history of trauma means that it is referential precisely to the extent that it is not fully perceived as it occurs; or to put it somewhat differently, that a history can be grasped only in the very inaccessibility of its occurrence".*[7]

But since this would mean that nobody's trauma is accessible for other people who were no part of the event in question; she adds to this, a few pages later, that "*trauma* is never simply one's own, that history is precisely the way we are implicated in each other's traumas".

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[4] Cathy Caruth, *Trauma: Explorations in Memory*, Baltimore, Johns Hopkins University Press, 1995, p. 4.

[5] Cathy Caruth, Unclaimed *Experience…, Johns* Hopkins University Press, 1996, p. 17.

[6] Dominick LaCapra, Writing *History, Writing Trauma*, Johns Hopkins University Press, 2001, p. 78 – 79.

[7] Cathy Caruth, quoted edition, p. 18.

Consequently, this would explain why so many novels and movies have been made about devastating incidents, because people need to share their trauma, in order to overcome it.

Anne Whitehead's *Trauma Fiction*[8] delineates what she identifies as the emerging *genre of trauma fiction* and traces how trauma and fiction are implicated in each other. A. Whitehead rightly points out that postmodern fiction, similar to trauma fiction, is largely concerned with the politics of memory and forgetting. Furthermore, she notes that trauma fiction shares with postmodern fiction a tendency to fragmentation and unreliability.

Nevertheless, the *9/11 novel* has gone through significant transformation: from the central topic, September 11, 2001 has become a frame or a single occurrence in the plot or even a mere assumed reference. The novelists have emphasized the scene or have put a conscious distance between the historical events and the literary forms, trying to build a counter-narrative to the destructive narrative of the post 9/11 decade. The 9/11 novels ultimately demonstrate the interplay between reality and fiction, emphasizing the existing fragile link between the two notions. Thus, the following features stand out in the characterization of the 9/11 trauma novel: the author's approach (informational, emotional/ empathetic); the role of the protagonist, which symbolizes both personal and collective trauma; a non-linear and fragmented plot and language of the 9/11 novels, which echo the fragmented flash bulb memories and describe the present state of the country; a large amount of the referential truth and the fact-fiction dimension; and, lastly, the significance of the setting, which may serve as a password among the witnesses and the readers. The 9/11 novel often includes criticism of the consumerist society and the overpowering role of the mass media. Novelists discuss social inequality, the lack of morality and harsh real-life situations. Moreover, the aim of the 9/11 novel is to reveal the tragedy not only of one character, but of the society in general, that is to expose collective trauma.[9]

In *The Good Life*, Jay McInerney[10] unveils a story of love, family, conflicting desires and catastrophic loss. The action starts in the late summer of 2001, going easy on the signals of the imminent disaster. Clinging to a semi-precarious existence in TriBeCa (a neighbourhood in

[8] See Anne Whitehead, *Trauma Fiction,* Edinburgh University Press, 2004.

[9] According to both Anne Whitehead and Dominick LaCapra and their already quoted studies.

[10] American novelist, screenwriter, editor and columnist, born in 1955. Jay McInerney, *The Good Life*, London and New York: Bloomsbury Publishing, 2006.

Lower Manhattan in New York City; its name is a syllabic abbreviation of "Triangle Below Canal Street"), Corrine and Russell Calloway have survived a separation and they are basically wonder-struck by the young twins whose origin is nothing less than miraculous. Several miles uptown and suspended near the top of the Upper East Side's social register, Luke McGavock has postponed his accumulation of wealth in an attempt to recover the sense of purpose now lacking in his life. But on a September morning, brightness falls horribly from the sky and people worlds apart suddenly find themselves working side by side at the devastated site. Ten years on from the publication of the novel *Brightness Falls*, the recurrent character Russell Calloway is still a literary editor although in a pretty much diminished capacity; his wife, Corrine, has sacrificed her career to watch apprehensively over their children. Corrine Calloway is a mother in young middle age, trying to get a screenplay produced. In her circle, “writing a screenplay” is a mere euphemism for being unemployed, but her project is serious. Her husband, Russell, officially supports her, having stopped regular work to look after their twins, but he clearly hurts at the loss of income. Hugs have become so rare in their relationship that she is tempted to mark them on her calendar, “like her increasingly infrequent periods”. She doesn’t always feel like having sex, while he sees all tenderness as a lightly disguised foreplay. Across town, Luke McGavock, a wealthy ex-investment banker, is taking a sabbatical from making money, struggling to reconnect with his socially stunning wife, Sasha, and their anxious teenage daughter, Ashley. He sees himself, rather ridiculously, as a sort of a samurai without a master. These two Manhattan families are shivering on the verge of change when 9/11 happens.

Then Jay McInerney suddenly skips to September the 12th, with the ruins of the Twin Towers still burning. Luke has been helping to dig bodies out when he meets Corrine. Both have lost friends, but Luke’s trauma and guilt are much greater: he was due to have breakfast in the Windows on the World restaurant on top of the World Trade Center on the 11th, but he cancelled; his breakfast date didn’t get the message and kept the appointment that killed him. Corrine helps out at a soup kitchen on Bowling Green Park. Soon, Luke is joining her there. Their motives become increasingly mixed, until voluntary work is only an excuse for them to meet. A terrorist attack may have played matchmaker, but they aren't really quite so different: they have friends in common, they share a set of marital frustrations. When the planes strike the towers, these two characters, Corinne and Luke, start to reevaluate their faltering marriages. It becomes clear that the focus of Jay McInerney is not so much on terrorism or politics, but on love: how relationships can disintegrate through children and routine, the tension between love and sex and what

can really keep a union alive. In this respect, this is rather a novel about the acute sense of shallowness and what might replace it.

The conclusion of the novel is undramatic. The characters may be searching for *the Good Life,* but their quest doesn't end up with the discovery of a holy grail. The writer is plainly describing a relentlessly material world, where there are no easy sources of redemption. The characters end up finding meaning in those two advocates of the bourgeois world-view: romantic love and parental love.

Moreover, *The Good Life* explores through the 9/11 tragic event that particular territory between hope and despair, love and loss, regret and fulfilment. And, ultimately, the author is x-raying the life of New York City in all its moral complexity, using 9/11 both as a terrifying background and as a pretext for not only matchmaking, but mostly for forcing the characters to re-examine and re-configure their traumatized selves.

In other words, The Good Life is about a group of privileged New Yorkers who are led to reassess their lives and who would become in many ways better people in the wake of the 9/11 attacks. The focus is on two New York couples: Russell (publishing) and Corinne (screen-writing), on one hand and Luke (ex-banker) and Sasha (charity), on the other hand. The writer keeps track of the characters' snobbery with all the attention to details of a seasoned society columnist. Within the novel, New York becomes rather a latter-day version of the imperial Rome in its last years: in Jay McInerney's New York, all citizens appear to take drugs, show off at charity balls, palm their children off on badly paid nannies and have sex with people other than their spouses. No one seems altruistic, high-minded, innocent or plain nice.

Quite inspiringly, Jay McInerney's narrative entirely skips the very day of September 11. The story picks up again on the morning of the twelfth, with the meeting of Luke McGavock and Corrine Calloway. Luke, having found himself near the collapsed World Trade Center, spent the previous day digging with others through the dust in the hope of finding survivors. As he staggers uptown towards his home the next day, he meets Corrine in the street. She offers him some bottled water and he feels compelled to tell her his story. Most of the novel from this point on follows these two characters as they try to work through their sense of futility and survivor's guilt by volunteering in a hastily established soup kitchen near the wreckage; their new friendship becomes increasingly romanticized.

In this emotionally charged atmosphere of post-September 11 Manhattan, this romantic attraction almost inevitably grows into a full-fledged affair. Intermingled with this tenuous romance, the reader also identifies seed-stories about spouses, children, parents and friends, as well as half-formed reflections on the fate of New York's people and of

American culture. Perhaps the strongest feature of the novel is the way in which the author captures the striking details of life in this particular time and place, where people once again take up long-discarded smoking and drinking habits and where a prescription for the anthrax-fighting drug Cipro can be considered a "sweet" dinner party favour.

As it basically happens in other novels signed by Jay McInerney, New York City itself turns into a character in the novel *The Good Life*. The novel is as much about how New York finds the proper ways to recover from the terrorist attacks as it is about the various ethical and personal choices of the story's individual characters: references to vacation homes in Long Island's Hamptons and well-known Manhattan restaurants and nightspots do abound; famous people linger on the periphery of the novel, as it happens when the readers learn that the writer Salman Rushdie was meant to be a guest at the Calloways' dinner party, but he declined at the very last minute.

The Good Life specifically raises a number of ethical dilemmas that swirl around Luke and Corrine's doomed affair. The two characters discover that each of their spouses had been having affairs well before September 11. Both of them also detect serious problems involving their children: Luke's daughter Ashley turns out to have a drug addiction, while Corrine fears that her sister Hilary has come to take her twin son and daughter away (since Hilary is, in fact, their biological mother). Both Luke and Corrine also worry that their work in the soup kitchen is somehow less genuine and therefore less valuable, because their motives for doing it combine a charitable impulse with a desire to spend time with each other, away from their official partners.

The novel has been acknowledged as a worthy attempt to come to grips with what is left after September 11, 2001 and how New Yorkers might try to live better lives afterward. Luke and Corrine try to separate their illicit relationship from their everyday lives by maintaining "the illusion that beyond the barricades was a world apart". However, a significant part of the novel's point is that actually no such separation is possible.

The title phrase, "the good life," is repeated several times along the novel and it always comes in reference to the fairly conventional notions of money and of a life of personal ease. In each of its mentions, it rather acts and performs as a distancing device, giving a chance for the characters to consider whether or not the existence described in these materialistic terms really represents "the good life".

Jay McInerney's fiction is inextricably connected to New York since his main novels, *Bright Lights, Big City* (1984), whose first edition cover had featured the Twin Towers, *Story of My Life* (1988), *Brightness Falls* (1992), *Model Behaviour* (1998) and, of course, *The Good Life* (2006) are

all set in New York and they all deal with the Manhattan's narcissistic and shallow upper classes.

The Good Life uses as well the image of a damaged New York after the terrorist attacks as a metaphor for a society that, for a while, had its social rules and system deeply altered. New York has proclaimed itself both as an image and as a symbol for America. Many writers have already helped construct this symbolic image through the many representations of the city in literature. As Shaun O'Connell[11] states:

> *The pressures of New York have lent the city's literature a rare intensity. The tests, personal and public, imposed by the City upon its residents, new and old, have made it America's most interesting and revealing city for writers.*

The Twin Towers have always been New York's specific landmarks and also the very symbol of USA's power. They were both a symbolic reference and a geographical mark since many New Yorkers looked for them in the sky to find their way down-town. The collapse of the Twin Towers basically altered New York's geography and brought chaos to an ordered world in which boundaries had been once clearly established and now pretty much suspended. Suddenly people are at a loss since the roles they used to play are radically changed by the enormity of the events. Facing the danger of personal disintegration, Luke and Corrine would consequently suspend their daily routine to find a new sense, an entirely new purpose at the soup kitchen at Bowling Green. In *The Good Life*, the inner geography of the city and its intrinsic role as a theatre of social action is clearly established from the very beginning. The Calloways live in TriBeCa in an old, small, tunnel-style loft. They moved there in 1990, before the process of restoration of lower Manhattan and they have not benefited from it because they didn't buy but merely rented the loft they resided in. As a result, it now proves to be too small for the couple and their twins. However, the idea of moving from Manhattan to Brooklyn or Pelham is something Russell simply refuses to engulf. On the other hand, the McGavocks are further up on the social scale as they live on the Upper East Side. Their double-height living-room seems "to be holding its breath, as if awaiting a crew from Architectural Digest or House & Garden to set up and shoot"[12], even though Sasha wants to change their Biedermeier neoclassical decoration because it looks too mid-nineties. Luke has also

[11] Shaun O'Connell, *Remarkable, Unspeakable New York: A Literary History*, Boston: Beacon Press, 1995, p. 307.

[12] Jay McInerney, *The Good Life*, London and New York: Bloomsbury Publishing, 2006, p. 27.

rented a little studio over on Seventy-sixth to write a book about samurai films and they also own a place in the Hamptons. But this lifestyle is apparently about to come to an abrupt ending because Luke has suddenly decided to take a sabbatical, a decision that has made Sasha quite alarmed at the prospect of a declining standard of living. Sasha lives in a world in which the people she knows do "the three-house thing – one place an hour outside the city and another in the Hamptons for the summer"[13]. The previous year she dreamt of moving to 740 Park, where one of her wealthy friends lives, even though the apartment had been smaller and on a lower floor.

In the novel, the events of 9/11 would pretty much destroy all these neighbourhood corners and social conventions for a while.

Since the World Trace Centre represents both the economic force of the city and its symbolic power, its collapse makes many New Yorkers believe they are actually witnessing the very beginning of the end of the city as a long acknowledged paradigm. Suddenly, the city seems fragile because of the bomb treats, chemical scares, the sirens. Due to this particular symbolic function, the collapse of the World Trace Centre fully distorts the entire city: police barricades are settled at Fourteenth Street, thus isolating the whole down-town area. As Luke's and Corrine's love affair progressively develops, the barricades keep moving down from the Fourteenth Street to the Canal Street, then down to the Chambers, ultimately ending the siege of Corrine's neighbourhood. The day before Thanksgiving they close the soup kitchen where Luke and Corrine have been volunteering. Inspiringly enough, that particular closing also marks the end of their affair, turning the distance between TriBeCa and the Upper East Side into an unconquerable obstacle all over again.

Both Luke and Corrine feel that their couples are much too satiated and that the city has destroyed any innocence they may have shown in the past. Corrine misses the sensitive and insecure Russell she met at Brown University, a Russell who was intimidated by native New Yorkers. On the other hand, Luke finds himself longing for Sasha's past provincial enthusiasm for the city and for her appetite for the more innocent pleasures it provided, before she became "the epitome of a certain rarefied type of urban sophisticate"[14]. However, Luke and Corrine's spectacular meeting is in a way the result of this new sense of collective identity, purpose and intimacy that consequently invades New York. After the attacks Luke spends the night digging at the Ground Zero, because he was supposed to meet a friend for breakfast at Windows on the World on that particular morning of 9/11. Luke cancelled at the last minute and

[13] Jay McInerney, *The Good Life*, quoted edition, p. 202.
[14] Idem, p. 87.

feared that his friend never got the message. Covered in ash, Luke meets Corrine, who offers him not just a bottle of water, but a bottle of Evian, which is one of Jay McInerney's custom of introducing brand names within his novels. She gives him her telephone number and asks him to phone her once he has made it home safely. A connection between two strangers is thus established in a city where strangers used to be too prudent, skeptical and above all not willing to speak to each other: this is quite similar to the spirit of wartime comradery now fully embracing the city. Even though they had not talked for a year due to a domestic dispute, the Calloways are invited to share a meal at their neighbours' penthouse the night of the attacks. When Russell's building is evacuated because of a bomb scare there is "a sense of collective identity and purpose on the anarchic impulses of the urbanites"[15]. In this specific atmosphere it is only normal that the wartime intimacy and camaraderie of Luke and Corrine should turn into a love affair. As part of this general sense of community, there is also a strong and intrinsic need to leave the city for the suburbs, which become the very place to find a face-to-face community of easily identifiable people. Some of Luke and Sasha's acquaintances are moving out to their houses at the Hamptons and Russell's friend Washington and his family decide to move to New Canaan. Corrine's mother wants them to leave New York and to move to Massachusetts, an idea that Russell has also considered, but among the simple pieces of his faith lies the belief that "lawn care and commuting were incompatible with the higher pursuits, that the metropolis was the source of the life force"[16]. This particular philosophy is best summarized when Ashley decides she does not want to study in New York, but in Tennessee. She tells her mother that there is life outside of New York, but Sasha's answer is clearly enough: "There's life on the bottom of the ocean, Ashley, but fortunately for us, our ancestors crawled up on the beach and developed lungs and feet, not to mention hand-stitched Italian footwear"[17]. In other words, both the suburbs and the countryside are actually perceived in the novel as a sort of a lost paradise, still pretty much innocent. However, for most people, life still turns around the metropolis and the idea of moving to the suburbs or the countryside simply horrifies them. Both the Calloways and the McGavocks eventually decide to remain in the city and resume their life. Russell and Corrine organize a dinner similar to the one opening the book. However, there are some important changes in the list of invited friends and mostly in their attitude towards life: Jim Crespi died in the attacks and his widow, Judy,

[15] Idem, p. 125.
[16] Idem, p. 125.
[17] Idem, p. 364.

has become a much more sensitive and less shallow person; Hilary, Corrine's promiscuous sister, comes with Dan O'Connor, a policeman she met when visiting Corrine at the soup kitchen and who has left his family for her; from the soup kitchen centre also comes an overdressed Jerry, the carpenter who opened the place and who is the very first to leave the party; Washington and Veronica are also there, but now they are on the verge of moving to New Canaan and thus start a new life.

Since this is a post-9/11 novel and since it is rather set against the terrorist attacks' scene – these ingredients would definitely and obviously affect the way Jay McInerney deals with these common topics in his fiction. Although 9/11 did not effectively cause the "death of irony" or the "death of postmodernism"[18], it is pretty undeniable that the writer constructed a touching and sincere story in which social satire and romance go hand in hand. It is through Luke's and Corrine's eyes that the reader actually sees the particular way in which the terrorist attacks deeply softened the New Yorkers and eventually broke down their rigid social system; for a while, the physical disintegration of the city also put an end to the narcissistic values and made people feel as an inner part of a community rather than a mass society of isolated people. 9/11 may not have been the end of all Blank Fiction[19] but, in Jay McInerney's case, it definitely modulated his style by making it less ironic and less blank.

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[18] See David Beers, *"Irony is Dead! Long Live Irony!."*, Salon.com, 25 Sept.2001. 27 Nov. 2008.

[19] See James Annesley, *Blank Fictions: Consumerism, Culture and the Contemporary American Novel*, New York: St. Martin's Press, 1998.

TESTIMONIO WRITING AND LATINO-AMERICAN FICTION

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Abstract: *John Beverley refers to the testimonio (testimonial writing) as the genre of the individuals excluded from the official representation of history; arguing that its main function being that of giving voice to the marginalized, the voiceless, to all those who were left out of the official versions of history. This paper aims to bring into discussion the importance of such genre in Latino-American fiction, and more explicitly to tackle its integration in two literary works belonging to Julia Alvarez (Dominican-American writer) and Cristina García (Cuban-American writer).*

Key words: *Testimonio, Latino-American fiction, Julia Alvarez, Cristina García.*

Oftentimes when discussing the importance and the fascination towards the United States, we take into consideration various aspects of said fascination. One of the most important aspects one should consider in relation to the US is its cultural diversity, as the US has been known for its acceptance within its realms of multiple ethnicities and cultures. One of the ethnical groups that found its place in the US are the Latinos or the Latino-Americans, a diverse migration group that consists of people coming from different Latino states (Mexico, Dominican-Republic, Cuba, Puerto Rico etc.) and that today represents one of the largest ethnic groups in the United States.

Given their importance in the US it is natural that these people who migrated their native countries from various reasons, most common being poverty or politics, to have a say in the cultural life of the United States. Naturally, all their experiences about leaving their native country, their feelings towards their former culture and their adjustment to the new American life, were aspects of immigrant life worth translating into fiction and made known to the entire world. The purpose of the current paper is to bring into discussion a modern usage of the *testimonio* genre that can be found in one of the most appreciated literary works produced

by Julia Alvarez and Cristina García, *Before We Were Free* (2002) and *Here in Berlin* (2017)

In his work *The Margin at the Center: On "Testimonio"* John Beverley refers to the term *testimonio* as being "a novel or novella-length narrative […] told in the first person by a narrator who is also the real protagonist or witness of the events he or she recounts, and whose unit of narration is usually a life or a significant life experience." (Beverley 1989: 13) The same Beverley (1989: 13) explains that the *testimonio* may also emerge under conventional literary genres such as: autobiographical novels, diaries, oral history and memoirs etc. Marta Echano uses the words of Ariel Dorfman to define the *testimonio*, for Dorfman (2004:54) testimonial writing is a mean of documenting important aspects of the Latino-American reality directly from the source. She defines a direct source as being the source of knowledge that the author has either from direct experience or from other individuals involved or who might qualify as witness. (Dorfman qtd. in Echano 2004: 54) On the same note, Ana Forcinito explains that *testimonio* is a term used "in Latin American Cultural and Literary Studies to refer to a narration marked by the urgency to make public a situation of oppression or injustice and/or of resistance against that same condition." (Forcinito 2016: 239)

Going back to John Beverley, he builds upon Williams' opinion that the *testimonio* or the testimonial texts have existed for a long time in the margins of literary works but it was rarely placed within the center; he identifies the *testimonio* as the text who represents the marginalized: "the child, the *native*, the woman, the insane, the criminal, the proletarian." (Beverley 1989: 13) All in all, according to Williams and Beverly (1989: 13-14) the *testimonio* represents the genre of the individuals excluded from the official representation of history; to reinforce and complete this perspective, Beverley brings forward to opinion of Barbara Harlow, and explains that she presents the *testimonio* as being a form of resistance through literature. (Beverley 1989: 13) The importance of the *testimonio* as a narrative genre and its ties to the Latino-American countries was also discussed by George Yúdice: "More than any other form of writing in Latin America, the *testimonio* has contributed to the demise of the traditional role of the intellectual/ artist as spokesperson for the 'voiceless' ". (Yúdice 1991: 15) His views go hand in hand with Echano's (2004), who argues that the origins of the *testimonio* originate from the desire of the author to allow the reader a direct or indirect access to the reality of that particular group, nation etc.

In her essay *Latin American Testimonio: Uncovering the Subaltern's Gender, Race, and Class* Sandra Henderson discusses the meaning of the term *testimonio* in relation to the Latino-American history and explains

that it stands for " 'history from below,' social history, and the experiences of the 'voiceless' and the vanquished." (Henderson 2001: 83) The same Henderson (2001: 85) argues that this genre plays within the intersection of the postmodernist idea of bringing into literature the unofficial versions of a story and the nonexistence of historical records among subaltern Latino-Americans. A central theme in the *testimonio* writing is "the intersection of personal and political" (Henderson 2001: 4), which she claims that is derived from real life experiences, as Latino-American women found themselves intertwined between the personal and the political aspect. (Henderson 2004: 85) Other common themes identified by Henderson (2004: 85) deal with violence against women, women reduced to silence because of political reasons and an emphasis upon testimonials being the voice of a collective experience. The purpose of these writings. Henderson states, is to raise awareness upon a certain situation and to make sure it is not buried within the depths of history, Henderson also calls testimonials an attempt to avoid "a national amnesia". (Henderson 2004: 85)

With this definitions in mind, we should move forward towards the literary side of things. Julia Alvarez and Cristina García are two Latino-American writers who are part of an extremely interesting category of immigrants, they both emigrated as children from the Dominican Republic (Julia Alvarez) and from Cuba (Cristina García). Their migration at such a young age, ensures their place in what scholars call the one-and-a-half generation of immigrants, a generation that differentiates itself from others because of their dual perspective upon both the homeland and their new country but mostly because of their affinity towards both. (Holloway- Friesen 2008) When it comes to ethnic literature and explicitly to the different migration groups in the US, their attitude towards their new home country and to their new land is a very important aspect that influences their literary works and perspectives. Both Julia Alvarez and Cristina García's works are defined by a certain affinity towards rediscovering their lost Dominican/Cuban heritage and translating it into works of fiction, written in English, for the whole world to have access to.

Julia Alvarez is a Dominican-American writer, born in the United States, but who shortly after, moved in the Dominican Republic. Alvarez spent the first ten years of her life in the Dominican Republic, stepping in the oral tradition of a well-told story, as Silvio Sirias (2001: 2) states. When she was ten years old, her family had to leave the Dominican Republic because of her father's role in an underground movement meant to topple the feared dictator Rafael Trujillo. On the other side we have Cristina García, a Cuban-American writer who left Cuba at a very young

age and did not return until adulthood. García is a very famous writer, known for being one of the firsts Cuban ethnic writers to publish a full-length novel in English.

For both authors their cultural heritage continued to be a definitory aspects in their lives, hence, the decision of translating their experiences and knowledge of their homelands into works of fiction meant to offer readers a glimpse of two cultures which did not represent a major point of focus for Americans. The need of making stories/cultures/people known is one that goes hand-in-hand with the parting point of the *testimonio* – that of sharing and making something known in order to avoid for it to became buried in the depths of history. In what follows, the inclusion of this subgenre in some of the works of Julia Alvarez and Cristina García will be discussed.

> "I won't ever forget the day in 1960 when my parents announced that we were leaving our native country of the Dominican Republic for the United States of America. I kept asking my mother why we had to go. All she would say, in a quiet, tense voice, was 'Because we're lucky' " (Alvarez 2002: 165)

The above-included quote represents the start of the *Author's Note* section is Julia Alvarez's novel *Before We Were Free*. During her literary career Alvarez toys with several genres and several audiences for her readings, from lengthy novels to illustrated children's books and even poetry. One of Julia Alvarez's appreciated authorial endeavors is represented by *Before We Were Free*, a novel written for young adults, that takes place mostly in the Dominican Republic constructed upon the last year of the Rafael Trujillo's dictatorship, or as Alvarez describes it: 'That last year of the dictatorship was the one of the bloodiest. After El Jefe was assassinated on May 30, 1961, his oldest son, who became the new dictator, took revenge on the whole country" (Alvarez 2002: 165). Within this literary project, Alvarez takes a very important part of her own personal history, builds upon it and presents it in a fictionalized manner told by the 12 year-old, Anita de la Torre.

As already discussed, when it comes to Latino writers, one should always take into consideration their background, the context in which a certain literary production was written and very importantly the motivations that lay behind their literary endeavors. In the case of Julia Alvarez's novel, the author explains that one of her main motivation is connected to a part of the family who was unable to leave the Dominican Republic, as Julia and her family were, and their lives took a different turnover because of that event. Alvarez explains that when the members

of the underground movement who was meant to topple the dictator got caught by Trujillo's secret police called the SIM, things took a very dangerous turnover for all those who were involved, her dad and her uncle included.

Alvarez remembers how her and her family were lucky enough to be allowed to leave the Dominican Republic, but her uncle was not: "My next door uncle was hauled off by the SIM because of his involvement with members of the plot. For months, my cousins lived under house arrest, not knowing if their father was alive, praying and hoping for him to come home" (Alvarez 2002: 166) The story of what happened to her uncle and to his family became an inspiration for her, and thus, she decided to fictionalize the experience and write the story of Anita and her family. " And so I decided to write a novel, imagining the life of those who stay behind, fighting for freedom." (Alvarez 2002: 166) Even more so, she constructs the story in order to demonstrate the never-changing nature of dictatorships and the consequences they have upon the people subjected to such regimes: "I chose to base the story on the Trujillo regime in the Dominican Republic because it was the one under which I myself had lived. But this story could have taken place in any of the many dictatorships in Nicaragua, Cuba, Chile, Haiti, Argentina, Guatemala, El Salvador, or Honduras – a sad but not uncommon occurrence in the southern half of our America not too long ago." (Alvarez 2002: 166)

Furthermore, the author explains that one of her intentions when writing *Before We Were Free* was to reference one of the most popular literary genres from Latin-American – the *testimonio.* George Yúdice explains that as a literary genre the importance of the *testimonio* is that of being: "More than any other form of writing in Latin America, the *testimonio* has contributed to the demise of the traditional role of the intellectual/ artist as spokesperson for the "voiceless". (Yúdice 1991: 15) Alvarez's in her *Author's Note* explains that more than anything, she views the inclusion of this genre as a responsibility "It is the responsibility of those who survive the struggle for freedom to give testimony. To tell the story in order to keep alive the memory of those who died. Many of the most moving testimonies of the Dominican dictatorship have not been written down." (Alvarez 2002: 166) Therefore, in very many ways, *Before We Were Free* has the same purpose as other Latino literary works – to make a story known.

In Alvarez's *In Her Own Words* interview she comments upon her choice of writing the novel and implicitly presenting the Dominican society of the 1960s through the eyes of a 12 year-old child. JA claims that "One of the reasons that I wanted to tell the story from a young person's view is that young people bring a freshness and clarity to

historical events" (Alvarez 2002: 178). Her choice undoubtedly offers a very interesting, and yet innocent if not naive perspective upon many of the things that happened in the Dominican society. In many ways, Alvarez offers Anita the same political awakening that the Mirabal sisters (the heroines from her most famous novel *In the Time of the Butterflies)* had. Although, being a child herself she is unable to actively get involved in the fight against the dictator, but that does not mean that she remains unaffected by it. The importance of this so-called political awakening is discussed by Alvarez as being a sort of political awareness as well.

Anita's father and uncle get arrested, and her and her mother go into hiding into the Mancini's family walk-in bedroom closet. During the time spent in hiding, the narration changes from the form of a novel to diary entries written by Anita. Similar to Mate in *In the Time of the Butterflies*, writing in a diary is an activity Anita used to enjoy doing, but, before she had to write in pencil and erase everything afterwards, as she was afraid that the diary might end up in the hands of the SIM and became proof of her family's anti-Trujillo allegiances. However, after Trujillo's assassination her diary becomes something else – a mean to ensure that whatever happens to her and to her family, their experiences will remain written down for someone to read at some point, and things will not be in vain. Even her mother, who prior to their hiding was against her writing activities, embraces this idea: "[…] Mami has said, go ahead, write in your diary as much as you want, we're in trouble already, maybe you can leave a record that will help others who are in hiding, too." (Alvarez 2002: 108) Therefore, for Anita the diary became a mean of survival as well.

Moving forward with Yúdice's idea of giving voice to the voiceless and ensuring their place in history, Cristina García makes use of the concept of the *testimonio* within one of her newest novels *Here in Berlin* (2017). García's desire to learn about the lives and personal histories of those who were not in a position of power is something ever present in her writings. This endeavor that she has is first signaled in her first novel *Dreaming in Cuban* (1992), when Pilar , García's alter-ego, complains about history being written by the winners: "If it were up to me, I'd record other things. Like the time there was a freak hailstorm in the Congo and the women took it as a sign that they should rule. Or the life stories of prostitutes in Bombay. What don't I know anything about them? Who chooses what we should know or what's important?" (García 1992: 28)

In *Here in Berlin* she follows a different stance and takes up the role of the anonym narrator, called in the novel "The Visitor", who wanders through the streets of a post-World World II Berlin meeting and talking to strangers, with the purpose of gathering their life stories. The Visitor is not an active character in the novel, but a bystander who wanders through

the city of Berlin and records both the stories from the people there but also the current status of the city. Reviewers argue that in García's novel, the city of Berlin becomes a character in the novel as well, due to its inclusion through long descriptions and in some cases even pictures:

> "[…] The Visitor felt disoriented and alone, an outsider, lost without a map. Her atrophied German stuck in her throat. Thirty-one years had elapsed between her last stay in Germany (for an ill-fated job in Frankfurt) and her return to Berlin in late middle age. The city struck her as post-apocalyptic –flat and featureless except for its rivers, its lakes, its legions of bicyclists. She found herself nameless: nameless in crowds, nameless alone. Another disappearance in a city with a long history of disappearance acts." (García 2017: 5)

Everyone is familiar with the events and finality of World War II. However, what García's offers the readers an exquisite example of a *testimonio* that gathers together the war stories of those who were not at the center of events, and do not have any historical importance as leaders, war heroes etc. García, just as Alvarez, is familiar with the reverberations of big political events, albeit wars or oppressive political regimes, upon the individual - not upon the collective memory of citizens, but upon certain individuals who had to cope with the consequences of these events. Through her *testimonio* this is exactly what he explores, the stories of individuals who offer an unofficial version of WW II and its consequences, a version obviously not considered worth to mention in history books.

In the *Prologue* of *Here in Berlin,* the unnamed narrator explains the purpose behind her novel: "So, no, the Visitor decided, she wouldn't keep a journal in Berlin, or write about herself in the first person. Rather, she would indulge in the luxury of a more distant perspective." (García 2017:7) Moving forward with the same idea, she explains how her purpose would be to talk to people "We're all exiles here" (García 2017:7) and make it her mission to transcribe and make all the stories she is a witness of known and heard. The stories García included in the novel are all centered on figures who cannot be considered of extreme importance neither to history nor to the society of that time. What she does is to place in the center of the novels those who were previously marginalized and left out of the official versions of history. Considering that *Here in Berlin* includes fragments of other people's stories, we do not have the luxury of included them all in this research endeavor, hence, I chose one of the most pertinent ones to illustrate the idea of voicing the voiceless.

The story I want to bring forward for discussion is suggestively entitled *Tomb* and belongs to Sophie Echt, as we learn from the first

section of the novel. Her story is meant to be both shocking and revealing of the struggles faced during WW II: "I was buried in a church graveyard for thirty- seven days but wasn't dead myself. Not buried exactly but ensconced in a sarcophagus, the contents of which had been disposed of by my husband. This happened in the middle of the war." (García 2017: 25) Sophie's story is told from the perspective of a first person narrator, through her we receive glimpses of one of the most tragic historical events ever known – the Holocaust. What we learn is that Sophie was quite a successful woman, part of the academic German world, that the sarcophagus plan came from her husband, and was meant to hide her from the Nazis. Why? Sophie explains:

> "I'd managed to stay enrolled at the university- nobody yet knew of my Jewish grandmother- though the Reich frowned upon advanced education for women. The goal for German women then? To become baby factories for the Fatherland. I, however, concentrated on my doctoral thesis, which analyzed the hypocrisies of social class in Ivan Goncharov's nineteenth-century comic masterpiece, *Oblomov.* But when Germany attached the Soviet Union the previous summer, all Russian-related research – scientific, political, and literary – came to a halt." (García 2017 26)

Because of her Jewish origins, her husband planned to hide her from the Nazis until they manage to secure themselves safe passage to England. Sophie recounts how traumatic and yet life-changing being entombed alive was, how hard it was for her plus how many times she begged her husband to kill her. She managed to survive with the help of literature: "Stooped over my flashlight, I memorized Alhmatova's poems, translating them into German in my head." (García 2017: 28) Nonetheless, they managed to flee and secure their lives in England, all their efforts being rewarded, but, as Sophie explains, their experience changed their relationship to the core.

Here in Berlin is composed with stories as Sophie's, stories of exiles, of Jews, of prostitutes, of former Nazi spies, all of them brilliantly put together in the same ambitious literary production. Worth noting is the fact that Cristina García stepped further than her Cuban roots and focused on a different part of the world, who has suffered just as much as Cuba did during Fidel Castro's time – the city of Berlin. Although her work is not focus exclusively on Cuba or on Cuban-Americans, the same purpose can be found in her writings – to step away from any exclusive truth (such as those imposed by the official representations of history) and make the stories of individuals known. *Here in Berlin* is neither the story of WW II nor the story of the Holocaust, it is a story brought together by the voices

of fictionalized individuals who lived with the reverberation of such historical event.

To conclude, the current research paper dwelt upon the integration of the term *testimonio* writing, as a mean of giving a fictional voice to the previously silenced, in two of the most relevant literary productions of the Latino-American writers Julia Alvarez and Cristina García. Although put into practice differently, as Alvarez build her story upon a single narrator (the child) whilst García make use of several voices, each given equal attention and part in the story, at their core, they both follow the same objective: to make a story or several stories known. Both authors focus on significant historical events, Trujillo's oppressive regime in the Dominican Republic and WW II, in a mixture of stories that concentrate on their consequences upon the individual, rather on the political event per se. As such, both authors have made brilliant use of the genre of the *testimonio* and posed a very important question – who is to decide what version of history should we focus on.

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ARTIFICIAL FOOTNOTES AS A NARRATIVE FORM IN *PALE FIRE* AND *HOUSE OF LEAVES*

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Abstract: *The paper examines the shift of the role of footnotes in American literature in the second half of the 20th century, more precisely focusing on two novels: Pale Fire by Vladimir Nabokov and House of Leaves by Mark Z. Danielewski. The main feature of these novels is the extensive footnotes that become the main element of the narrative. The paper explores the evolution of a footnote as a part of a fiction in American literature and its gradual shift from a supplementary tool, more prevalent in academia, to an important and paramount element of postmodern literature.*

Key words: *narrative, footnotes, fiction, American literature*

The evolution of postmodernism in literature has led to certain changes in the traditional novel's form, one of the most noticeable of which is the emergence of a large quantity of hypertext fiction, i.e. works of fiction which consist of several texts connected to each other through a system of links and hyperlinks, footnotes and endnotes, appendices and commentary sections. This process has become the main reason for the advent of several subgenres, among which one can single out the lexicon novel, the antinovel and some others. The common and significant feature of these types of novels is that the specific structure of the text in these novels allows the reader to switch from linear reading (from the first to the last page of a book) to non-linear reading, therefore being able to freely choose in what order to read the different parts of a book.

Based on this choice, each reader may have read a completely unique text. One of the most famous writers of this trend is Milorad Pavić. His first non-linear novel is *Dictionary of the Khazars*, published in 1984. This book, which, according to the writer, can be read in a million ways, marked the beginning of a new genre that can be defined as the lexicon novel. Another example of such a work is a book by the title of *Dust*, written by the Hungarian writer Ferenc Temesi. Among the writers who have also become successful in the genre of non-linear

storytelling, one can name Italo Calvino, Julio Cortázar, Jorge Luis Borges, Peter Cornell, Georges Perec, Péter Eszterházy, Michael Joyce, Dmitry Galkovsky, Yevgeni Popov. These writers have achieved a certain degree of success in reimagining, rethinking the very form of a traditional novel. Each of these writers have experimented with literary form, seeking to expand the scope of the genre and some, as already mentioned, succeeded in creating their own genres not only by changing the form and the structure of a novel as a genre, but also by suggesting a new role of before well-known elements of a novel and a book as such. Footnotes and endnotes are some of these elements that have acquired a new role and a new, often defining matter for the narrative form.

In order to establish an appropriate approach to these elements of a novel, it is necessary to refer to the work of a French literary theorist Gérard Genette and his works *Narrative Discourse* and *Paratexts: Thresholds of Interpretation*. In these fundamental structuralist treatises, he distinguishes a separate category of text – paratext – under which both footnotes and endnotes fall. As Genette (1997: 1-2) claims, paratexts are those components of a book which allow "a text to become a book and to be offered as such to its readers and, more generally, to the public. <...> It is an 'undefined zone' between the inside and the outside, a zone without any hard and fast boundary on either the inward side (turned toward the text) or the outward side (turned toward the world's discourse about the text), an edge".

This definition can be applied to footnotes as well. A traditional footnote in fiction or academic literature is purely utilitarian. It is an auxiliary tool that serves to clarify information in the primary text, offers reliable links to sources mentioned in the primary text, and explains the most intricate passages. The authorship of the footnotes belongs to the author of the primary text, and the reader trusts the reliability of the footnotes as much as he trusts the primary text. A footnote is essential to make it easier for the reader to understand the primary text. As A. Grafton (1997: vii) argues, the role of footnotes is to support the research of the scholar and provide a sense of legitimacy for the work: "<...> footnotes matter to historians. They are the humanist's rough equivalent of the scientist's report on the data: they offer empirical support for the stories told and arguments presented". At the same time, with the evolution of literature and, more precisely, a novel, many elements of the novel's form have also developed. Paratextual elements such as footnotes and endnotes were no exception. Gradually, the footnotes evolved from a supporting element to a narrative method, that is, an integral part of the novel. Drawing the line between these types of paratext and Genette's concept of paratext, Edward J. Maloney proposes a

special type of notes and paratexts, which "are incorporated into the story as part of the internal narrative frame" (Maloney 2005: ii), suggesting a term such as artificial or fictional paratexts (artificial footnote, artificial endnote, artificial preface, etc.). He also provides four common features, which are shared by all artificial paratexts: mimicry the form of traditional paratextual components, inalienability of artificial paratexts from the narrative, distinction/differentiation in authorship of artificial paratext (as Maloney claims, it is important to distinguish an author's paratexts and artificial paratexts and to read the last one as part of the novel's narrative frame), and the metafictional nature of a narrative which is stimulated by artificial paratexts.

As another literary scholar, Malcah Effron (2010: 200) argues, artificial paratexts are those elements of a text "that do not simply surround the fictional narrative, but are part of it". Therefore, mimicking non-fictional forms, artificial footnotes also acquire a completely different role in the whole work, substantially affecting the reader's perception of the fiction. According to Effron (2010: 202), "the footnotes help create the sense of the story as recounted events, rather than as a mental exercise, because they suggest that the narrative's existence extends beyond the bounds of the generic text". This phenomenon was observed in literature throughout the centuries, from Laurence Sterne and Fyodor Dostoevsky to James Joyce and David Foster Wallace.

It is noteworthy that the roots of genesis of this form can be found in theoretical literary works in the first half of the XX century. Thus, Russian philosopher and literary critic Mikhail Bakhtin, studying a novel as a genre in his work *Voprosy literatury i estetiki*[1] defined a novel as a "diversity of social speech types (sometimes even diversity of languages) and a diversity of individual voices, artistically organized" (Bakhtin 1982: 262). Moreover, Bakhtin (1982: 263) argues that the basic distinguishing features of the stylistics of the novel are "distinctive links and interrelationships between utterances and languages, this movement of the theme through different languages and speech types, its dispersion into the rivulets and droplets of social heteroglossia and its dialogization". Despite the fact that Bakhtin's work was published even before the publication of the pieces of fiction analyzed in this paper, these theses can be applied to novels with artificial paratexts as well. This "variety in speech and voice" is realized through the specific form and structure of the novel – using a complicated system of extensive footnotes an author combines two or more voices in rather a unique way.

[1] Four essays from this book were translated and published in *The Dialogic Imagination: Four Essays,* 1982.

The system of footnotes, associated both with the primary text and with other footnotes, creates quite a complex structure. An author explicitly divides these voices into the body of the text and the footnotes, but at the same time unites them, connecting each footnote with a number, which, in turn, is associated with a particular word or line in the commented primary text.

Bearing in mind the rather long history of artificial footnotes, we consider postmodern literature to be the time of the genuine heyday of such kind of footnotes, as one of the key features of postmodern literature is the experiment on form and the rethinking of well-known forms and structures. The artificial footnotes which were widely used in American postmodern literature will serve as the primary focus of this paper, and a more precise look in this regard will receive such remarkable American novels as *Pale Fire* by Vladimir Nabokov and *House of Leaves* by Mark Z. Danielewski.

Vladimir Nabokov's *Pale Fire* is composed of four parts: A Foreword; an unfinished 999-line poem by John Shade, which consists of a reflection both on Shade's life and the loss of his beloved daughter, Hazel; an extensive commentary section by Charles Kinbote, a friend and colleague of Shade, who acquired the poem after the poet's death and used the text as an excuse to offer his interpretation of the poem; and an Index. The Foreword and the Index are also written by Kinbote, therefore readers ought to interpret them carefully (the reasons for this vigilance are to be specified further). Being obsessed with his idée fixe, Kinbote misread the poem and saw it not as Shade's autobiographical poem about Hazel's death, but as a poetic tribute to an imaginary country called Zembla, the reign of Zembla's king Charles the Beloved, who is presumably Kinbote himself, as well as to Charles' overthrowing, inglorious exile and escape. Some scholars even assume that Kinbote cannot be considered either as a close friend of Shade's or an overthrown monarch, but only as a "deluded émigré instructor named Botkin to whom Shade – a distinguished colleague and next-door neighbor – has been unavoidably kind" (Haegert 1984: 407). It should be noted that Kinbote's commentary on Shade's poem is made in the form of endnotes placed after the poem and is associated with the poem only by the corresponding numbers which are connected with the poem's lines. Due to the complex system of interconnection and interdependence of the endnotes and comments themselves, links to one comment inside another, a huge number of variations in reading the novel appear. Therefore, *Pale Fire* becomes a "puzzle seeking a solution, a frame narrative, a text within a text" (Maloney 2005: 128) or a "book of mirrors" (McCarthy 2002: 86).

The Foreword contains a piece of advice on how to read Shade's poem and Kinbote's commentary:

> Although those notes, in conformity with custom, come after the poem, the reader is advised to consult them first and then study the poem with their help, rereading them of course as he goes through its text, and perhaps, after having done with the poem, consulting them a third time so as to complete the picture. (Nabokov 1982: 14)

Despite this fact, it should not be forgotten that this is a piece of advice from Kinbote, Nabokov's typical unreliable narrator (Hennard 1994: 312). Each reader is free to choose his or her own reading strategy: to read the entire poem from beginning to end, to start with Kinbote's footnotes, or to read both parts simultaneously, referring to the commentary in the endnotes section at each link while reading. It is noteworthy that, depending on the chosen strategy, the reader may have a fundamentally different idea of what happened and a different attitude towards the characters in the novel. Therefore, it is possible to argue that one of the significant features of artificial footnotes in *Pale Fire* which distinguishes them from traditional footnotes widely used in academia is the fact that this kind of footnotes transforms a text into a hypertext. Thus, a fiction supplied with artificial footnotes can be considered, to a certain extent, a hypertext fiction, a non-linear novel or, according to Espen J. Aarseth's term, a piece of ergodic literature, in which "nontrivial effort is required to allow the reader to traverse the text" (Aarseth 1997: 11). *Pale Fire* requires a certain amount of reader's engagement and participation in the process of reading and interpretation of the text. As Maloney (2005: 159) claims, Nabokov intentionally makes this process as difficult as possible, "even more difficult, I would argue, than occupying (one of the) narrative audiences – [it] suggests that he wants his readers to engage with the narrative, actively and with endeavor". Throughout the apparatus of Kinbote's endnotes, we also meet his notes in brackets, which refer the reader to other endnotes.

> Line 209: gradual decay. Spacetime itself is decay; Gradus is flying west; he has reached gray-blue Copenhagen (see note to 181). (Nabokov 1982: 144)

Also, there are a lot of cross-references that refer to each other: for instance, in a footnote to line 270, Kinbote refers the reader to a footnote to line 993, which, in turn, refers the reader back to line 270. This serves as a further proof of the nonlinearity of Nabokov's novel, that is, the possibility of reading the novel in an infinite variety of options.

> Line 270: My dark Vanessa. <...> An almost tame specimen of it was the last natural object John Shade pointed out to me as he walked to his doom (see, see now, my note to lines 993-995). (Nabokov 1982: 152)
>
> Lines 993-995: A dark Vanessa, etc. One minute before his death, as we were crossing from his demesne to mine and had begun working up between the junipers and ornamental shrubs, a Red Admirable (see note to line 270) came dizzily whirling around us like a colored flame. (Nabokov 1982: 272)

This sophisticated system comes into conflict with the traditional role of footnotes that was formulated above. While traditional footnotes are intended to facilitate the interpreting process, artificial footnotes help the writer to mislead, to misdirect and to obfuscate the reader. The use of artificial footnotes in fiction provides an opportunity to freely choose the most preferable interpretation. Hence, despite the fact that artificial footnotes were used even before the advent of postmodern literature, it is in postmodern fiction that they most fully reveal their potential (Maloney 2005: 182). Although there is a debate among experts about whether *Pale Fire* can be included in postmodern literature, it is undeniable that Nabokov's novel had a huge impact on the development of postmodern fiction. Thus, Irina Belyaeva (2009: 176) emphasizes the special role of *Pale Fire* for the postmodern paradigm as this novel gave "an impetus to the development of the genre of commentary as a literary text, a commentary that can be a fiction even in the absence of an initial text[2]". In some endnotes, Kinbote provides his thoughts on the commenting process itself, discussing the question of whether an objective interpretation of the text is possible at all, or the commented text always turns out to be dependent on the commentary and the commentator.

In the Foreword Kinbote directly says that it is his commentary on Shade's poem that will provide the future reader with a *true* meaning of the poem, therefore reveal the "truth" about Zembla, despite the fact that the poem itself does not contain direct references to this possibly imaginary country.

> Let me state that without my notes Shade's text simply has no human reality at all since the human reality of such a poem as his (being too skittish and reticent for an autobiographical work), with the omission of many pithy lines carelessly rejected by him, has to depend entirely

[2] translation from Russian is mine.

> on the reality of its author and his surroundings, attachments and so forth, a reality that only my notes can provide. (Nabokov 1982: 14)

In this regard, *Pale Fire* may serve as an outstanding example of using artificial paratext in fiction, including not only the endnotes, but also the Foreword and the Index. As has been argued, *Pale Fire* constructs the entire narrative through the paratextual form, "showing us how paratexts can dramatically alter our sense of narrative progression and realism" (Maloney 2005: 133). Some hints for determining the role of the commentary are found directly in the text. For instance, initially, Kinbote understands that Shade's poem is not about Zembla – a confirmation of this, as well as bewilderment about the lack of references to Zembla, is repeatedly found in the text:

> How fervently one had dreamed that a similar symbol but in verbal form might have imbued the poem of another dead friend; but this was not to be... Vainly does one look in Pale Fire (oh, pale, indeed!) for the warmth of my hand gripping yours, poor Shade! (Nabokov 1982: 157)

> One would imagine that a poet, in the course of composing a long and difficult piece, would simply jump at the opportunity of talking about his triumphs and tribulations. But nothing of the sort! (Nabokov 1982: 150).

However, the lack of explicit references to Zembla did not prevent Kinbote from interpreting the poem in his favor. Kinbote speaks directly to Shade about his method, actually declaring that, according to him, for the sake of art he it is justifiable to ignore the truth and distort reality:

> "My dear John, <…> do not worry about trifles. Once transmuted by you into poetry, the stuff will be true, and the people will come alive. A poet's purified truth can cause no pain, no offense. True art is above false honor" (Nabokov 1982: 196).

Thus, in his novel, Nabokov declares the convention of truth in a literary work. According to the writer, the act of interpretation cannot be objective, since with the death of Shade, Kinbote has the same right to interpret the poem as the author of the poem did. However, in order to establish the unreliability of Kinbote as a narrator, as well as to introduce variability in the reader's interpretation of the novel, and once again to emphasize the lack of objective truth, Nabokov creates a complex system of cross-referenced commentary that is combined into a unified hypertext. This technique bewilders the reader, depriving him or her of any

opportunity to establish the initial and primary truth. Nabokov's main tool, which makes it possible to reach all these goals in *Pale Fire*, is an extensive apparatus of artificial endnotes.

The innovative form of *Pale Fire* could not but have a significant impact on subsequent writers around the world, including American writers. One of these, of course, is Mark Z. Danielewski, whose debut work *House of Leaves* has many parallels with Nabokov's novel. Danielewski's novel constitutes multiple complex interconnected narratives within a text. One of the narrators is Johnny Truant, who finds unfinished pages of a manuscript written by his neighbor, a blind old man Zampanò. The graphomanic manuscript describes in detail a fictional documentary titled *The Navidson Record*, "made by a Pulitzer Prize-winning photojournalist who must somehow capture the most difficult subject of all: the sight of darkness itself" (Danielewski 2000: xxi). After Zampanò's death, Truant acquires the notes and, just like Kinbote, publishes it with his own extended commentary. It is important to note that he does not get to publish his notes by himself, but sends them to a publishing house, the editors of which publish Truant's notes without any encounter with its author. Therefore, the Editors can be considered an equal actor in the novel's character system. Given that Truant is only a tattoo artist, his work constitutes "long personal digressions rather than anything representing an objective and scholarly approach" (Wells 2005: 1). Just like *Pale Fire*, *House of Leaves* for the most part consists of footnotes, in which a reader can find a subjective perspective on a piece of fiction. Therefore, as Jared L. Wells (2005: 1) claims, the subject matter of both novels is the interpretive process itself.

In this book, which is so complex and complicated that it can be interpreted in many different ways, it is certainly possible to single out the same type of artificial footnotes to those found in Nabokov's novel. One of the main narratives, which is not inferior in value to the one in the primary text, belongs to Truant, who, just like Kinbote, acts as a subjective commentator and unreliable narrator as well as an interpreter of a certain manuscript. The manuscript itself serves as a kind of McGuffin, which prompts Truant to study it and write his commentary. Footnotes consist of different types and levels of narratives: some footnotes are written by Truant, some of them – by Zampanò, and some of them – by the Editors. This system creates discontinuity in the narrative: as in *Pale Fire*, a reader has a choice whether to follow each link, thereby including Truant or the Editors in the main narrative, or to read the entire Zampanò's manuscript first. Altogether, there are five narrative voices, such as Navidson's documentary film, Zampanò's notes, Truant's footnotes, Truant's mother and the Editors of Truant's notes (Graulund

2006: 381-383). The latter narrator – the Editors – also plays a significant role, calling into question the Truant's actual existence:

> We wish to note here that we have never actually met Mr. Truant. All matters regarding the publication were addressed in letters or in rare instances over the phone. —The Editors (Danielewski 2000: 4).

Therefore, due to the complex structure of the text, the overwhelmingly large number of footnotes and references, and visual components, Danielewski's novel is no less complicated than Nabokov's one. For instance, all voices in the novel are given in different fonts, which visually eases the perception of the whole text.

> In an effort to limit confusion, Mr. Truant's footnotes will appear in Courier font while Zampanò's will appear in Times. – The Editors. (Danielewski 2000: 4)

As R. Graulund (2006: 379) claims, *House of Leaves* presents itself as a "bewildering array of fonts, margins, languages, corrections and omissions, text skittering around the page and sometimes even disappearing completely, leaving the page to its own devices''. As Hayles (2002: 780) describes it, Johnny Truant's footnotes, parasitically attaching themselves to Zampanò's host commentary, are parasitized in turn by footnotes written by the anonymous 'Editors', upon which are hyperparasitically fastened the materials in the exhibits, appendix, and index. According to Hansen (2004: 108), *House of Leaves*, just like *Pale Fire*, can be examined as a hypertext: "Formally, the novel is structured as a hypertext, a system of interconnected narratives woven together through hundreds of footnotes''.

There is another important feature of *House of Leaves* to be noted, namely the parody and derision of traditional footnotes. Zampanò is obviously a graphomaniac who supplies his text with a tremendous amount of footnotes, some of which contain real references to interviews, monographs, books, films and articles, while others footnotes link to non-existent, that is, fictional materials. Among those there is, for example, a quote of producer Harvey Weinstein from Interview Magazine, where both the producer and the magazine are real, but the quote is fake; or a reference to the Gavin Young's work *Shots in The Dark*, where the author is real, but the work is made-up; or a reference to Mary Widmunt and her work *The Echo of Dark*, while both of them – the author and the work – do not exist in reality.

On the one hand, this is a clear reference to the work of J. Borges, whose works (for example, *The Approach to Al-Mu'tasim* or *Chronicles of*

Bustos Domecq) also contained a large number of footnotes and references to non-existent books. On the other hand, Danielewski is mocking the monographs with an endless list of references, among which, along with the trustworthy ones, there may be fake ones, too. From these existing and fictitious works, Danielewski draws an endless amount of elements in order to create an exhaustive and comprehensive theoretical discourse around his story. This game with the reader is a rather important artistic element of the novel. As N. Bemong argues, this theoretical discourse is an essential part of the novel: "From these existing and fictitious studies, Danielewski will draw an endless amount of elements in order to create an exhaustive and comprehensive theoretical discourse around his story". According to Shari Benstock (1983: 205), such footnotes indicate that "they belong to a fictional universe, stem from a creative act rather than a critical one, and direct themselves toward the fiction, and never toward an external construct, even when they cite 'real' works in the world outside the particular fiction". Thus, the artificial footnotes also help the author to expand the discourse of the commented, primary text, however, as we can see, it does so in a more artistic manner than the traditional footnote widely used in academia. Sometimes, Truant even describes his plan for working on Zampanò's manuscripts, emphasizing his right to make decisions, and offering a reader a strategy (just like Kinbote did) on perceiving the text.

> So you see from my perspective, having to decide between old man Z and his story is an artificial, maybe even dangerous choice, and one I'm obviously not comfortable making. The way I figure it, if there's something you find irksome – go ahead and skip it. I couldn't care less how you read any of this. His wandering passages are staying, along with all his oddly canted phrases and even some warped bits in the plot. There's just too much at stake. It may be the wrong decision, but fuck it, it's mine. (Danielewski 2000: 31)

Also, it should be emphasized that, in one way or another, extensive footnotes and endnotes almost always have a parody basis, mocking the use of footnotes as a method and tool of a literary research. That is, one footnote may refer to another footnote, to external sources in the form of existing (or non-existent) books, articles, interviews, or have notes typical for academic work, such as *ibid, illegible*, etc. Thus, it is known that *Pale Fire* became an ideological continuation of Nabokov's work on commentaries on his own translation of *Eugene Onegin* authored by A. Pushkin, one of the central works of Russian literature.

Finally, it is necessary to underline that while writing *House of Leaves* Mark Z. Danielewski was aware of Nabokov's novel. When asked

in an interview how strongly Nabokov's novel influenced him, he replied that he had not read it yet. “Considering that I have yet to read *Pale Fire*, I would have to say not enormously, although I was of course aware of what Nabokov had managed to do in the book” (McCaffery, Gregory 2003: 114). However, developing this idea, Wells (2005: 1) argues that the two novels, written 38 years apart, have a lot in common. For example, he suggests considering Danielewski's novel as a piece of work which “can profitably be read as a contemporary re-working and transmutation of Nabokov's archetypal metafictional model”. Maloney argues that both *Pale Fire* and *House of Leaves* demonstrate the polyphony of voices by the ambiguous status of the notes (Kinbote’s and Truant’s commentaries respectively) and the primary text (Shade’s poem and Zampanò’s text respectively). Just like without the Kinbote’s notes the Shade’s poem has little meaning, without the poem, the notes, of course, are “a story without anchor or motivation” (Maloney 2005: 64). The same is true with both Zampanò’s text and The Navidson Record. In this regard, it is noteworthy that sophisticating the novel’s structure and misdirecting the reader is one of the key features of postmodern prose. The author of such footnotes often intentionally leads the reader into a dead end, deliberately preventing him from interpreting not only the primary text, but also the footnotes, and therefore the novel itself. This overcomplicated structure, according to Julius Greve (2020: 85), allows the novel to work “as a kind of ‘narrative essay’ on the crises of postmodernity, a metacommentary on that historical moment”.

Thus, the footnote in these novels is fundamentally different from the traditional, academic footnote. The role of the traditional footnote is to help the reader interpret the text correctly, to provide additional, trustworthy information. A traditional footnote can be omitted and ignored without prejudice to the general understanding of the text. Moreover, such a footnote does not claim to be the central element of the narrative of the fiction. In the case of *Pale Fire* and *House of Leaves*, the footnote turns from an auxiliary tool into a full-fledged, independent, self-sufficient and integral element of the narrative.

It should be noted that the process of transforming a footnote from an auxiliary tool into an independent element of the narrative does not stop there. In *Pale Fire* and *House of Leaves*, artificial footnotes contain links to the primary text (as mentioned, to Shade's poem and Zampanò's text respectively). However, in some works, the primary text is absent at all, and the reader is provided with footnotes only. For instance, such works of American literature as *The Body: An Essay* by Jenny Boully, *Footnotes* by Charles Coleman Finlay, and, moreover, *Paths of Paradise: Notes to a Lost Manuscript* by Swedish writer Peter Cornell. These works lack the primary

text, therefore consist of footnotes only. Hence, the absence of text, but the presence of numbers for each footnote suggests that each reader himself conjectures what each footnote could be applied to and, thus, a unique, "nonexistent" primary text appears in the reader's perception and the reader's mind. As Christian Bök (2002) claims "the reader can only fantasize about the original contexts that might have made such information significant to its author, and ultimately, each note, when left unexplained, implies that the body of any text consists of nothing but a void – filled with the exegetical projection of our own imagination". Dale Smith (2002), in his turn, believes that such fictions express the next stage of comprehension of the text, the departure from the text as from white noise, overwhelming information, graphomania (as, for example, Zampanò's notes in Danielewski's novel): "These footnotes show with quiet thoughtfulness a living adventure within the noisome burden of the present. Forget silence, absence or void – any of that. There's too much of everything. It's a cacophony driving us mad, distracting us, throwing our center into an endless traffic jam. Boully attends the quiet of Art and dream".

Thus, the value of the comments is increased so much that the original, primary text becomes unnecessary, and the whole meaning of the novel is placed in the footnotes. In a sense, this echoes the footnotes by Kinbote, who also did not seek to delve into the real meaning of the primary text which he was commenting on. A footnote can be not only and not just an indispensable, inalienable element of narrative, as in *Pale Fire* and *House of Leaves*, but the only element of a book. Taking into account the traced evolution of footnotes from a traditional part of academic work to a self-contained element of fiction and further to texts consisting entirely of footnotes, it is possible to argue that an artificial footnote has become one of the formative elements of modern American novels.

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CULTURAL AND GENDER STUDIES

THE INCARCERATION OF MABEL ETCHELL AND THE POWER OF MASCULINITY IN *TEN YEARS IN A LUNATIC ASYLUM*

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Abstract: *This paper, through Mabel Etchell's fictional account Ten Years in a Lunatic Asylum, investigates the power of masculinity and its role in the confinement of Etchell in a mental asylum. The paper also examines the connection between love and abandonment and mental illness, focusing on social relations as the cause of insanity.*

Key words: *abandonment, power, masculinity, mental illness, Etchell, nineteenth-century asylum*

1. Mabel Etchell's Life before Incarceration in 'Hygeria Lodge' Asylum

Mabel Etchell was a woman living in the nineteenth century, abandoned by her lover, and incarcerated in an asylum because due to her feeling of loss after her abandonment she was considered mentally unstable. She wrote an autobiographical text entitled *Ten Years in a Lunatic Asylum*, which, with its focus on abandonment, is in an uncanny parallel with what can be seen in the literary scene because, as Helen Small (1996: vii) points out, "stories about women who go mad when they lose their lovers were extraordinarily popular during the late eighteenth and early nineteenth centuries, attracting novelists, poets, dramatists, musicians, painters, and sculptors". For a culture which considers women as emotional beings driven by their hearts and not minds, love-madness – defined by Small as a term referring mainly to women who go mad when they lose their lovers or driven mad by their lovers – is inevitably a gendered concept which not only reinforces women's emotionality, but also categorizes them partly as prone to madness, partly as victims – and men as perpetrators. This autobiographical text includes details about Mabel Etchell's life in nineteenth-century Britain, and aims at criticizing or rather foreshadowing the critique of the social conditions in the lunatic

asylums at that time. The importance of her narrative lies in the exposure of those sociocultural structures and institutions.

Her narrative is a combination of fiction and non-fiction. As she claims in her text, "the following tale may need a few words of introduction, without the formality of a long preface; for, although it is clothed in the garb of fiction, it aims at something higher than the mere gratification of a taste for amusement or morbid curiosity" (Etchell 1868: "Preface" n.p.). The text, thus, does not fully comply with the notion of the autobiographical pact where the author promises truthfulness but is rather a merging of autobiographical and fictive elements. In terms of its mode of discourse, though, this text is not different from other autobiographical accounts in the sense that even the autobiographies that declare themselves totally truthful and factual inevitably use stylistic devices typical of fiction. The text starts with a preface in which the author reveals the fictional elements of the book, while also stating the importance of mental health and the role of negative emotions in creating mental disorders. As it is close to impossible to claim to what extent the narrative is fictionalised (and even whether the phrase "clothed in the garb of fiction" should be considered as a rhetorical gesture or not), this paper does not focus on exploring the extent of its fictionality but rather intends to read and interpret it as a narrative that unfolds different stages of a woman's life: before, during and after her incarceration in the asylum, and analyse how the sociocultural conditions structure her sense of identity in the narrative.

Whereas a valuable document of life in a Victorian asylum, Mabel Etchell's account has hardly been analysed from a gender perspective: this chapter will be one of the first attempts to explore its gendered implications. The aim of this paper is to investigate the power of masculinity and its role in the confinement of Etchell in a mental asylum. I argue that Etchell's deprivation of mental wellness was directly caused by masculinity represented by two male figures: Mr. Moreland and Dr. Williams. After breaking the rule of not fulfilling Mr. Moreland's hideous desire, Mr. Moreland and Dr. Williams conspired against Etchell to delude her into madness. The powerful status of Dr. Williams as a physician and the relationship that society imposed on Etchell to accept Mr. Moreland as her 'caretaker', paved the way to her certified madness. Analysing gendered power structures in the nineteenth century, David Vaughan (2018: xxi-xxii) confirms that this kind of co-operation of medical and familial authorities contributed to the systemic incarceration of women, saying that "spurious certification and dubious medics now combined with manipulative husbands, fathers, uncles and brothers to put their 'mad' women away". Institutional power is inevitably inescapable as

demonstrated throughout the text; however, the same power, in turn, is self-empowering for Etchell as it can be resisted and used by her as a way towards self-discovery.

The central turning point in Etchell's *Ten Years in a Lunatic Asylum*, causing her crisis, is that she is sent to a lunatic asylum by her "Godfather" for refusing to marry him. This hinge of the narrative, however, is preceded and followed by elements all of which are symptomatic of the gendered power relations of the Victorian family and society alike. As the narrative recounts, she is a half-orphan who lives only with her father and falls in love with her childhood friend, who travels to study after the death of his mother. Unlike her friend Walter, as a woman, Etchell has no option of travelling for studies after her father's death; instead, after her father's property is sold, she moves in to live with Mr. Moreland, the father of her beloved. Mr. Moreland proposes to marry her but she completely rejects him even though he offers protection and faithfulness, while she still longs for her beloved and cannot get rid of her feeling of abandonment due to his travelling abroad to study. To take revenge, Mr. Moreland puts her in a mental asylum with the help of his friend, Dr. Williams.

Thus, the autobiographical text chosen for analysis in this chapter offers itself for an exploration from the perspective of the theme of love, madness, and abandonment – and how all this is inscribed in the discourse of masculine power. The text shows how Etchell gradually started feeling sick after her lover left to pay a visit to his dying mother; she felt the need of having him besides her as a source of emotional support. She communicated her inner feelings saying:

> Walter seemed to be the guiding star of my little sphere of existence. Now that sorrow was come upon him, I felt how dear he was to me, and began to recall his boyish expressions of preference for me, every one of which were [sic] treasured in my heart of hearts. He was so good and noble, so interwoven with all my pleasures and pursuits, so far beyond myself in all intellectual greatness, that I invested him in my mind with every moral excellence, and placed him as a cherished idol in the inner sanctuary of my heart. (1868: 10)

Etchell's love to Walter had changed from that of a sister-brother love ("he loved me as a brother and I reciprocated his boyish attachment with the love of a sister." [1868: 5]) to a romantic one. In spite of being in love with him, she cannot share her feelings with Walter: "still I dare not confess even to myself how dear he had become, or venture to analyze the nature of feelings I entertained towards him" (1868: 10), which is

characteristic of the case of all Victorian women who fell in love but were not allowed to communicate their feelings to their beloved due to the standards and rules that the Victorian society had set for them. Transgressing the rules and getting into love affairs was equal to impurity and lack of respect.

From this perspective, the Victorian woman got caught up in a double bind: on the one hand, she was not allowed to be outgoing in any way; on the other hand, she was expected to depend and rely on various male figures at all ages of her life. The transition, however, from one male figure to another was far from easy for a marriageable young woman as she had to manoeuvre between being emotional but not showing her emotions, and between propriety and the need to get into the proximity of suitable young men, a process Etchell seems to be implicated in. As the text testifies, she had no means to articulate her feelings and needs, so after the first "shock" of not having Walter by her side during his visit to his dying mother, Etchell got into an even worse state of mind when Walter's mother passed away and he moved to another place to pursue his studies. He deserted her, sending no letters or even coming to see her. She describes her feelings saying "the joy and happiness of life seemed gone forever…leaving mind and body a wreck" (1868: 65). She continues to unfold more feelings to express the void inside her that is a dream-like state of mind even when awake: "sleepless nights and a distracted mind did their work…I sat alone haunted by the strangest fancies" (1868: 66). Her longing for love – and her beloved – is aggravated by her recognition of her social responsibilities of getting married. As Etchell's father was part of the church and used to teach her Christianity, she consciously or unconsciously internalized the importance of getting married and having a family in the future. This point is emphasised in general by Susie Steinbach claiming that "many middle-class people practiced evangelical Christianity, which stressed the importance of marriage and family" (2004: 44).

Etchell's recognised social need for a male partner along with her love to Walter led her into thinking of marriage, which he was not planning in the short term. Even though her desire is justifiable in the context of the nineteenth century, "one of the terrible features of the past was that women were told to be 'all one way,' as in 'the only right thing for a real woman to be is a wife and a mother'" (Miller 1986: xii), roles that are pivotal in the domestic sphere. Steinbach explains Victorian society's ideology of confining women to the private in this way:

> If we read advice manuals aimed at middle-class women, or some of the many essays written on correct behaviour, deportment, and

> decorum, a picture emerges of what historians have called the 'ideology of separate spheres' (or 'domestic ideology'). This ideology dictated that respectable middle-class women were domestic creatures. They were concerned with home, children, and religion; they avoided politics, commerce, and anything else which was part of the 'public sphere'. This ideology was most clearly articulated in middle-class evangelical Christianity, which encouraged women to cultivate their godliness in domestic ways. (2004: 42)

Based on Steinbach's explanation, one can assume that Etchell's father was keen on teaching her religion since childhood—narratives of the Bible to read and to give account of, how to love and admire Christ and so on—to prepare her for a marital life full of submission:

> Here my father first taught us to love and admire grand old Herbert's Sabbath Hymn, with its quaint, yet magnificent similes. How well I recollect his repeating to us, in his deep rich voice
> "The Sundays of man's life, threaded together on time's jewelled ring,
> Make bracelets to adorn the wife of the eternal glorious kind."
> How sweetly he explained the beautiful metaphor, and told us that every true believer in Christ formed part of that spiritual Church of which he is the bridegroom! And then with what affectionate earnestness he besought us to be amongst the number of those who were looking for his second coming 'without sin, unto salvation.' (1868: 7)

In her discourse, the church stands for a homely place, and as such, it functions similarly to the "the home as a refuge from the outside world" (Steinbach 2004: 44) where Etchell can have a peaceful life with Walter. In the same place Christ exists, which figuratively entails the greatness of her male guardians in Etchell's eyes; they are her "God" that she has to worship in order to be a true believer or in other words, to maintain her status as a good daughter (in her father's house) and in her adult life as a decent wife (in her potential husband's house).

2. "My life: Between Happiness and Misery": the Power of Masculinity

This construction also implies that once a Victorian woman could neither be a good daughter nor a decent wife, she felt in an interrelated social and personal vacuum resulting in depression. Not surprisingly, after her father's death, Etchell got into depression as her main support in life had left her and she had no one else to rely on either: "it was not until I saw

him laid in the solemn repose of death, unconscious of the agonizing tears I shed, that I realized the full desolation of my stricken heart. The king of terrors had reared his awful throne in our once happy domain, and smitten the beloved master with disease and death!" (1868:14). Peter E. Nathan and Sandra L. Harris (1975: 233) contend that depressed people "experience loss and deprivation: loss of security or salary, status or influence, love or popularity". Etchell's mild depression was obviously and quite justifiably motivated by the loss of her father, who also meant stability for her, and it developed into delirium when Walter, whom she considered as a potential "oak tree" to take over this role of her father, left to continue his studies in Cambridge keeping no contact. According to Nathan and Harris (1975: 234), "people whose depressions seem to be reactions to recent loss—the death of a close friend or relative, a major financial setback, a geographical displacement—are considered 'reactive' or 'exogenous' depressives. They are often less seriously depressed than patients whose depressions do not seem to arise from a recent loss." In this regard, Etchell's depression falls within the category of curable illness as it mainly derives from mourning her beloved ones, a mother in childhood, a father in adulthood, and also the threat of the loss of her beloved.

The death of the father started a new phase in Etchell's life characterized by fear, loneliness and unsafety. The sense of existence vanished the moment she realized the people she loved left her. At that point, the dividing line between reality and imagination became blurred. This feeling of unreality was aggravated when after her father's death Mr. Moreland, the father of Walter, invited Mabel to live with him and she allowed him to take care of her as a guardian. The shift from her childhood house to Mr. Moreland's house demonstrates the change in Etchell's life from living under a shell where protection was provided to maturity and facing real-life problems. As soon as she moved in, Mr. Moreland observed her as an object that could be obtained by marriage according to social norms. Mabel's discovery of her mother's portrait in Mr. Moreland's house that looked exactly like her served as a mirror that reflected the position of Mabel inside the house; she is kept like a property under his gaze and at the same time out of reach. This is how Etchell describes the scene:

> As I looked around I saw the back of a large picture, and whilst Mrs. Dorothy was getting from a closet an old china [sic] vase for me to look at, I turned the picture from its leaning position against the wall; it was the portrait of a young girl, with curling hair of the richest brown, and eyes of the same colour, clear, liquid, and expressive. I gazed on in wonder and bewilderment; a strange truth forced itself on me—I was a

> plain likeness of the lady; it was unmistakeable, and I felt a hot flush suffuse my face as I recognized my own features in her. (1868: 34-35)

This was a moment of (self-)realisation in the image of her mother, who apparently could resist Mr. Moreland's possessiveness, but the fact that her image was kept as a hidden, almost illicit treasure foreshadowed the dangers Etchell would have to face in this environment.

At this stage, she was in close proximity of Mr. Moreland as she lived with him in the same house, yet he could not get her just as he could not get her mother to marry him when she was alive. Yet, Mr. Moreland made attempts at fully obtaining her by (ab)using his power over her. As her guardian, Moreland almost committed incest by attempting to marry his son's lover while at the same time he was supposed to be the person taking care of her as his daughter. Etchell's refusal and his desire to obtain her, however, made him threaten and control her. The moment Mabel announced her love to Walter, he became the male rival to his son: "Engaged to Walter! Love him, and this the first word I have heard of it! Why, you are both mad! How dare he; how dare you love without my consent or even knowledge!" (1868: 54). As the father's reaction demonstrated, her relationship with Walter was forbidden according to Victorian norms as "respectable middle-class women did not engage in pre-or extra-marital sex or romance" (Steinbach 2004: 42). What is more, Mr. Moreland's response indicated that not even sons were allowed to pledge themselves emotionally, let alone in marital terms, without the father's awareness and consent.

Etchell's courage to finally express her feelings towards Walter was the trigger leading to her lockdown in the asylum because this was seen in Victorian culture as a violation of norms that could be labelled madness, and as such a form of deviance. At this point Mabel was forced to abide by the rules of Melford Hall, the domestic sphere she entered not knowing the consequences. She was never controlled so forcefully either by her father or by her lover Walter. The space where she was born and raised symbolizes security and love in her narrative; whereas in the new space she had to follow more strict rules prescribed by Moreland and therefore her freedom was restricted, which could also explain why Mabel's mother rejected Moreland as a potential husband. The new space did not only limit her chances in self-discovery as a young adult, but it also weakened her emotionally and mentally until she fell into delirium, and therefore "insanity". Due to the belief in women's fragility when it comes to emotions and feelings, female patients outnumbered men in nineteenth-century mental asylums, and hence Etchell's alleged insanity was an easy task to "prove" for a physician and a man responsible for her. The cultural

and social circumstances of women in the nineteenth century paved the way to the "victimization" of women associating their life problems with their biological constitution. Feminist critics focus on psychiatry as a gendered scientific sphere where the woman is the other and the 'weak creature', where madness is not only biological but it is also an accumulation of social relations. As Michael Taussig (1980: 3) puts it, "signs and symptoms of disease are not 'things-in-themselves'; are not only biological and physical, but are also signs of social relations disguised as natural things, concealed their roots in human reciprocity." The medicalisation and hysterisation of women in the Victorian period follow this very pattern.

In this institutional context that included the family and domesticity as well, Mr. Moreland's dominant masculinity overpowered Etchell's resistance. He openly admitted that he wanted to possess her because he lost her mother and he could not afford to lose the daughter at any cost: "I idolized the mother, but I will idolize and possess the daughter. Mabel, your father bore away my heart's best treasure; I will make you my wife or lose all in the attempt" (1868: 55). Eager to get Mabel's mother when she was alive, Mr. Moreland objectifies her as an image in the form of a painting – and women in general, and exposes them to the male gaze. Even after her death, Mabel's mother was still present in Mr. Moreland's memory as he focused on her beauty and physical appearance while talking about her. Whether an animate or inanimate being, Mabel's mother was seen as a sex object. Likewise, Mabel was called "young and beautiful" by Mr. Moreland, which implies lust. Mr. Moreland's objection to Walter and Mabel's marriage was attributed by him to their age or immaturity – he stated more than once that Walter is young for Mabel even though they were raised together, which made them almost at the same age – because he argued, revealing and disguising at the same time his rather egotistical desires, that Mabel needed a man with power who can provide protection and good living for her. He clearly imposed his superiority when he reacted to her love towards Walter: "Walter is a boy and does not yet even know his own mind. I have the heart of a man to offer you, the sympathies and experiences of a matured life-faithful attachment and protection." (1868: 54–55) Mr. Moreland's offer of protection was a mere pretext to get to his aim, which was exploiting Mabel sexually.

Etchell was an instrument who was to be there to satisfy his purposes. In his eyes, she was reduced to a thing and her value was limited to beauty and youth. Some researchers (Papadaki) establish a relationship between female objectification – and the internalization of objectification – and mental illness because as proved by a research done by Dawn Szymanski,

Erika Carr and Lauren Moffitt, sexual objectification leads to self-objectification and therefore increases "women's opportunities for body shame" (2011: 8). In this respect, however, Etchell was exceptional (one more reason to confine her to an asylum): being a young woman approached by an aged man and even touched (as he put his hand on hers) did not shake Etchell's self-esteem, on the contrary, she firmly stood against his will saying "Mr. Moreland, I can never be more than your ward, your friend, your dependent, do not ask me again" (1868: 55). The right she vindicated for herself to reject Mr. Moreland's offer was taken as an act of rebellion which had its punishment: incarceration enacted by the conjoined efforts of masculine power figures: Mr. Moreland in lieu of the father/husband and Dr. Williams.

II The Structure of Etchell's Madness and Confinement in 'Hygeria Lodge' Asylum

Etchell's encounter with the world of mental hospitals was mainly caused by human agents but due to the mental stress and social destabilisation, she also experienced hallucinations, and no more differentiated between reality and fantasy. She describes her condition as delirium stating "I relapsed again into a fit of delirium which lasted many days. At length the fever left me, but my nerves were so shattered with all I had undergone, that my head was still wandering and confused" (1868: 63). The notion of time and place was completely blurred when she fell unconscious over and over again. When reality and fantasy overlap, the two become interchangeable, and therefore what could be fantasy is normalized and structured as part of reality. The type of delirium Etchell suffered from was the impairment of orientation and memory, and according to Nathan and Harris, the patient who suffers from this type usually experiences disorientation and inability to understand what is happening or where they are (1975: 495).

Even in this condition of hers, Mr. Moreland seized the opportunity of making her love him by displaying care and affection, but only to exert her admission of love: "he closed the book and bent over me tenderly. 'Dear Mabel, are you better?' 'yes, only very weak.' 'Tell me, but that you love me,'" (1868: 64). All his attempts to get her attention failed as she got worse when she received the bad news of the breakup from Walter's side; Etchell then confessed that she suffered from symptoms of "derangement of the mental faculties, and fearful prostration of the nervous system" (1868: 65). In her book *Love's Madness: Medicine, the Novel, and Female Insanity 1800-1865*, where she analyzes some

nineteenth century literary works, Helen Small argues that women fall into insanity and commit suicide as a result of betrayal or desertion from the lover. In a different context, Vaughan makes the same point about abandonment pinpointing the gendered aspect of madness:

> Women's relation to madness [was] inevitably gendered, conditioned by contemporary assumptions about women's minds and bodies. Women were thought less vulnerable to some forms of disorder, and more vulnerable to others; their weaker control over the passions and lesser degree of reasonableness might render them more liable to disorders of the mind, more easily thrown off balance by disappointments in love or personal crisis. (2018: xxiv)

Etchell's ideal perception of love and marriage, in addition to her expectations from Walter, lowered her self-esteem and increased her anxiety, which made her life revolve around Walter's existence. Thus, Etchell's well-being was strongly dependent on the reciprocity of love, and most importantly, Walter's acceptance, which his father grossly manipulated.

The conspiracy of Mr. Moreland against Mabel starts with brain washing his son by putting in his mind that his lover is cheating on him; other than that knowing that Mabel's feelings are strong towards Walter and his abandonment of her will make her fall apart, increase the chance of driving Mabel into anxiety, faintness and eventually insanity. Mr. Moreland is not the only one who led to her misery but Dr. Williams as well; he contributed to a great extent to her incarceration in Hygeria Lodge asylum. In fact, he made sure not to inform Mabel about her journey to the mental hospital. Mrs. Dorothy, the housekeeper is the one who tells Mabel about the decision taken by both Mr. Moreland and Dr. Williams to confine her to an asylum. What they do is in line with the general helplessness of the 'insane' (those driven or labelled insane). As Vaughan points out, "mad-doctors and alienists, asylum keepers and wardens, all had a vested interest in declaring, then maintaining, a person or persons insane. And when the accuser was a powerful and affluent husband, who amongst them would be daft enough to question his mind?" (2018: xxi).

Yet, despite these authoritative power figures who could decide on madness and despite her weakness and fragility, Mabel was conscious of everything happening around her. Once she saw her clothes being packed by the housekeeper, she started questioning the reason behind it. The moment she knew the mental asylum will be her destiny, she defeated her

weakness and rebelled against it out loud: "I sprang up, and in as loud a voice as I could command, I said, 'O Mrs. Dorothy! What tell me all: who says I am going to an asylum? O tell me! O God! I am not mad!'" (1868: 68). Her rebellion against incarceration urged Dr. Williams to delude her into believing that everything was just a dream and her mind was confused, which in fact worked to trap her into the asylum. She reluctantly says "have I been dreaming? Oh yes! I see there is no box corded up now" (1868: 71). Aude Fauvel (2013: 1) argues that psychiatrists literally contributed to the exclusion of women by hospitalizing those who refused to bend to the wishes of men, which is completely valid in the case of Mabel as she refused to be Mr. Moreland's wife and she kept mentioning Walter's name even in her sickness.

The mental hospital as an institution for the "insane", however, was not only a locus of distress, confinement and disempowerment but also a place where oppression and aggression were normalized. Before the emergence of asylums, madhouses were popular for their capacity of integrating male and female inmates who fell in two categories as Joan Busfield (1996: 123) puts it: there were "persons of relatively high social standing whose families could afford the costs of care, and paupers who were sent there under a system of contracting out within the framework of the poor-law system". The confinement of mad people to madhouses generated financial profits to the proprietors as more and more patients were locked up. Not only the institution itself was responsible for the incarceration and the accumulation of wealth but also the mad-doctors, whose role in certifying 'mad' people was efficient and therefore they managed to get their share of money monthly or yearly. The accumulation of wealth, however, was not the sign of professional competence. Etchell referred to the doctors' lack of knowledge and professionalism saying that: "even the wise and humane physician is often as unable to effect the cure of the mental organization of his patient as to detect its true cause, and is constrained to confess that the odds in favour of a complete restoration to vigour and health are fearfully against him." (1868: 2-3)

The mental hospital where Mable Etchell is taken is eight hours away from the place where she lives, and can be read as a symbol of displacement and exclusion from one non-homely place to another non-homely space. She is put out of sight to a place where patients either get cured or get killed. The most common way of torture is described to Mabel by one of the nurses who got these instructions from a doctor: "just put them under one of the taps, and let the water run on their heads till they come round; it won't hurt them if you don't bruise them against the lead work; and mind you don't make any visible marks, or it may be a bit awkward for us both" (1868: 76). This disciplinary way of treating

patients helps in maintaining control over them, what is more, its mode can be interpreted as the Victorian paradigm of the disciplinary practices managing women: it leaves no apparent physical marks or traces, it is totally ungraspable like the fluid water, yet its effects are indelible, and whereas the direct agents of these practices may be women (as it is observable that in many cases it is women who train other women into proper femininity), the "ideologists" are the male (doctor)s.

In accordance with this structure, all the powerful people in Mabel's story are men, including Dr. Williams. Since the medical profession in general was a male-dominated field, all doctors in the text are males and they work in favour of their own sex. For example, Dr. Williams cooperates with Mr. Moreland to confine Mabel in a mental hospital because he is his friend and has the same sex as Mr. Moreland. This point is further emphasized by Fauvel (2013: 2), who claims that "'the mad-doctor'—he with the power to intern—was thus the same sex as the father, the brother or the husband", but the female employees of the asylum played up to their role as well. Mabel also encountered oppression from female attendants as they became aggressive with time: they abused her verbally and emotionally as well as tortured her physically thinking that Mr. Moreland is her husband and he left her in the asylum because of her bad behaviour. Etchell quoted the attendants' reaction when she reached Hygeria Lodge for the first time "'I wonder if [Mr. Moreland]'s her father,' said Vawse, without noticing the last speech of her companion. 'Perhaps he's her husband,' was the reply, 'there's no accounting for young girls' taste now a days; come on, and hold her up whilst I unlock the door.'" (1868: 76) The attendants' statements imply that either the father or the husband contributed to the lockdown of their female relatives in mental institutions.

The disciplinary system of the asylum rendered patients submissive, including Mabel. Nurses and attendants started by cutting her hair randomly and then suggested to force-feed her. These practices were not meant to cure her but rather aggravated the situation into making her weaker and more fragile. She was even too weak to take solid food, which according to norms would lead to force-feeding if the patient refuses to eat food. Being unable to have food and refusing to eat it are two different things; the system worked at making the first possible in order to impose its tormenting rules onto patients.

Although Etchell went through all sorts of abusive practices in the private madhouse and the public asylum, she managed to overcome the power of the system in general and the masculine power of Mr. Moreland and Dr. Williams in particular. The ten years Etchell spent in the asylum helped her discover herself, and in the same place, she found her long lost

brother Harold who was thought to be dead. After her release, she eventually came to meet Walter through her brother as they were both friends. Hence, the notion of masculinity in the text oscillates between oppression in the form of perpetrators (Dr. Williams and Mr. Moreland) and support of relatives (the father and later on Harold).

Towards the end of the text, Mabel finally got married to her lover Walter and found freedom she was longing for. These years taught her how not to give up on herself as she was keen on not losing herself and the person she loves. She also strove to make the asylum a better place for people like her by sharing her narrative. Through Mabel Etchell's text, the reader witnesses not only the incarceration of a woman who dares to reject a man's desires but also the sufferings of patients who are left to undergo all sorts of psychological and physical torture. Etchell criticizes the asylum as a place where doctors only care about their reputations and nurses are not qualified to do the job; instead they do whatever it takes to show loyalty and commitment to the oppressive system. She claims that "in many of these institutions, the whole machinery is defective, if not altogether wrong. True the doctor of the private asylum depends mainly on his success for his good repute, and hence from him may have originated many improvements made of late years in the treatment of the insane" (1868: 86), it is also true that the doctor represents the medical system in general and the medical staff in particular, but the whole system is complicit in emphasizing the gendered aspect of insanity by attributing irrationality to women and reason to men as Joan Busfield (1994: 269) asserts using Elaine Showalter's words, whose "argument is that in the nineteenth century there was a marked cultural affinity between women and madness. Women, she contends, are 'situated on the side of irrationality, silence, nature and body, while men are situated on the side of reason, discourse, culture and mind'." The structure of abandonment detected in the case of Mabel Etchell's incarceration in a mental asylum is modelled upon this binary opposition, where her (socially induced and expected) emotionality is turned into a vulnerability, and where the structure of masculinity is also exposed: how protection as power is turned into a façade disguising the abuse power.

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REVISITING THE PANDEMICS THAT SHAPED THE HISTORY OF BRITAIN

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Abstract: *There are several different factors that may alter the history and society of a country. Amongst these, the pandemics are one of the most influential. This article tends to detail 3 of the most well-known viruses that shaped the history of Britain: The Black Death, the Smallpox and the Influenza, and to emphasize the way in which they impacted on the British history.*

Key words: *epidemic, pandemic, plague, smallpox, influenza*

When it comes to infectious diseases, a pandemic is the worst-case scenario. It all starts with an epidemic, and if this spreads beyond the borders of a country, it officially becomes a pandemic.

10,000 years ago, the shift to agrarian life created communities, allowing communicable diseases to spread more easily and making epidemics more possible. Malaria, tuberculosis, leprosy, influenza, smallpox and others first appeared during this period. This paper aims to analyse the way in which these epidemics altered societies and cultures, changing the way people used to live and work, shaping the history of the world, in this case of England.

The plague

One of the deadliest diseases in human history, the bubonic plague is a bacterial infection that can leap from animals to humans. While plague pandemics have occurred since around A.D. 542, the most famous began in 1334 with the Black Death outbreak, which ravaged Asia and Europe, killing as many as 25 million people.

Many people today don't know much about The Black Death, but centuries ago this disease caused many deaths among the entire Europe, Asia and Africa.

During that time, the pandemics spread very fast and lots of people lost their families and their lives. This disease devastated the human history and had its peaks, in Europe, between 1348- 1350 and had its first sign in the fall of 1347. Lots of people were affected by this disease and many young men and women died and families were destroyed. The population, in that period, did not think about the future, about their fortunes, they were lucky if they were alive and have another day to live. Desperation, disorder, and agony are the best words to describe the disaster of that period.

London suffered a major epidemic of bubonic plague between April 1665 and January 1666. The total toll of the epidemic cannot be known precisely but modern estimates place the number of deaths at about 75,000, and perhaps as many as 100,000. (About 56,000 plague burials were officially recorded, but many plague deaths almost certainly went unrecorded.) The population of the city, including its suburbs, was then about 460,000 as Hays shows in his book *Epidemics and Pandemics: Their Impacts on Human History*. The bubonic plague also ravaged other English cities and towns in 1665 and 1666.

Short-run effects on social, political, and economic life were imposed by the 1665 epidemic. Trade throughout England was disrupted, both by quarantines and by the reduced production of goods because of workshop closures. London was a major centre of manufactured items for the country, and was also the entrepôt through which both domestic and international trade moved. This epidemic resulted in an important change in public health policy by the English government. When the epidemic struck, the government was still following guidelines laid down in 1578 for its response to plague. The 1665 experience catalysed a new set of regulations. It also contributed to an evolution in conceptions about the disease's nature and cause. (Hays, 2005: 122)

The consequences of the plagues were vast and far-reaching. It resulted in massive population decline, which in turn resulted in extreme economic ramifications. It also spurred religious persecution, an increase in crime and war, and overall gave rise to the unfortunate belief that life was not as valuable as it had once been. The massive loss of life has been considered to have effectively marked a significant turning point in the economic system of Europe.

The Black Death came and went and left barely a trace of anything. It made possible the Renaissance and proto-modern world, by breaking up the old culture. The Black Death was the trauma that liberated the new.

It can be readily seen that the Black Death accelerated the decline of serfdom and the rise of a prosperous class of peasants, called yeomen, in the fifteenth century. The more entrepreneurial landlords were eventually

prepared to give in to peasant demands. The improvement in the living standard of many peasant families is demonstrated by the shift from earthenware to metal cooking pots that archaeologists have discovered.

The Black Death was good for the surviving women. Among the gentry, dowagers flourished. Among workingclass families both in country and town, women in the late fourteenth and fifteenth centuries took a prominent role in productivity, giving them more of an air of independence. The beer- and ale-brewing industry was largely women's work by 1450. The growth of a domestic wool-weaving industry allowed working-class women to become industrial craftsmen in the textile industry.

As in all primarily rural societies during times of economic upheaval, there was a flocking of "misdoers" — criminals, beggars, and prostitutes — to London from the countryside.

The biomedical devastation had a strange and complex impact on the Church. The century after the Black Death was marked by what may be called the privatization of medieval Christianity.

University graduates previously redundant in their numbers and underemployed, like humanities Ph.D.'s today, were strongly in demand in the post-Death years. They disturbed the surviving older generation of church officials by bargaining for higher pay and greater privileges. Almost immediately the excess employment pool of university graduates was drained to zero.

This had the unanticipated effect of driving the spread of the Lollards, the feared radical heretics whose founders came out of Oxford seminars, especially John Wycliffe's, to attack church leadership, and ecclesiastical morality, and to question even the efficacy of the Sacrament of the Mass. The Lollards also aroused fear and anger in the established Church by allowing women to preach in their communities.

Changes in artistic style as well as spirituality have commonly been attributed to the Black Death.

In England there was a parallel increased austerity in architectural style, which can be attributed to the Black Death — a shift from the Decorated version of French Gothic, which featured elaborate sculptures and glass, to a more spare style called Perpendicular, with sharper profiles of buildings and corners, less opulent, rounded, and effete than Decorated.

The Black Death's impact on the course of the Hundred Years War is much more clear. Without the Black Death and the 40 percent reduction in the peasant population from whom the infantry were drawn, it is just possible that the Plantagenets would have made themselves kings of France. In the end what happened to the Plantagenets' Anglo-French empire was very similar to the fate of the Roman Empire. Both were

brought low by a biomedical devastation that caused a sharp fall in the size of the working and military population.

The cataclysm of the Black Death weakened the foundations of medieval kingship as well.

Smallpox

Even deadlier than the plague, smallpox was a highly contagious disease caused by the variola virus that produced pustular bumps all over the bodies of those affected. Though smallpox had been around Europe for centuries — in 907, King Alfred the Great's daughter seems to have survived the disease — an outbreak in the 16th century potentially changed the course of history.

Smallpox succeeded plague as the great epidemic disease of Europe in the eighteenth century. Waves of epidemic smallpox repeatedly struck the entire continent; in the larger cities the disease was a nearly constant presence that flared in periods of higher mortality and morbidity, while less densely settled areas had periods of relative health interrupted by violent outbreaks of smallpox. No reliable estimate of the disease's complete eighteenth-century toll exists, but the deaths certainly numbered in the millions. (Hays, 2005: 151)

This single disease is believed to have caused a tenth of all deaths during the century across the whole of Europe. Because of its mode of transmission through the air, smallpox, like influenza, was a disease with no particular predilection for any subset of the population.

The most important set of responses to smallpox were related to prevention, not cure — the techniques of inoculation and vaccination.

Epidemic smallpox spread again through Europe (and beyond) in the years between 1870 and 1875 in the worst Western outbreak of the disease in the nineteenth century. Over the course of the epidemic 8,000 Londoners died of smallpox. It continued in western Europe in the next year as well, with a further 19,000 deaths in Great Britain.

One of the ways in which smallpox shaped the history of Britain is that it was directly responsible for a dynastic change in England when it extinguished the House of Stuart. The last Stuart heir, elevenyear-old Prince William, died of smallpox in 1700. The result was a constitutional crisis. This crisis was resolved through the Act of Settlement of 1701, which prevented the crowning of another Catholic and brought in the House of Hanover. (Snowden, 2019: 103)

Besides the impact on culture and society, this pandemic gave rise to a new and distinctive style of public health—the prevention of disease

initially by inoculation and then by vaccination. In particular, it led to greater efforts at compulsory vaccination. One set of responses was insistence on more compulsory (and free) vaccination, more with the thought of preventing future epidemics than stopping the existing one. The British government passed a Vaccination Act in 1871 that appointed officers to enforce the rules compelling vaccinations for children. Harsh penalties awaited parents who resisted. Vaccination stations in London were organized, but no provision was made for revaccination. A Smallpox and Inoculation Hospital was opened in London with the twofold purpose of caring for people who had been inoculated and isolating them until they were no longer infectious and a potential hazard to the community. (Snowden, 2019: 106)

Influenza

Though it might be as common as the cold, influenza has been known to cause global catastrophes. Caused by a highly infectious virus, influenza is a respiratory illness that spreads easily through coughing and sneezing and causes pneumonia. While our bodies can generally handle these viruses, they sometimes mutate—paving the way for a pandemic to occur. Since the 18th century, the flu has caused a dozen pandemics and taken the lives of millions.

A sweeping influenza pandemic passed through Europe in late 1781 and 1782. In May 1782 influenza also jumped to Britain, reaching London first, and then (following the major sea traffic between London and Newcastle) north-eastern England. By June the remainder of the British Isles had been affected. The mortality rate in this pandemic was low, but its morbidity rate was enormous. (Hays, 2005: 171)

The flu hit London in three waves, each worse than the one before. The outbreak hit the UK in a series of waves, with its peak at the end of WW1. Returning from Northern France at the end of the war, the troops travelled home by train. As they arrived at the railway stations, so the flu spread from the railway stations to the centre of the cities, then to the suburbs and out into the countryside. Not restricted to class, anyone could catch it. Prime Minister David Lloyd George contracted it but survived. Some other notable survivors included the cartoonist Walt Disney, US President Woodrow Wilson, activist Mahatma Gandhi, actress Greta Garbo, the painter Edvard Munch and Kaiser Willhelm II of Germany.

The 1889–1890 pandemic was perhaps the first thoroughly documented attack of influenza, and it was the first one that was clearly

worldwide in scope. It illustrated the new importance of the revolution in human transportation made possible by the railroad and the steamship. It also illustrated, on a large scale, the characteristics of both earlier and later influenza epidemics: their very high morbidity rates, short duration, and relatively low mortality rates. The massive morbidity, however, made the 1889–1890 influenza the greatest single killer epidemic of the nineteenth century in Europe.

The rapid movement of influenza, its immense morbidity, and the equally rapid decline of its incidence made public health measures difficult. Quarantines were not undertaken, and indeed the pandemic's speed and universality would have made them (especially by land) useless.

The most widespread disease event in human history, another influenza pandemic, occurred between the spring of 1918 and the early months of 1919. It is now thought that at least 50 million people died in this pandemic. In London 23,000 died, and the mortality rate in Great Britain has been estimated at 4.9 per 1,000 population.

Faced with a worldwide outbreak of what was arbitrarily called Spanish influenza in 1918, which killed fifty million people within a year, the early twentiethcentury medical profession was not much more effective in terms of diagnosis and cure than its medieval counterpart facing the Black Death.

Conclusions

Like Lady Justice, pandemics also wear a blindfold; both treat everyone equally, regardless of wealth, power or status. And that includes the monarchy.

The royal family was granted no exception when Edward III, crowned king of England in 1327, lost his fourteen-year-old daughter Joan to the plague's lethal clutches and nearly fifty years later, his grandson King Richard II was stricken with the same grief when his wife, Queen Anne of Bohemia, succumbed to it.

If there was one outbreak that brought about a new dimension to 16th century history, it's smallpox which surpassed the plague in its lethality. The young monarch King Edward VI was just fourteen when he fell prey to smallpox and measles, and despite a relatively swift recuperation, then succumbed to a bout of tuberculosis which was attributed to the compromised state of his immune system.

Due to an absence of male heirs, the throne was claimed first by his half-sister Mary and subsequently upon her death to none other than

Queen Elizabeth I herself, perhaps the most famous smallpox victim in British history.

The flu hit England in waves, each progressively worse than its precedent and in the third wave, shook the royal family to the core when Queen Victoria's grandson, Prince Albert Victor, second in line to the throne was struck with the flu barely a day before his twenty-eighth birthday. Within a week he died.

Pandemics have shaped history in many different ways. But the losses the royal family has suffered to the hands of pandemics offer a tangible example of how a disease can change the course of history: Not just through disrupting lines of succession but as a wake-up call.

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Online Resources

https://www.statista.com/topics/6366/plague/
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https://www.historic-uk.com/HistoryUK/HistoryofBritain/Pandemics-and-British-Monarchy/
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HOW THE "GREAT SATAN" EMPOWERED THE MULLAHS: WEAPONIZING ANTI-AMERICANISM AND FORTIFYING IRAN'S DOMESTIC FRONT

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Abstract: *This paper posits that the legacy of American intervention in Iran (military involvement, toppling Iran's first democratic experience in 1953, and empowering the shah's regime) is the main source of Iranian resentment toward the United States. More specifically, it claims that anti-American rhetoric was used strategically in Iran before and after the Islamic Revolution of 1979 to mobilize the masses, alienate moderates, persecute opposition, and justify Iran's indulgence in regional affairs. In the wake of the United States' assassination of General Qasem Soleimani, the second most powerful man in Iran in 2020, Iranian authorities have yet again implemented anti-American discourse to mobilize Iranians against the United States, justify the regime's atrocities, and divert public opinion from the economic crisis. Anti-Americanism thus became a tool to empower and enable the anti-democratic policies of the regime in Teheran.*

Key words: *anti-Americanism, Iran, Islamic revolution, Middle East, U.S. foreign policy.*

During a ceremony similar to Muslim Friday prayer, Ayatollah Ali Khamenei, Iran's supreme leader, preached to hundreds of Iranian air force officers who were sitting on the floor and steadily interrupting him with the chant "Allah Akbar, Khamenei is our leader, death to America, death to Israel" (Khamenei 2019: 00.00.32-00.01.32). Khamenei in his sermon explained the "Death to America" slogan that has accompanied the Islamic revolution since 1979, and how it is not targeting American people—rather American politicians. He asserted that "as long as the US government and regime continues the same malevolence, interference, evil and malice in its actions, this 'Death to America' will continue to be heard from the people of Iran" (Khamenei 2019: 00.00.32-00.01.32). What Khamenei did not mention but was easy to observe is that the chanting was carried on in a governmental facility rather than in the

streets of Tehran, and by commanders and military officers rather than the people of Iran. In this paper I explore the sources of anti-Americanism in Iran and how it was systematically used by the mullahs' "clergy" to foster domestic support, gaslight the masses, mobilize the regime base, and intimidate and persecute the opposition.

The root of Anti-Americanism in the Middle East[1] has been the subject of study by historians, scholars, and politicians. The political sociologist Paul Hollander defines anti-Americanism as "a deep-seated, emotional predisposition that perceives the United States as an unmitigated and uniquely evil entity and the source of all, or most, other evils in the world and arguably the only global ideology today" (Hollander 2004: 18). Anti-Americanism has frequently been understood through two perceptions: (1) a direct reaction to United States foreign policy (political and military intervention, supporting the state of Israel, sponsoring totalitarian regimes, etc.) as in Ussama Makdisi's *"'Anti-Americanism" in the Arab World: An Interpretation of a Brief History;*" and Tibor Glant's and (2) as a synonym to anti-globalization, anti-modernization, and anti-western sentiments. In this perception anti-Americanism becomes the animosity toward the secular nature of modern western civilization that is considered to be a defection from religion and traditional values and constitutes a threat to the Muslim way of life (Hollander 2004: 13-18). This second perception was the basis of Bernard Lewis's *The Roots of Muslim Rage* (1990) and Huntington's *Clash of Civilizations* (1996). Patrick Clawson and Barry Rubin offer a different perception, claiming that anti-Americanism did not develop spontaneously but has been consciously and strenuously promoted and propagated by many groups and institutions for a variety of reasons including, among others, to prove credentials and provide an excuse for the failure of foreign and domestic policies by regimes in power; to discredit incumbent governments as lackeys of the West; and/or to prove credibility and political correctness (Hollander 2004:129).

This analogy relies on refuting the claims that anti-Americanism was either a reaction to the United States misguided policies in the region or rejection of what American culture represents. It emphasizes the fact that anti-Americanism sentiments among Arabs and Muslims were shared by moderate, Radical, secular, and religious alike. And by United States allies as well as her dissent (Hollander 2004: 138-39). It also claims that the United States historically adopted more pro-Arab and -pro- Muslim's

[1] I use the term "Middle East" as a geographic entity to combine the different ethnicities and religious backgrounds of those who share similar anti-Americanist sentiments. The State of Israel is the obvious exception to this generalization.

policies by providing economic and humanitarian aid, pressuring the regional regimes to adopt economic and political reforms and encouraging free expression and women-friendly laws, and finally military intervening to protect Muslims and Arabs: Kuwait, Balkan, Libya, Syria, Somalia, etc. (Rubin 2002: 77-85). The problem with this analogy is that it ignores that the United States' intervention in these countries was in pursuing American interests and that the military and economic aids the United States provided was directed to undemocratic and corrupted regimes and it helped embower and stabilize these regimes while having little or no effecting the level of democracy and freedom in them.

This paper argues that the growth of anti-American sentiments in Iran is a case in which three perceptions intertwined. By highlighting three major events in the history of Iranian-American relations: the 1953 Iranian *coup d'état*, the White Revolution of 1963-1979, and the Iran hostage crisis of 1979-198. The paper will show how anti-American sentiments were originated by both the United States ill policies—toppling Iran's first democratically elected government, Supporting the Shah, siding with Israel, and intervening in Iran's domestic affairs—and the shah attempts to hyper modernize the conservative Iranian society. To demonstrate how the Mullah regime promoted and propagated anti-American sentiments to reinforce their ideological leverage and implement their political goals which was translated into the first Islamist-based political action —seizing the American embassy—against the United States presence.

The 1953 Iranian *Coup d'état*

Any attempt to understand why anti-American sentiments originated in Iran after the 1953 Coup requires an understanding of the geopolitical reality of Iran and its place among the United States' various interests in the post-World War II era. The first considerable interaction between the United States and Iran took place directly during WWII, when the United States deployed troops to Iran to help supply the Allies who had already occupied parts of Iran during World War II (Kuniholm 1994: 140-146). Iran's geopolitical importance as one of the world's largest producers of oil and gas and the dominant power in the Persian Gulf made her crucial for both powers: the Americans wanted to grant Iran's independence and stability to protect their interests in the Middle East, while the Soviets wanted a communist Iran to protect their southern borders and their oil fields in Soviet Azerbaijan (Bruzonsky 1977: 7-11). By the end of the war

the United States and Britain withdrew their troops; the Soviet Union on the other hand carried on until President Truman alerted American military forces to be ready for deployment in Iran. Henceforth, Iran became the arena of the first post-war crisis and played a big part in initiating the Cold War (Kuniholm 1994: 14-146 & Pollack 2004: 45-47).

For many Iranians, the withdrawal of foreign troops was not enough to grant Iran actual independence, at least not while Iran's resources remained under the control of foreign powers, namely Iran's oil and gas resources, which were controlled by the Anglo-Iranian Oil Company (AIOC). The Iranian government repeatedly protested the company's control over production rates and royalties; employees likewise resented the company's policies—poor living and working conditions, low wages, limited promotions for Iranian employees, and imported foreign labor. This dissatisfaction manifested itself in a series of protests and strikes against the company between 1920 and 1950 (Kuniholm 1994: 52-59 and Shafiee 2005: 21-30).

In April 1951, Dr. Mohammad Mosaddeq, one of the major nationalist figures in Iran, was appointed Prime Minister by the first democratically elected Iranian Parliament. Upon his appointment Dr. Mosaddeq declared the nationalization of the Iranian oil industry (Byrne 2004: XIV). The British government responded by shutting down the oil fields, firing more than 200,000 Iranian employees, and declaring an embargo on Iranian oil. The negotiations between AIOC and the Iranian government failed. The United States' alignment between Mosaddeq and the Soviets eventually led to the CIA cooperating with the British secret intelligence service to orchestrate a *coup d'état* to overthrow Mosaddeq's government and his National Front cabinet. The *coup* plan—code name Operation Ajax—formed and sponsored a military coup by pro-shah military general Fazlollah Zahedi, stirred up popular unrest, spread anti-Mosaddeq propaganda, denied Iran any economic assistance as long as Mosaddeq was in power, and eventually restored the shah's—who fled Iran to Rome during the upheavals— rule by the middle of August 1953 (Kuniholm 1994: 54-57& Pollack 2004: 63-72).

By carrying out the 1953 *coup*, the United States supplanted Britain and the Soviet Union as the foreign aggressor and colonizer; it thwarted Iranians' hopes of achieving democracy and helped the shah transform Iran from a constitutional monarchy into a modern dictatorship. Indeed, the Iranian revolution that brought the mullahs to power with their "Death to America" slogan took place 26 years after the 1953 *coup*. Yet, the collective trauma of the *coup* was present in Iranian people's minds when they took to the streets in 1979.

The White Revolution 1963-1979

The 1953 coup experience resonated with the shah: his goals became to ally Iran to the United States, turn Iran into a regional power and prevent the emergence of any political rival. Hence, the shah turned Iran into a police state, increased Iran's army from 120,000 to 200,000, banned parties and political organizations, and allowed his intelligence service, "SAVAK", to adopt all kinds of measures to silence the opposition. The shah transformed Iran's economy from agricultural to industrial by opening up the Iranian market to foreign products, investments, and labor. In foreign policy, Iran joined the Baghdad Pact, recognized the State of Israel and the shah spent millions of oil revenues on buying American weaponry (Pollack 2004: 74-77).

The core of the shah's post-*coup* vision was the so-called "White Revolution," a set of economic and political reforms that aimed to "transform Iran from a semifeudal to a modern industrial state in a generation" (Cooper, 2016: 187). The measures of the White Revolution included land redistribution, granting woman suffrage, the establishment of literacy and health corps to serve rural areas, and rapid industrialization efforts (Cooper 2016: 108-109). In principle, these measures were good for common Iranians, but not good for Iran's old structure of power—the clergy, the merchants, and the aristocrats. the Mullahs who had been taking advantage of huge areas of land that fell under the charitable trust (*vaqf*) were particularly angered by the laws that forced them to surrender their landholdings and by laws that gave women and non-Muslims the right to nominate and vote (Cooper 2016: 108-109,& Takeyh 2009 158-159).

The first systematic use of anti-American rhetoric was by Ayatollah Khomeini, the young cleric who later became the leader of the Islamic Revolution. He claimed that the White Revolution was a threat to Islam and Iran's independence, that the United States and Israel were the prime movers of the shah's policies, and that the shah became a slave to American interests (Khomeini 2008, pp. 72, 233, 249, 269, 294, 449). Khomeini did not attack the bill itself; instead, he argued that "we must not attack these bills, for they will use these slogans to turn the farmers and people against us" (Takeyh 162 and Pollack 86). He incorporated anti-Americanism/anti-imperialism in his rhetoric as a more effective way to mobilize the masses. Khomeini was arrested in 1963 and three days of violent protests broke out; 300 protesters were killed by the military (Takeyh 2021: 163-164). In the same year, the United States signed an agreement with Iran in which American residents were offered full diplomatic immunity. The agreement was followed by Iran's acceptance of a $200 million loan to buy weapons from the United States. This incident illustrated/fueled Khomeini's anti-American narrative; as he preached:

> [T]oday we are concerned with this malicious entity which is America. Let the American president know that in the eyes of the Iranian nation, he is the most repulsive member of the human race today, because of the injustice he has imposed on our Muslim nation. Today the Quran has become his enemy; the Iranian nation has become his enemy. Let the American government know that its name has been ruined and disgraced in Iran. (Khomeini: 424)

Following this speech, Khamenei was exiled first to Turkey and then to Iraq. He continued his opposition to the shah's regime by recruiting Iranian religious students in Iraq's Najaf Seminary which was one of the major centers of theological training for young Iranian seminarians (Cooper 2016: 104). He established the Coalition of Islamic Societies, an underground organization that raised money, spread propaganda, and smuggled Khomeini's cassette tapes and distributed inside Iran (Cooper 2016: 109). The shah's revolution fell short eventually: the agricultural sector was ignored in favor of industrialization; Iranian manufacturers were importing foreign labor to produce products that were not even affordable to many Iranians; the shah continued to manipulate elections, control the press, suppress the unions, parties, and all forms of political opposition; restrictions were placed on pilgrimages and religious gatherings; clerics and Islamic scholars were arrested, imprisoned, tortured, and even executed.

By incorporating the anti-American narrative in his discourse, Khomeini broadened the themes of his attacks on the shah beyond the land reform and social issues, established Islamists as the main oppositionist of the monarchy[2], and gained the approval of leftist, youth and the modern middle class who were already in despair with the shah's leniency to the Americans. (Takeyh 2009: 166).

The Hostage Crisis 1979-1981

Soon after the Islamic Revolution, the emerging regime was not able to deliver its promises: inflation and unemployment rates were higher than they were during the shah's time; many wealthy families escaped the country and with them they took their wealth, depriving Iran

[2] Ever since the White Revolution, anti-Americanism became a core principle of the mullahs' ideology. The Iranian constitution states, "The catalyst for the nation's united movement was Imam Khomeini's objection to an American scheme, 'the White Revolution,' which was a step toward strengthening the foundations of tyranny and increasing Iran's political, cultural, and economic dependency on world imperialism" ("Constitution of the Islamic Republic," 1989, Preamble)

from the capital it needed to put the economy back on track; and oil production dropped drastically with the revolutionary turmoil. The political atmosphere was not in any better condition as the antagonism between the clergy and secular power was at its most acute. Khomeini and his cohort silenced any critical voices, banned newspapers, and imprisoned and even executed oppositionists (Pollack 2004: 157-159). Attacking the United States and Israel and blaming them for the Iran's political and economic trouble became staples in the Imam's speeches. Any critical voices of the Islamic turn that the revolution took were targeted as "lackeys of America," "Americanized intellectuals," "elements of America," or "agents for the Americans" (Khomeini 2008: Vo 9, 21, 90, 166, 252, 271, 318). Khomeini's 1979 interview with the Italian journalist Oriana Falachi reflects the political climate in Iran prior to the embassy attack. In the interview, Khomeini claimed that the revolution was an Islamic revolution, thus denying leftists and seculars any role in the shah's downfall and accusing them of being contrived by the United States to conspire against the revolution. He justified the mass imprisonment and executions on the basis that they were targeting the shah's followers and conspirators against the revolution (Khomeini 1979).

Khomeini's rhetoric only resonated because anti-American/anti-imperialist sentiments had already existed among Iranians due to a history of frustration with superpowers intervening in their country. Prior to the revolution, Iran was only ruled by shahs and kings, and foreign powers have always played a role in determining the course of Iran's internal politics. Iran's first aspiration for constitutional democracy in 1911 was blocked by the Anglo-Russian invasion of the country (Parsa 2016: 5). During WWII the allies installed Mohammad Reza Pahlavi in his father's place on the throne when the latter attempted to ally with Germany (Pollack 2004:38). Twelve years later the Americans and the British ended Iran's first democratic government in 1953 and helped Mohammad Reza retain his throne. Therefore, when the masses took to the streets of Tehran in 1979 and the shah fled, it was normal for Iranians to fear his return with the help of the same power that brought him back in 1953. On November 4, after the United States admitted the shah for medical treatment, Khomeini called for students to demonstrate their power against America and Israel and force them to hand over the shah (Khomeini 2008: Vo 10, 287). In response, a group of Khomeini's supporters—Student Followers of the Imam's Line—seized the American embassy and held 66 Americans hostage for 444 days (Takeyh 2021:253-257). Within two days of the attack, Khomeini embraced the students, calling the United States "the Great Satan" and the embassy a "den of espionage" (Khomeini 2008: Vo 10, 344-348).

The provisional government (composed of liberals and secular forces) resigned under pressure—for denouncing the act—and Khomeini handed the country's affairs over to the Revolutionary Council which was dominated by mullahs (Clawson & Rubin 2005 :94). He ordered the council to carry the duties of preparing a constitution referendum, elections of the National Consultative Assembly, and presidential elections (Khomeini 2008: Vo 10, 350). Clergy were elevated into key position as credentials and political criteria that were employed for elective or appointive positions of power disqualified many of the Islamists' rivals from taking offices (Parsa 2016: 7 and Pollack 2004: 167). Furthermore, the most important measure the mullahs were able to implement was the concept of the *velayat-e faghieh* (literally, the jurist's guardianship), which ended the separation of religion and state and argued that the government should be run in accordance with sharia laws and with the guardianship of an Islamist jurist (Clawson & Rubin 2005: 89). Based on this principle– *velayat-e faghieh*– Khomeini held the position of the Supreme Leader of the Islamic Republic until his death in 1989. During his time in power, Khomeini set the ground for the totalitarian theocracy Iran has come to be. Sharia law was imposed, no independent political opposition was allowed, more than twelve thousand Iranians are estimated to have been killed, a higher number were imprisoned and tortured. In one month in July 1988 an estimated number of 3,000 Iranians were executed for allegations of holding leftist political views (Cooper 2016: 493-494).

What many people ignore is that the hostage taking was not the first attack on the American embassy. In fact, only three days after shah's overthrow— February 14, 1979— the embassy was attacked by communist and Marxist groups and it was Khomeini's powers who interfered to defend it. According to *The New York Times* coverage of the event, the ambassador and 100 staff members were held captive until they were freed by Khomeini's forces (Gage 1979). Khomeini refrained from taking part in this first attack for it did not serve his political agenda, as he was preparing for the national referendum that determined the future political system in Iran, and backing the attack would have strengthened the stand of leftist power in a time where Khomeini insisted in portraying the revolution as an Islamic Revolution (Pollack, 2004, p. 149). "Do you want a monarchy to be replaced by an Islamic republic?" was the referendum's single question and Khomeini got his answer by a massive turnout and 97% voting yes (Clawson & Rubin 2005: 94).

The significance of the American hostage crisis of 1979 is not just that it defined the relationship between the United States and Iran for years to come, but that it was integral in forming the Iranian political

system in the transitional period that followed the seizure of the embassy. It turned a popular act of resisting imperialism into a tool in the mullahs' hands to reinforce their ideological leverage and implement their political goals. In one way Khomeini and his cohort embraced the embassy attack to counter and trivialize leftist and secular powers and stop them from monopolizing the "anti-Americanism/anti-imperialism" discourse by incorporating it within the Islamic discourse (Saghafi 2005: 197-199). In the other, the crisis was used to divert people's attention from the economic downturn, political oppression, and the chaos that followed the revolution (Pollack 2004: 157-158). Furthermore, the Hostage Crisis provided a suitable atmosphere to brand anyone who did not support Khomeini's line as an accomplice of the United States. For instance, many of the documents seized from the embassy during the hostage crisis were used as a proof to target moderates who were proved to have had contacts with the United States (Clawson & Rubin 2005: 95). Thus, extreme anti-Americanism was used by mullahs as "the only litmus test" of loyalty to the revolution and allowed the mullahs to push out many moderate rivals (Pollack 2004: 158).

Conclusion

The Islamic Revolution was a popular uprising joined by the working class, intellectuals, students, peasants, merchants, the middle class, and the clergy. It was one of few cases where a revolution was able to swap and drastically change the existing political, social and economic structure of a country. A supposedly western-style secular monarchy (actually a military dictatorship) was transformed into a theocratic republic that has no match in the world. Iranians resented the shah's police state and resented the United States whom they believed encouraged the shah's arms deals, pressed for industrialization, and aided the shah's dreaded security agency, SAVAK. In return for his desire to become the US's "sheriff" of the Persian Gulf, the shah lost the support of his own people and set the stage for the revolution. The animosity toward the United States was largely influenced by the 1953 *coup* and the unlimited support for the shah in the years that followed. It was also fostered and recruited by the mullahs to serve their own ideology and political agenda.

The Iranian people demanded democracy, political freedom, better economic conditions, and independence from imperialist powers. What they did not demand was to replace the shah's dictatorship with a totalitarian theocracy. Had the Iranian people known what was coming,

would they have joined with the numbers they did? Had the shah known what was coming, would he have left Iran the way he did, and had the Americans known what was coming, would they have restrained themselves from intervening? These questions are open and hard to answer, but what is not hard to surmise is that the complexity of the post-revolutionary Iranian political structure suggests that it could not be a product of a spontaneous act of revolt. The revolution's anti-American character was a direct result of Washington's failure in predicting the effect of American policies on Iranian society, thus, one way or another, American policy towards Iran provided Khomeini with what he needed to portray the United States as the "Great Satan" who would interfere to steal their revolution.

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THE ROYAL SOCIETY IN THE DUTCH CONNECTION

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Abstract: *The paper focuses on three Dutch scholars, Isaac Vossius, Antoni van Leeuwenhoek and Christiaan Huygens, who became members of the Royal Society in the 17th century. The author sets out to bring to light vivid philosophical and scientific ideas exchanged in their bulky correspondence with English members of the Royal Society like Henry Oldenburg, Robert Hooke, Robert Moray, Robert Boyle and Isaac Newton and during the Dutch scholars' visits in London (Joby, 2015). The author concludes that this exchange laid the foundations for a brisk and rich intellectual network of co-operation in Europe.*

Key words: *Dutch, Royal Society, philosophical, scientific, correspondence*

Isaac Vossius was the son of the humanist Gerhard Johann Vossius. Isaac Vossius, born in 1618, is deemed to have gathered what was considered the best private library in the world. He was brought up surrounded by foreign languages like Greek and Arabic and sciences like ancient geography from a young age. In 1641, he travelled to England, France and Italy, where stayed mostly in Florence, striking up an acquaintance of scholars like James Ussher and Hugo Grotius. Thus he had begun collecting manuscripts and books before he came back to Amsterdam in 1644 in order to land a job as city librarian.

In 1648, Vossius went to Sweden as he had been invited by Queen Christina to take up a position as her court librarian. There Isaac Vossius bought more books for the library that had been set up by King Gustavus Adolphus with books stemming from the booty of war taken from the library of Prague. When his father died in 1650, he nipped back to Amsterdam to sort out the shipping of his father's library to Stockholm. Vossius chose to leave Sweden in 1654, and after Queen Christina stepped down after her conversion to Catholicism, he followed her to Brussels, where he finally parted with her. The former queen rewarded her former librarian with valuable books, even bestowing upon him the gift of Codex Argenteus (The Gothic Bible), now in Uppsala.

In 1658 Isaac Vossius headed back to The Hague, where he became enmeshed in the “new science”. It is true that the new natural philosophy

of René Descartes was luring the open Dutch minds. It is believed that Vossius, trying to think outside the Cartesian box, levelled criticism at Descartes' belief that everything could be spelled out in terms of matter in motion, and that a vacuum in nature was a matter of impossibility. On the contrary, Vossius in his work called *De lucis natura et proprietate* (*On the nature and properties of light,* 1662), claims that light is immaterial, that vacuum can exist, and that light can exist in a vacuum and more than that, it can travel through the void. Scholars remark that Isaac Vossius, who wrote this critical book of Descartes, is in fact nothing short of drawing on Descartes' *La dioptrique* (1637), reusing rehashed diagrammes and images of Descartes. (Jorink &van Miert, 2012)

In 1664, in token of the recognition and respect he commanded from the Royal Society, Isaac Vossius was nominated a Fellow of the Royal Society in London, which allowed him to correspond with its Fellows, a cosmopolitan and scientifically elitist body since its foundation.

After his remarkable career of scholarship in Sweden and in the Netherlands, Vossius went to live in England in 1670, earned a degree in civil law from Oxford, and took up the position of a residentiary canon at Windsor in 1673, a job that he held as late as 1688, shortly before his death. Later on, his interests hived off to mathematics and natural history. As a secular canon at Windsor, Isaac Vossius benefited from a prebend, which allowed him to afford more time to collecting books and scrolls. Vossius struck up acquaintance with foreign nobility such as Saint-Évremond, who had slipped away to England, and Hortense Mancini, a mistress of Charles II, which fact smoothed out his entry to London's smart set. (Jorink & van Miert, 2012)

Vossius was a fan of scientific experiments and observations prescribed by the new science and as implemented by the Royal Society in London (Lomas, 2003) and the Academie Royale de Sciences in Paris. Vossius was a busy collector of devices and he owned an array of single-lens microscopes. This was quite a feat as their important role was brought to the fore only after, during the wonderful endeavour of Antoni van Leeuwenhoek, who demonstrated his findings through the means thereof. (Christianson, 1996)

Isaac Vossius did not even stop short of purchasing an accurate telescope working on the principle of refraction. He published a book on the dynamics of the seas and winds in 1663, which was found interesting enough to be translated into English in 1677. His achievements were recognised both by the Royal Society, which made him a fellow in 1664, and by King Louis XIV, who granted him a yearly allowance. Thus both the Royal Society and the French scientists held Isaac Vossius in high

esteem then, as much as they valued Christiaan Huygens and Rene Descartes.

If Vossius was so highly regarded for his achievements in 1660's, his long distance science race later on could not throw up any further novel discoveries or any successful scientific clues. At a certain moment Vossius wanted to correct an initially wrongly attributed credit to Descartes for the refraction equation, which had actually previously been formulated by another Dutchman, Willebrord Snell. Unfortunately, Vossius' fame and scientific glory waned into almost oblivion in a matter of decades at the beginning of the 18th century. (Jorink & Maas, 2012).

Vossius' merits stand on their own in many fields as he was a true early modern polymath. As a keen philologist, Vossius put together book editions and wrote commentaries on classical and contemporary authors, busied himself with historical studies, and produced scholarship in ancient geography, patristics, and chronology. He was a rather religious dissenter and stirred moot points with his opinions aired in his books bearing on the age of the earth that were reprinted in *De septuaginta interpretibus eorumque translatione et chronologia dissertationes* (The Hague, 1661). As a true polymath he wound up indulging in the study of mathematics and natural philosophy as he aged. (Jorink& van Miert, 2012)

After his death in 1689, his library, which was deemed to be among the best private libraries in the world and which was purchased by Leiden University, containing about 4,000 printed books and over 700 manuscripts (the so-called 'Codices Vossiani').

Antoni van Leeuwenhoek was another Fellow of the Royal Society and a very busy contributor of papers submitted to the Royal Society from 1670 up to his death. He was elected a member of the society in 1680 and kept in touch with the Royal Society members by mere correspondence. Thus Leeuwenhoek submitted 190 papers to the Royal Society for discussion and evaluation. He was a keen observer as he provided his papers with accurate drawings of the things he discovered by peering through his hand-made microscopes.

His microscopes were crafted of wooden paddles with a tiny glass lens framed tight in them. Antoni van Leeuwenhoek pulled off a 275 time magnification of images and thus succeeded in revealing the outline of bacteria and single-cell organisms, which he called dierkens / diertjes (small animals). The idea that a mere drop of pond water could take in so many organisms stirred lots of amazement. (Snyder, 2015)

Unlike many English or Dutch scientists, Leeuwenhoek had no formal science training. Moreover, van Leeuwenhoek made his findings known in his Delft Dutch because he lacked the communication skills in

English or Latin. The important thing was that he had an innate talent for microscopy and a displayed a quasi-religious fervour for science.

A friend of Leeuwenhoek is said to have got him in touch with the Royal Society of England, to which he communicated by means of informal letters from 1673 until 1723 most of his discoveries and to which he was elected a fellow in 1680. His discoveries were published in the society's *Philosophical Transactions*. The first representation of bacteria may be found in a drawing by van Leeuwenhoek in that journal in 1683. (Snyder, 2015)

As we said, Antoni van Leeuwenhoek's activity caught the early attention of the Royal Society, and he began corresponding regularly with the society sharing his observations with them. Initially van Leeuwenhoek shrank back from making his findings public as he modestly deemed himself to be a draper with just a spark of divine scientific gift. That is why he strongly kept on working on his own. His Dutch letters to Henry Oldenburg or Sir Robert Hooke were translated into Latin or English by Henry Oldenburg, who had learned Dutch for this very purpose. Just like Robert Hooke!

His research on the life histories of various inferior forms of animal life were contradicted the view according to which these forms could be come into being spontaneously. According to some researchers, in 1668 van Leeuwenhoek travelled to London for the first and only time, where he must have laid eyes on Robert Hooke's 'Micrographia' (1665) which featured images of textiles that stirred his interest. In 1673, he submitted his first observations on insects' parts to the Royal Society. (Wootton, 2015)

In 1676, van Leeuwenhoek undertook water observations and discovered tiny bodies: they were the first bacteria noticed by man. His letter breaking news of this discovery bred much doubt with the Royal Society members, but Robert Hooke dubbed the experiment later on and consequently bore out van Leeuwenhoek's claims.

Even though initially Antoni van Leeuwenhoek's ideas went down well with the Royal Society fellows, they began to cast doubt on his ideas when he sent the Royal Society a sheet of his first observations of microscopic single-celled organisms in 1676. Previously, the existence of single-celled organisms had not been known. Thus, in spite of his initial credibility as a reliable person with the Royal Society fellows, his findings of tiny biological entities were somewhat overshadowed by ongoing skepticism.

To vanquish the Royal Society's skepticism, van Leeuwenhoek asked over some English representatives to Delft to ascertain the accuracy of his observations: a few Protestant ministers accompanied by Sir Robert

Gordon and others were called upon to see for themselves whether van Leeuwenhoek's observations on the biology of microorganisms could be borne out by the English Royal Society members during their Delft visit. Only as late as 1677 were van Leeuwenhoek's observations recognised by the Royal Society.

It was the physician William Croone that put Antoni van Leeuwenhoek up for the fellowship and consequently he was elected to the Royal Society in February 1680. Van Leeuwenhoek was indeed astonished by the nomination, which he considered a high kind of honour bestowed upon him, although he was not present at any Royal Society meeting.

Using his handmade microscopes, Antoni van Leeuwenhoek was the first one to observe and describe microorganisms, which he initially called as *dierkens* (in Dutch). Historians of culture and science consider that the discovery and study of unknown single-cell life is a great achievement of the Dutch Golden Age, which also took in the discovery and mapping out of outlandish faraway stretches of land.

Most of the "dierkens" are now called as single-cell organisms, although he also found multicellular organisms in pond water. Antoni van Leeuwenhoek was also the first to undertake microscope observations of muscle fibers, other bacteria, etc. Unfortunately, Antoni van Leeuwenhoek did not publish any books. We can safely claim that his discoveries only came to public knowledge thanks to the regular and hectic correspondence with the Royal Society, which published these letters.

Sir Robert Hooke of the Royal Society, who was staunch believer in the microscope power of discovery and who had kept a lively exchange of letters with Antoni van Leeuwenhoek and Jan Swammerdam in Dutch, bemoaned the plight of the field that had come to hinge entirely on the activity of Antoni van Leeuwenhoek. According to most historians of science, Antoni van Leeuwenhoek enjoyed the attention of many monarchs and noblemen, such as the Russian Tsar Peter the Great during his Dutch stay in Zaandam. However van Leeuwenhoek stubbornly stowed away his state-of-the art microscopic devices from the inquisitive looks of his visitors, who had to settle for a collection of run-of-the-mill lenses. (Wootton, 2015)

Christiaan Huygens was an outstanding Dutch mathematician and scientist, natural philosopher, and inventor. Born in 1629, at a time when the works of Galileo and Kepler slowly began to go down well with the enlightened readership of the age, he came to read Newton's “Principia,” and during his life he had the privilege to see the waxing fortune of experimental science, the building of famous observatories, and the

foundation of the European greatest scientific societies, the Royal Society, whose fellow he became in 1663 and the Paris Academy of Sciences, of which Paris Academy he was the first foreign associate. (Yoder, 2004)

Huygens was the most prominent mechanist philosopher of the seventeenth century. He blended Galileo's mathematical approach of phenomena with Descartes' vision of the ultimate design of nature. Beginning as a devoted Cartesian who sought to remove the more obvious errors of the system, he ended up as one of its fiercest critics. Huygens spelled out the ideas of mass, weight, momentum, force, and work when he tackled the phenomena of impact, centripetal force and the compound pendulum. Christiaan Huygens corresponded busily with Isaac Newton, Robert Hooke, Henry Oldenburg, Robert Moray, Robert Boyle and other Fellows of the Royal Society.

In 1661 Huygens visited London. There he met Robert Boyle and Robert Hooke. On this occasion he observed a transit of Mercury across the face of the Sun. After his first visit to England in 1661, when he participated in a meeting of the Gresham College (the initial headquarters of the Royal Society), Huygens found out about Sir Robert Boyle's air pump experiments. That is why in late 1661 and early 1662, Huygens decided to resume the experiment. It turned out to be a long-winded process, and this brought to light the so-called "anomalous suspension" and at the same time it brought up the philosophical issue of *horror vacui*. This series of experiments ended in July 1663 when Huygens became a Fellow of the Royal Society. (Jorink & Maas, 2012)

In 1689, about the time of William of Orange's coronation as king of England, Huygens again visited London. In London Huygens met Isaac Newton, Robert Boyle, Robert Moray, Robert Hooke, Henry Oldenburg and other fellows of the Royal Society. However little harmony resided between Newton and Huygens.(Jorink & Maas, 2012).

Unfortunately the discussions that went on between Huygens and Newton failed to be jotted down anywhere. It is certain that Huygens had a great admiration for Newton, but at the same time did not believe the soundness of the theory of universal gravitation which he said:”appears to me absurd”. (Chambers, 2018). Huygens had always thought of himself as a great genius, which explains why he refused to co-operate with Newton in devising a better and more elegant mathematical solution for a pendulum clock.(Yoder, 2004)

Regarding colours, Huygens after he endorsed Newton's telescope idea, found the new theory of colours "highly ingenious." But Huygens and Newton also had other motives for dissension. Newton was a staunch believer in the corpuscular theory of light. On the contrary, Huygens formulated a wave theory of light. Newton’s reputation at the time tipped

the scientists' balance in favour of Sir Isaac Newton. The right solution to the theories of Newton and Huygens was to come much later on.

An anecdote relates that in 1687 Christiaan Huygens came to read Isaac Newton's *Philosophiae naturalis principia mathematica*. Since 1681 the Dutch scientist had settled to a quiet life of seclusion carrying out his activity in The Hague and in the family's country manor Hofwijck at Voorburg near The Hague. We know that Newton's *Principia* had been published by 5 July 1687, when the astronomer Edmond Halley let Newton know that the printing had been finished and that copies were being disseminated. (Jorink & Maas, 2012).

The anecdote says that in June 1687 Huygens had learned about the forthcoming book thanks to his young friend, the Swiss mathematician Nicolas Fatio de Duillier (1664—1753). On 11 July 1687 he dropped a line to Fatio confesing that he looked forward to seeing the book. Huygens did not mind that Newton was not a Cartesian 'pourveu qu'il ne nous fasse pas des suppositions comme celle de l'attraction'. (Chambers, 2018)

Huygens was right for the frame of mind of the age, as at the time one could hardly believe that two distant masses draw one another when there is nothing palpable between them, because nothing in Newton's theory explicates how one mass can possible even know the other mass lies there. Writing about Newton and the *Principia* some time later Huygens wrote:

"I esteem his understanding and subtlety highly, but I consider that they have been put to ill use in the greater part of this work, where the author studies things of little use or when he builds on the improbable principle of attraction." (Chambers, 2018)

Christiaan Huygens is known as a true polymath, particularly as a natural philosopher, astronomer, physicist, mathematician and horologist that made him a leading scientist of his time. His work contains early telescopic studies of the rings of Saturn and the discovery of its moon Titan, the invention of the pendulum clock and other investigations in horology. He wrote seminal studies of mechanics and optics as Huygens was a firm believer in the wave theory of light, and as a mathematician he carried out research on the probability of the games of chance.

Huygens has been hailed the leading European natural philosopher between Descartes and Newton. He believed in the principles of the mechanical philosophy of his time. In particular he sought to explain the force of gravity that shirked action at a distance.

Just like Robert Boyle, Huygens supported "experimentally oriented corpuscular-mechanical" natural philosophy. (Yoder, 2004). Among the ideas range of the Scientific Revolution this seems to be a mainstream

position, at least from 1660 to the emergence of Newton, and is called "Baconian", even though Huygens was not strictly inductivist and his views did not completely tally with Francis Bacon's in a straightforward manner. (Wootton, 2015).

In the early 18th century, the issue about the nature of light had split the scientific community into sides that argued at loggerheads and with fervour over the validity of their pet theories. One group of scientists, who subscribed to the wave theory, based their arguments on the discoveries of Christiaan Huygens. The opposing side adduced Sir Isaac Newton's prism experiments as evidence of the fact that light appeared as a shower of particles, each going off in a straight line until it was refracted, absorbed, reflected, diffracted or disturbed in some other manner. (Iliffe, 2017).

Newton, himself, appeared to entertain doubts about his *corpuscular* theory on the nature of light, but his fame in the scientific community by far outweighed the contrary evidence so that his supporters failed to see any cracks in the evidence adduced in favour of the corpuscular theory.

An anecdote describes an interesting event referring to the Huygens – Newton dispute. In the autumn of 1672 Huygens uttered second thoughts about the theory on light in a letter to Oldenburg. After the letter was submitted to Newton, the secretary got an astonishing answer: "Sir, I desire that you will procure that I may be put out from being any longer a Fellow of the Royal Society. For though I honour that body, yet since I see I shall neither profit them, nor can partake of the advantage of their assemblies, I desire to withdraw." (Chambers, 2018)

Huygens' theory of light refraction, resting on the concept of the wave-like nature of light, claimed that the velocity of light in any medium was inversely proportion to its refractive index. That is to say, Huygens claimed that the more light was "warped" or refracted by a substance, the slower it would move while travelling across that substance.

His supporters drew the conclusion that if light were made up of a flow of particles, then the opposite effect would occur because light travelling through a denser medium would be drawn by molecules in the medium and undergo a rise, rather than a drop, in speed. Light appeared to move at the same speed regardless of the material through which it passed. Only 160 years after this was the speed of light measured accurately enough to prove Huygens to be right.

Adducing an ad-hoc ontological category, Huygens suggested that light travelled in waves through a substance named *luminiferous ether*. At the time, as we know, Huygens' theory was thrown out by Isaac Newton, who insisted that light was composed of several small travelling particles.

Nowadays, light is understood to evince features of both waves and particles. (Illife, 2017)

In the field of mathematics, Huygens could not match up to Newton, because it was Newton who had invented calculus. It was Huygens who advised Gottfried Wilhelm Leibniz to publish his research on calculus. We know that Newton had already invented calculus independently of Leibniz but he had not yet published it. As we know, this sparked off an argument between Newton and Leibniz over the primacy of calculus.(Wootton, 2015).

The contribution of Dutch scholars and polymaths to the intellectual growth and debates within the framework of the Royal Society in the late 17th century was an early example of how European co-operation within wide networks of researchers in the 21st century will work. The cosmopolitan and elitist Royal Society of London was a busy hub of exchange of ideas in letters and live conversation, peer reviewing & critique and science publication.

Isaac Vossius was a keen polymath, a highly educated librarian and a book collector who later on shifted to canonical law, mathematics and biology. Mostly mentioned for his library and for his biblical criticism, Isaac Vossius (1618-1689) played an important role in the early modern European world of learning. Drawing on the examples of Joseph Scaliger and René Descartes, Vossius wrote works on chronology, biblical criticism, optics, geography of Africa and civilization of China as he gathered, wrote comments on and owned the books of a most famous private libraries. He was appointed an early Fellow of the Royal Society, and rose socially to the status of and mingled with the people who later founded the Académie Royale des Sciences. Together with Christiaan Huygens, he was deemed to be the Dutch Republic's outstanding researcher of nature. (Jorink & Maas, 2012)

Antoni van Leeuwenhoek was a self-taught keen and constant observer and discoverer of microorganisms due to his ingenious microscope invented by him. His discovery and study of unknown single-cell life is an unforgettable achievement of the Dutch Golden Age. Van Leeuwenhoek has left no written works, but his mark he has left on the study of lesser life forms and single-cell bodies will forever count as a scientific breakthrough also thanks to the wonderful publishing activity of the Royal Society for the sake of posterity.

Christiaan Huygens was a fully-fledged polymath mastering subjects stretching from physics, mechanics and astronomy all the way to mathematics and natural philosophy, a true researcher of nature, standing between Descartes and Newton. All three of them earned the recognition

of the Royal Society and consequently all became Fellows thereof in 1664, 1663 and 1680, respectively.

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THE EVANGELICAL CONTROVERSY: THE ALTERATION OF AMERICAN EVANGELICALISM IN THE PAST CENTURY

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Abstract: *Evangelical churches emerged in the 18th Century United States with the aim of encouraging protestant unity, as well as breaking away from the theological battles prevalent in Europe. Evangelicalism eventually grew into the most prominent protestant community in the country, however, in the past few decades, it has become infamous for being preoccupied with politics and shifting its focus towards heavy apologetics. In addition, there has been a growing amount of individuals who decide to abandon conservative evangelicalism in favor of progressive Christianity. How was such a great shift possible in the evangelical worldview, and what is the background of the conservative-progressive controversy? In my paper, I will attempt to find an answer to these questions with the help of formerly (and presently) evangelical authors, scholars and theologians.*

Key words: *evangelicalism, protestant, scholars, conservatism*

Although American evangelicalism started with the aspiration of creating a religious system which prefers faith-based union to political and theological division, it appears that the community has since digressed from its original goal. Interestingly, however, their original idea of supportive and faith-based communities is being recreated by progressive Christians – who are oftentimes considered to be the polar opposites of evangelicals. In my essay, I am going to examine how progressive Christianity is continuously rewriting evangelical history and dogmas by investigating the evangelical background and the apologetics of both schools.

The History and Characteristics of Evangelicalism

In spite of attempts to classify evangelicals as one particular denomination, it is impossible to categorize them in this manner, as, unlike other denominations, they lack a constitution and formal guidelines

(Sweeney 20.). Instead, they share a set of attributes which they can be identified by. According to British historian David Bebbington, evangelicals share four common characteristics: conversionism, which refers to the notion of being "born again" by offering oneself to God; crucicentrism, which emphasizes the significance of Jesus's death on the cross, Biblicism, referring to the credibility of the Bible and believing that it is at least inspired by God; and activism, focusing on sharing and forwarding the gospel to other individuals by both preaching and social action (Bebbington 3-12). The Barna Group surveyed evangelicals based on the core beliefs of leading evangelical personalities at the time, and has come to the conclusion that born-again evangelicals tend to answer "yes" to all of the following nine questions:

> "Have you made a personal commitment to Jesus Christ that is still important in your life today?"
> "Do you believe that when you die you will go to Heaven because you have confessed your sins and have accepted Jesus Christ as your savior?"
> "Is your faith very important in your life today?"
> "Do you have a personal responsibility to share your religious beliefs about Christ with non-Christians?"
> "Does Satan exist?"
> "Is eternal salvation possible only through grace, not works?"
> "Did Jesus Christ live a sinless life on earth?"
> "Is the Bible accurate in all that it teaches?"
> "Is God the all-knowing, all-powerful, perfect deity who created the universe and still rules it today?" (The Barna Group)

These characteristics though, as established before, are not restricted to a single denomination – in fact, hundreds of different denominations with multitudes of different worldviews constitute the evangelical body (Sweeney 9-19). However, one more factor that unites them besides their common characteristics is their common history and initial motivation.

Evangelicalism came about in the 18th century, emerging from a movement referred to as The First Great Awakening, which aspired to strengthen already existent protestant identities, as well as to reform religion as it was known (Sweeney 28-29). The roots of the movement apparently stemmed from pietism, Protestantism and puritanism (Stiller 28; 90). According to American historian Douglas A. Sweeney, the primary reason causing the birth of this new religious trend was the growing dissatisfaction with post-Reformation religious situations in Europe: firstly, Protestants and Catholics were still at war with each other (both in a literal and a figurative sense). Furthermore, the emergence of multiple Protestant denominations (Anglican, Lutheran, Reformed,

Presbyterian) appears to had divided Europe even more – not only did it lose its religious unity, but it had become a host to interdenominational disagreements, or scenarios when one country disallowed another to follow its religion, as was the case with England and Scotland (Sweeney 28-29). The historian describes the phenomenon the following way: "They encouraged the laity to think of themselves as primarily Calvinists or Arminians, as Lutherans or Anabaptists, rather than those who shared, in the words of St. Paul, 'One Lord, one faith, one baptism'" (Eph. 4:5; Sweeney, 29). As their other major source of dissatisfaction, early evangelicals excused that the aforementioned denominations were not eager to engage in missions or testimony-sharing, therefore evangelicals aimed at creating an all-encompassing faith, the essence of which was evangelizing (Sweeney 29-30).

The evangelical community has constructed its presently known political character during the 1970s. According to Clyde Haberman, the trigger of this formation was the election of Jimmy Carter in 1976, who came from an evangelical background, and who proudly presented his faith to the public – however, as several evangelicals disagreed with his liberal ideology, in fear of being misrepresented, they started siding with the Republican party. In the next elections in 1980, two-thirds of evangelicals voted for Ronald Reagan, the Republican candidate against Jimmy Carter, who won by a rather large margin (Haberman; Leip). Even though the evangelical left does exist and used to be a quite prominent group (Swartz 10), the term nowadays "reads like an oxymoron" (Compton), since the community is mainly known for – and is associated with – promoting right-leaning ideas, such as opposing marriage equality and abortion (Pew Research Center, 2015; Woods 44).

Presently, evangelicals are one of the most influential communities in the United States, being the largest Protestant community by taking up one-third of the religious population and one-fourth of the overall population of the country (Pew Research Center, 2015). In addition to this, considering that 81 percent of them voted for Donald Trump at the 2016 elections, aiding him to victory, the evangelical community continues to play a significant role in American political life as well (Haberman).

The Rise of Apologetics

According to the late public theologian Rachel Held Evans, the event that pushed evangelicalism towards an apologetical direction was The State of Tennessee v. John Thomas Scopes, commonly referred to as the „Scopes Monkey Trial" in 1925 (Held Evans, 2010, 76-77). The trial of Scopes, a

biology teacher who illegally taught his students about evolution, sparked an intense debate on the subject between two renowned lawyers, William Jennings Bryan on behalf of creationism and Clarence Darrow on behalf of evolution – therefore it was the debate, not the case itself, which changed evangelical argumentation. Since the vast majority of evangelicals denounced evolution at the time, the debate, originally intended to be seen by the town of Dayton, naturally drew international attention (Paxton 105; Goetz 10-18; Cotkin 7-17). It is easy to see that this was not merely legal, but about deeply ingrained ideologies, and due to the publicity, the lawyers' inability to defend their standpoints could be seen by a vast amount of spectators. And this was the exact outcome: Bryan's explanations were not sufficient to withstand Darrow's arguments against creationism, which ended the eight-day long debate in a humiliating, miserable defeat for evangelicals, which millions of people learned about (Held Evans, 2010, 51-60).

The results of the Scopes Monkey Trial yielded a quite bitter aftermath for evangelicals: even though certain anti-evolution crusaders intended to ban the topic of evolution in schools, anti-evolution laws were vetoed, moreover, scientific standpoints became favored and normalized (Halliburton 280; Curtis 15-29; Webb 133-150). Although scholars do not completely agree on the extent to which the debate influenced high school textbooks, it is known that by the mid-1930s, biology textbooks started including evolutionary theory, and evangelicals gave up on their anti-evolutionist movement as a result (Grabiner and Miller 832-837).

According to Held Evans, to evangelicals, this event was nothing short of a major trauma. Therefore, as a coping mechanism, they started strengthening their identity through a variety of methods, the most important being apologetics:

> The apologetics movement in America represented a significant evolution within the evangelical subculture, an evolution away from blind faith, anti-intellectualism, and cultural withdrawal toward hard rationalism, systematic theology, and political action. You might say it was the culmination of modern Enlightenment values applied to specific religious dialogue (Held Evans, 2010, 75)

Indeed, evangelicals wanted to do everything humanly possible to avoid a disappointment resemblant of the Scopes Monkey Trial. Several theologians, such as Francis Schaeffer, Norm Geisler and Lee Strobel promised that once Christians armed themselves with the proper theological knowledge and the ability to debate, they could not only defeat, but convert even the most ardent atheists. Evangelicals placed an

extraordinary emphasis on the words "Christian" and "biblical", and they made sure that their children received a Christian upbringing and education (75-77), which was generally characterized by coining for hypothetical arguments with inquisitive skeptics (69-75). Actually, this education could not start early enough: "You might say that we were born ready with answers. (…) To experience the knowledge of Jesus Christ, we didn't need to be born again; we simply needed to be born (78)." To persuade the reader of the utmost importance of the subjects, apologists tend to employ a so-called war rhetoric, some even including words like "siege", "battle", "attack", or "revolution" (76).

These characteristics may be observed in William Lane Craig's *Reasonable Faith*, an apologetic work encompassing various fields of study, such as philosophy, history, mathematics and quantum physics. At the beginning of the 400 page-long book, the apologist reveals that his primary intention is to use it in tertiary education as a course textbook (Craig, 12). Afterwards, he explains that apologetics are an absolute necessity since in Europe, the number of non-believers keep rising, and the United States has similar tendencies, which is nothing short of threatening (15-17); that youngsters are abandoning their faith due to the lack of decent apologetic works (20); and that sharing narratives through testimonies is an entirely mistaken view, and when people attempt at it without using apologetic arguments, it is the devil tempting them to do so (19). Craig also employs war imagery in his writing: "It's no longer enough to teach our children Bible stories; they need doctrine and apologetics. We've got to train our kids for war. We dare not send them out to public high school and university armed with rubber swords and plastic armor. The time for playing games is past (19)." The end of each chapter contains a "practical application" part (13), in which a non-believer is a recurring figure: each part serves to explain what prompts to use in order to convince the character, as well as expounding on every hypothetical scenario in which they could cunningly hinder or hijack the apologist's arguments. However, it seems, doubts often do not come from skeptical atheists, but from a less expected source: Christians.

Texts and Contexts in Progressive Christian Theology

As established before, evangelicals place a great emphasis on the credibility of the Bible. Generally two concepts are associated with the notion – biblical inerrancy and biblical inspiration. The believers of biblical inerrancy, generally fundamentalists, interpret the Bible in a very literal way, claiming that "what Scripture says, God says" (Ogden 408).

However, as elaborated below, this view makes certain biblical stories and verses appear as if they endorsed vile morals, and which could serve as a foundation of discriminating certain social minorities – which is obviously excused by many, and is one of the primary reasons of the younger generation quitting church.

To those who wish to denounce the fundamental evangelical practice, yet wish not to abandon their faith but be able to reconcile it both with the Bible and the world surrounding them, progressive Christianity might appear as a flattering alternative. Similarly to evangelicals, progressive Christians also have a characteristic apologetic style: they believe that the Bible is divinely inspired, but not inerrant, and most of their arguments are in connection with mitigating the harm caused by inerrancy-related interpretations by using tools such as interpreting Scripture in connection with the modern worldview (McGrath 196), applying literary and historical criticism, allowing in-depth examination (Campbell 128), and being sensitive to the situation of the vulnerable and the marginalized (Cobb 72; Cheng 9-20; Cook 203).

In his book *The Bible Tells Me So*, american progressive theologian Peter Enns aims to help people rediscover God by examining the most common intellectual and emotional Bible-related barriers (used both in traditional and progressive apologetics) that raises questions in individuals, possibly stopping them from coming to faith. He distinguishes three stumbling blocks that stand in the way of understanding the Bible – at least, interpreted in a literal sense, all of which are going to be elaborated below.

The first major point is that God appears to do or incite a vast amount of violence, such as plaguing or killing people, and does not intervene when his people perform such actions (Enns 25). Rachel Held Evans appears to raise a similar issue in her book *Inspired*: she claims that although there is a group condoning this behavior, reasoning that the manslaughter depicted in the Bible was undoubtedly God's will, there is another group whose sense of justice is deeply stirred by this implication (Held Evans, 2018, 63). Using the tools of progressive Bible interpretation, the two theologians reach a similar conclusion: Enns states that Jesus, who was God's earthly counterpart, was not interested in spreading hatred, but quite the opposite (Enns 44). He also supports his standpoint with historical evidence: he notes that although the Bible is inspired by God, it was written by ancient people, who tried to connect to God in terms of their own perception of reality, and not the present reality (61). The theologian discusses the situation of the Canaanites in depth, and he finds that historically speaking, the Biblical story amplified the Canaanite wars (58-60), however, he has found that glory-related and biased exaggerations

were common in ancient culture: nations tended to believe that they are on the righteous side, while others are the enemy, and that their respective gods would help them annihilate their rivals, which is the exact reason why Israelites believed that God wanted them to kill other nations (45; 56-57). Held Evans also argues that ancient cultures tended to describe wars as complete genocides in order to attain glory, adding that they were not necessarily present because God willed them, but because they simply constituted a part of the nation's history (Held Evans, 2018, 71-72). She brings up an additional point, which could be promising to those who are eager to draw an argument against wars directly from the Bible: she argues that the stories of women present in biblical war narratives reveal the human cost of such conflicts, serving as a cautionary tale (75-76), and similarly to Enns, she also points out that Jesus always identified with the marginalized and persecuted, as well as promoted humbleness (77-78).

The second and the third issues Enns raises are quite similar: some biblical stories are not necessarily true word-by-word, and different authors tend to see the same events in differing ways; and the Bible's authors disagree about God and following him (Enns 25).

In order to unveil the aforementioned textual dissimilarities, one does not necessarily need to be familiar with historical intricacies – it is sufficient to think about imagery or typically non-literal genres found in the Bible. Rachel Held Evans brings up such an example: the imagery of the origin story, where the reader encounters a talking serpent, and reads that the world was made in seven days – and although common knowledge suggests that talking snakes do not exist, and modern science could easily refute the seven-day creation process, a Christian is not supposed to question these pieces of information (Held Evans, 2018, xii-xiii). However, she establishes that these stories did not serve to give a historically and scientifically accurate guide to modern believers: they were born in the time of the Babylonian Exile, when Israel was desperate to reconstruct its identity, cherish its former glorious state, and prove the notion that they were still important to God – thus, they constructed their origin stories (8-12). Enns claims that the reason of difference between certain authors is quite simple: "Stories of the past differ because storytellers are human beings. No storyteller is all knowing about the past, but limited by his or her own time and place, and the fact that no human sees every angle of everything (Enns 75)." As a result, writers might have shaped the stories according to their own experiences, beliefs, priorities, and the communities they were writing for – however, this does not discredit the validity of the stories themselves (76-78).

There are two critical points which the two theologians emphasize in relation to Bible interpretation. Firstly, both argue that in Jewish

culture, which the Bible stems from, questions originally served to open discussions and debates – whereas, in Christian tradition, they rather serve to end them (Held Evans 24-28; Enns 23). Secondly, both quote Joshua Ryan Butler, who claims that "God lets his children tell their stories" (Butler 228; Enns 61; Held Evans 2018, 72). This, however, according to Held Evans, should not undermine the significance and credibility of the Bible, but rather show examples of people who walked in faith and created a bond with God through stories, and encourage the reader to act similarly (215-221).

However, the literal interpretation of Biblical texts does not only raise historical questions, but moral ones as well. In her book *Searching for Sunday*, which primarily describes her own journey of faith, Rachel Held Evans, a self-professed millennial, investigates why many of her peers identify with her negative experiences in evangelical churches. The theologian concludes that one of the primary reasons why 59% of individuals between the ages of 18 and 26 will leave the church, and 25% of people born after 2000 will not join one at all (Held Evans, 2015, xii), is not that churches are not trying to be energetic and relatable – quite the opposite –, the evangelical youth has issues with rule-centeredness, overemphasizing the significance of sex and politics, the lack of social justice awareness and openly hostile behavior towards LGBT+ individuals (1). The examples of scriptural interpretation and misinterpretation are going to be demonstrated through three marginalized groups: LGBT+ communities, black people and women.

Concerning LGBT+ people, same-sex attraction is condemned by literalists based on six (or in some sources, seven) Biblical verses, the so-called clobber passages, which mention the sexual relations of two men, and all of them are found sinful and abominable by God (Martin xiii). However, when examined in their historical, cultural and textual context, as it is stated by multiple theologians, all of these same-sex engagements refer to a violent action, such as disrespect, pederasty, or rape, and it is by no means related to the consensual same-sex relations known to humankind today (Brownson 270; Friedman and Dolansky 35; Gushee 59-89; Loader 315-327). The creation story, which describes that God made people "male and female" serves as an argument both against same-sex attraction and transgender individuals – however, Gushee argues that in spite of the existence of the first couple, there also do exist individuals who are outside of this binary system (Gushee 93). A Leviticus law prohibiting crossdressing is also commonly cited against transgender individuals – however, as Vedeler establishes, transgender individuals are not interested in *dressing as* the other sex, but *being* the other sex, which is expressed through clothing as well (Vedeler 463). The last argument

against transgender individuals is comparing them to eunuchs, a then-scorned part of society, however, as it has been pointed out, eunuchs originally were concubines of wealthy people and did not undergo genital mutilation out of their own will (DeFranza 73-74; Beardsley and O'Brien 63) – furthermore, the Bible itself states in the New Testament that it is possible for eunuchs to go to Heaven (Matthew 19:12; Acts 8).

Since progressive Christians tend to reserve a place for modern knowledge in their arguments, and fundamentalists tend to dismiss same-sex attraction and differing gender identities as a sin, it is important to note that in addition to progressive theological support, science has also come to the conclusion that differences in sexual orientation and gender identity are not misbehaviors: according to American pediatrician Barbara L. Frankowski argues that even though a single cause for homosexuality is yet to be found, generally science-based theories are favored, and it is established that it is not by choice (Frankowski 1827-1832). Scientists have also found that the brain structure of a transgender individual resembles their "desired" gender more than their assigned sex (European Society of Endocrinology). However, Christians who view these identities as a choice on the basis of Biblical inerrancy, may discriminate against LGBT+ individuals, boycott LGBT+ artists, protest the community, urge them to leave their churches, disown or abuse their LGBT+ children – up until the point that it results in the homelessness or suicide of said children (Kósa 13-17). Some might also participate in ex-gay movements in hopes of a cure, however, in 2013, Alan Chambers, former ex-gay person and leader of one of the longest-standing American ex-gay groups, Exodus International, deemed ex-gay therapy as inefficient and publicly apologized to those who were harmed by it (Merritt). Nadia Bolz-Weber, a Lutheran pastor, who founded a church for people that mainstream church communities do not typically welcome (Bolz-Weber, 2012, 9), dedicates entire chapters to telling the stories of some of her LGBT+ parishioners who have been gravely mistreated by the church (Bolz-Weber, 2012, 87-98, 133-143; Bolz-Weber, 2015, 53-62, 105-114; Bolz-Weber, 2018, 63-75, 79-98, 151-162).

The parts of the Bible that are problematic for black people are related to slavery: not only do they trigger memories of their ancestors' past, but these very verses were used to justify all the cruelty committed against slaves (Held Evans, 2018, 38-40). Held Evans, examining Paul's command of slaves having to obey their masters, notices that masters are also urged to treat their slaves with respect. According to her findings, the text originally reflects on Greco-Roman household codes, in which children, women and slaves were oftentimes abused, and whereas the

texts demanding the obedience of the subordinate are generally quoted in traditional contexts, Paul's expectations for the authorities to respond to the obedience with kindness were considered as progressive at the time (Held Evans, 2012, 215-217). She also reminds the reader that the Bible was originally written by an oppressed nation, paralleling the situation of Israelites to present-day black and indigenous people living in the United States (Held Evans, 2018, 126-127), and compares individuals fighting against racial injustice to prophets (120). It has also been found that in spite of the controversy around texts regarding slavery, black people tend to find a sense of relief and liberation in deliverance stories in the Bible, as well as Jesus's resurrection (Held Evans, 2018, 38-43; Callahan xiv).

As observed by linguist George Lakoff, Christianity is a patriarchal religion, in which women and children have to play a subordinate role – naturally, backed by past religious traditions (Lakoff). Rachel Held Evans confirms that such an attitude only presents women with one trajectory of submission, considers assertiveness or female leadership as a sin, as well as the literal interpretation of certain biblical texts regarding women's role could potentially be exploited, or cause long-lasting psychological damage (Held Evans, 2012, xiii-xx; 101-102). In her 2012 book, *A Year Of Biblical Womanhood*, Rachel Held Evans challenged herself to immerse herself in one womanly value per month for a year, taking biblical commands regarding the said value literally, as well as examining them in context. Through such methods, it is often discovered that while the Bible originally represented a valuable idea, it usually does not have the exact meaning and implications that 21st Century evangelicals suspect – for instance, the original Hebrew word for "gentleness", which in present-day evangelical culture is uesd to silence women, was originally not gender-exclusive, and refers to an empowering integrity in face of opression (6-17); or Proverbs 31, listing the valuable qualities of a woman, and which, in evangelical culture, turned into a set of expectations for woman to meet, was originally an ode sang to a woman by her husband, and probably not intended to be turned into a set of rules (87).

Conclusion

If one observes the present-day Christian scenes in the United States, they might come to the conclusion that in case of several individuals and communities, evangelicalism is slowly being replaced by progressive Christianity. However, this phenomenon is not at all surprising: even

though the two ideologies appear to be quite dissimilar, they have just as many common qualities. Both schools were created to encourage a faith-based unity turning away from previous hostile examples; both respond to current social concerns in their apologetics; and both appreciate including others through social activism. The possible reason why this shift can still occur is that several Americans are no longer able to see evangelicalism as a school that fulfills its original goals – thus, they find refuge in progressive Christianity.

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HONOUR AND HEGEMONIC MASCULINITY IN ELIF SHAFAK'S *HONOUR*

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Abstract: *Honour crimes have traditionally been constructed as a crime against women in patriarchal societies coded in concepts of male and female honour with the burden of community honour in terms of female sexuality and the concept of nāmūs. However, in Elif Shafak's Honour, honour and hegemonic masculinity are complicated by human frailties, location and opportunity. Shafak offers a more nuanced and problematic image of the complex social and cultural ties which place often hidden pressure on the individuals who commit these crimes.*

Key Words*: honour, masculinity, hegemony*

Elif Shafak's novel is set over three locations and a time span of forty years. It follows the genealogy of the Toprak family, who are of Kurdish/Turkish origin and the consequences of the performative actions of hegemonic masculinity linked to the codes of honour in a society which reinforces these codes through a culture of familial and community surveillance. It is through the interaction of tradition, superstition, and marginalisation which impacts each character differently, culminating in the honour killing of the wrong woman. This text explores the events which have led to the loss of honour as the various family members succumb to their emotional frailties rather than deference to the honour codes which follow the family from Turkey to London. Shafak's text is a nuanced investigation of power and cultural obligations involved in the Kurdish/Turkish communities as they migrate from the rural east of Turkey to Istanbul and London including the pull factors and influences which reconstruct cultural belongings in the new environments of the diaspora. In *Honour,* Shafak brings a multilayered approach to the ways the characters respond and are shaped by their various environments.

The storyline of *Honour* is set in East London, Istanbul and the village of *Mala Çar Bayan*, (House of the Four Winds) situated in the

mountains of south eastern Turkey. It is a story about tradition, honour, shame, and belonging but most of all the subordination of masculinities and femininities and the resulting consequences as the characters negotiate the acquisition of symbolic capital within their communities. Shafak shifts from one event to another by cut-jumping (an editing technique in film to manipulate temporal space to move the story ahead), which delineates the story line. Shafak weaves these different stories throughout the narrative as the different characters speak, English and Kurdish, highlighting the various cultural and social influences which create history.

The concept of 'honour' is practiced over a wide area of the world and is deeply imbedded within Kurdish/Turkish culture. To understand its pervasiveness, it is necessary to explore where it begins in the story and how it ended in multi-cultural, cosmopolitan London. *Honour* begins with the birth of twin girls and the death of the death of their mother, Naze, from complications during a subsequent delivery of another girl, her ninth, and her perceived failure to produce sons in *Mala Çar Bayan* near Urfa south-eastern Turkey. According to Ferya Tas-Cifci in her research on honour codes amongst Turkish-Kurdish mothers and daughters living in London, she found that gender relations are tied to their homeland's cultures and traditions, including its patriarchal family structure" (2019:220). Hegemonic masculinities often develop in marginalised groups and those groups who are socially and economically deprived. Shafak in *Honour* explores the ways hegemonic masculinities are linked to not only gender inequalities between men and women but also, diffuses the emphasis on honour crime in terms of violence against women by emphasizing the cultural and political spaces which combine to create the conditions for hegemonic masculinities to develop which often include the complicity of women in promoting the kinds of men who perpetuate so-called honour crimes with the collusion of women who by mimicking the performative actions of hegemonic masculinity defined by the honour codes maintain and protect their own social standing within the community due to their subordinate position. .

In Elif Shafak's novel *Honour* hegemonic masculinity is performed within a discourse of men's dominance over women based on codes of honour and shame in tribal societies which binds not only the family but the community together. It is through the politics of honour which inform the boundaries of men and women in locating men in a position of power particularly over women. Not only does this position men in control of women's bodies within the Turkish- Kurdish culture where the concepts of honour, shame and social position are framed by the language where the language to describe these concepts are all feminine. Words such as,

hujb (shyness, modesty); *ismat* (chastity); *ābirū* (reputation); *sharaf* (honour, dignity); *'iffat* (chastity); *'ird* (reputation, honour); *'ismat* (chastity); *hayā* (prudency); *hujb* (shyness, modesty); *najābat* (decency); *pākdāmanī* (chastity) are all words used to describe female attributes, positioning women whose outward demeanour and possession of these traits frame not only her honour but the family honour. Furthermore, they denote passivity and conformity denying any personal individuality. Even in London, Esma who narrates the story depicts her mother's transference of these values through the female body,

> We had been very close, me and my mother, but all that changed the moment my breasts started to bud and I had my first period. The only thing she was interested in now was my virginity. Not once has she told me about what was possible; her powers of communication were reserved solely for rules and prohibitions. Yes, she did not impose the same rules on my brothers. With Iskender she was totally different, open. Iskender did not need to be careful. He could just be himself. No holds barred (Shafak 2012:184)

These behaviours, therefore, become bound in time and space which are within the novel cyclical. Women's lives remain trapped within these generational cycles. Esma who was interested in art becomes a mother and producer of sons like her mother something her grandmother Naze, had foretold. Women like Naze during the birthing of the twins, Pembe and Jamila were trapped in a world of pain and hardship, her desires crashed in a cycle of the burden of life. "As much as she might have wanted to leave, Naze could not go anywhere. She was forced back into bed by a new wave of contractions" (5). The birth was a metaphor for the lives of the village women where life keeps repeating itself with no escape or end until death. For Naze, life amounted to "eight births, five miscarriages, one dead baby, and not one was a son" (19) while at seventeen her daughter Pembe had already given birth to a son Iskender, but Naze appeared to her as a ghost in a dream where she was on a carpet, her belly swollen" over a swirling river when a "pair of hands descended" cutting open her belly echoing her death. Believing this to be the work of a *djinni* she sought help from her sister Jamila to rid her of her mother's ghost who have come to wreck her revenge for not having any sons and protect him from the Azrael the Angel of death, refused to name him because she believed Azrael would not be able to find him. However, Jamila intervened providing Pembe with an amulet which she had to wear for 40 days and perform various acts to appease the *djinni* but Jamila had intervened against fate but sealing Iskender's. Jamila had hoped to

assuage Pembe's fear of Naze but instead "she opened the door to superstitions – a door Pembe had always known existed but through which she had never ventured to go" (21). Thus, Iskender's fate was sealed under an imagining of Naze's revenge and a *djinni* which symbolically bound him to the village and their ways. In the novel control over a woman's body was linked with manliness but Pembe's dreams disrupt this link with the female world of imaginings and mysticism leaving a shroud over Iskender's masculinity. This is also added to when he unmanned himself by refusing to be circumcised. By being linked with femininity and the female world Iskender's masculinity is rooted in the female world of subordination through this otherworldliness of the feminine domain and the realm of the village tying him to the rural culture of his ancestors. He has also inherited the dishonour brought down by his father, Adem's mother who left him and his brothers for another man ruining the family's *'ird* (reputation, honour) and is linked to the reason Iskender eventually murders who he thinks is his mother. In his mind he is reclaiming the family honour from the shame of his mother's and grandmother's actions. His father, Adem could leave the family home to live with a Bulgarian dancer from the gambling club he frequented. Adem was able to acquire the status of hegemony in proving his manliness through his sexual prowess and by participating in manly pursuits such as gambling and drinking both denied to women. Unlike his father who had been unable to control the female members of his home Adem not only has produced sons, kept his wife at home regardless of his womanising and acquired the trappings of manliness in the form of a mistress, but not any mistress a white, European. However, like his father he too is unmanned as his exotic dancer leaves him just as his wife Pembe starts a relationship with another man. Adem unable to control either of his women (his mother and wife) is unmanned and having dishonoured his family because he had failed to restore their honour, as well as, seeing his mother a victim of domestic violence rather than the perpetuator of the family's shame. Ironically it is he who eventually commits suicide for the family honour after following his mistress Roxana to Abu Dhabi in a failed attempt to win her back. Pembe's older sister Hediye meaning gift, runs away with the medical man or "*inoculator*, appointed by the government to provide vaccines against tuberculosis" (264) someone from another village but after being abandoned returns to her family only to be presented with a rope and the "dining cloth on the floor, set up the wooden base and balanced the try on top" (267). A cauldron was brought in containing a rope which Hediye, a "statue of salt" used to hang herself to appease the family's shame. Her family rather than welcoming her back, rejected her, refusing her food or acknowledgement as "the bringer

of shame" (265). Although not directly involved with the death, it is the step-mother who provides the rope instead of a woman's empathy and compassion she is complicit in perpetuating the practice of honour killing because "women were made of the lightest cambric, whereas, men were cut of thick, dark fabric. That is how God had tailored the two: one superior to the other" (16). Although, Hediye's shame was brought about by being betrayed by the man who had promised to marry her is it her *nāmūs*, or chastity which has been compromised and therefore, it is she who must forfeit her life for her family's honour. In Islam suicide is considered a major sin. It is cited in the Holy Quran and Hadith. Allah says: "And do not kill the soul which Allah has forbidden [to be killed] except by [legal] right. This has He instructed you that you may use reason." [Qur`an 6: 151] In Islam the body is considered the construction of Allah and it is only Allah who can destroy it. This would suggest that Adem was a lapsed Muslim, someone who had lost their faith. In Abu Dhabi where he had gone to 'reclaim' his mistress, his honour, and to make enough money to pay his debts, but he is unaware that Pembe has met someone else as he had abandoned them long before the affair. It is interesting that Shafak positions both Adem's gambling and philandering, in a secular space only mentioning Islam in relation to his drinking when a fellow worker at the biscuit factory where they both worked who was sitting on the pavement outside the club, a Moroccan sees the irony in Adem's abstinence while gambling in a club with exotic dancers when he points out "My, oh my. Look at you! You're hooked on gambling but when it comes to booze you turn into a pious Muslim"(43). However, Adem's answer is that "[his] father was a heavy drinker" (43). In the surveilled communities like the one Adem and Pembe live in surrounded by other members of their community it is only female behaviour which is censored leaving men's behaviour uncensored reinforcing men's power over women. By positioning honour killing in the secular sphere Shafak avoids contemporary debates on the what the Qur'an says about equality of the sexes and whether as Leila Ahmed points out "the 'textual Islam' has historically been the province of a male elite, and does not accurately represent the understandings of Islam embedded in the experiences of the many Muslims, especially women" (Ahmed 1992 :128). In *Honour*, Pembe works while Adem loses the household money in gambling but his behaviour reflects a growing pattern of alienation not only from Britain but his own community and it is this sense of exclusion and lack of economic opportunity which Tahir Abbas argues reinforces traditional cultural norms and in particular hegemonic masculinities. (Abbas 2010:21). Adem describes the streets of East London strewn with rotting waste in a "world [which] had gone berserk. Everyone was on strike: fireman, miners, bakers, hospital workers, bin men."(45) It

is therefore, upon Iskender as the eldest son to maintain the honour of the female members in London as the codes of honour are not bounded by borders. For the Toprak family, whose subordinated position, firstly as outsiders, working class and dishonoured as a consequence of Adem's mother's abandonment when he was eleven. In the marginalised communities like the Toprak's,

> their honour is all that some men had in this world. The rich could afford to lose and regain their reputation, by buying influence as perfunctorily as ordering a new car or refurnishing their mansions, but for the rest of the world things were different. The less a man had, the higher was the worth of honour" (Shafak 2012 153/4).

The discovery of Pembe's relationship with a man meant that the family's reputation was compromised as Pembe had broken the codes of honour, this in turn meant that her death was the only way to restore this. Not only had it dishonoured the family it had unmanned Iskender as the head of the family since his father's disappearance. He had now taken the place of his father because "when the father is absent like that the mother's honour is guarded by her eldest son" (71). As Pembe had already brought shame it was incumbent on Iskender to act because "as everyone knew, shame would be a rather poor name to bear" (16). Although, the reader is not informed as to whether the community either in the village or Hackney knew except for Tariq and the Orator, in the Kurdish side of Iskender's mind, the public performance of hegemonic masculinity would gain him respect in the community and, also, fear of being emasculated if he didn't perform his duty as head of the family. In this community every public action was surveilled which means conformity to the dominant values of the Kurdish community in Hackney and his village in Turkey. It is to this imagined or real public scrutiny that compels Iskender to murder his mother, as the murder is a public act which is witnessed. Coming from a Kurdish background Iskender's masculinity is framed within the context of unequal interrelations with the outside world. He is considered an outsider in his country of birth Turkey which is transferred to him.

In London, Iskender's acquisition of the trappings of hegemonic masculinity is in response to his subordinate position of the racialised other. "The Topraks were different from their English neighbours, yet Turks and Kurds were different from one another too" (Shafak 2012: 111). In fact, Iskender had been doubly othered, firstly in Istanbul as the Kurdish other, then in London. Abbas argues that "declining masculinity as a consequence among others is that men have to compete with women in the job market which is continually shrinking and "the liberalising of sexuality in the

wider society is negatively impacting on the Muslim male psyche, which feels under threat in the context of wider social and cultural pressures on.[the Muslim] community in Britain. A particular combination of patriarchy, declining masculinity and the liberalising of sexuality in wider society is negatively impacting on the Muslim male psyche, which feels under threat in the context of wider social and cultural pressures on this community in Britain"(Abbas 2010:27), reinforcing traditional cultural practices from the 'old country' in the context of a hostile majority culture since 9/11 Shafak looks to Sufism as a middle way.

Shafak's interpretation of the concept of Sufism presents a kind of universal spirituality, which is devoid of religious restrictions. Sufism maintains "that the "true" message of Islam is not about how to dress, what to eat, or when to pray. Moral integrity, righteousness, and suppression of the self in order to connect with God are values, from the Sufi perspective, that constitute the core of the Islamic belief system; as much as the "exterior" rituals and practices are central to Islamic identity, they are, nevertheless, secondary in importance when compared to the "interior" enrichment of the Muslim" (Mignon 2013:66). Sufism is a more individual form of belief and is a mystical journey towards Truth, through an unveiling and illumination and it is through her writing like Sufism which brings other ways of seeing. Sufism practices individual with God, without intermediaries. The individual achieves unity with God without the involvement of others. In London, Iskender encounters a shadowy character referred as the Orator. He is given no other name, who appears and disappears.. He rarely speaks but to the reader he is presented as being respected in the Muslim Kurdish community in Hackney but having affiliations with a more doctrinal and intolerant Islam than the Sufism Shafak envisages. By portraying him as this shadowy light Shafak depicts him as throwing a dark curtain over the community, menacing and unpredictable.

In prison Iskender encounters "the God Botherers", who "come from all religions and no particular religion at all" (135). By framing religious practice in terms of all religions Shafak tries to re-focus extremism as a universal problem in all institutions and states not just Islam. To Iskender, "so strong is their desire to correct sinners and score points in God's eyes" prisoners or the 'fallen' are just "tickets to heaven" (135). God in Honour is portrayed through premonitions and dreams and it in these situations he is benevolent telling people to "be careful" (158) forewarning of danger, whereas, in everyday situations God often appears as merciless, unseeing of peoples' suffering as in the case of Naze. Sufism often communicates about dreams particularly in oral cultures where people don't read or write because it is the universal language which transcends cultures and borders.

In the last few months of his fourteen year's of incarceration for his mother's murder, Iskender undergoes a spiritual transformation. Iskender has come full circle encapsulating a display of humility for the divine like the whirling dervishes through the transference of divine spirituality into the sphere of life. Iskender's transformation may metaphorically suggest the healing effect he experiences, as he gradually recovers from fear, anger, depression, imprisonment, once he learns to love. Iskender experiences this spiritual awakening with the help of another inmate Zeeshan. Zeeshan transmits this healing message through his halting English, "mystic someone who looks inside heart, thinks all people connected. Differences only can on outside, skin and clothes and passports. But human heart always the same. Everywhere" (Shafak 2012:207). This is the message throughout the narrative, a rejection of cultural codes, ideologies, oppression and repression. Iskender ultimately rejected the veiled extremism of the Orator who lends Iskender tapes and asks him to join the group which gives out leaflets, as well as recruiting in gyms, all pointing to the actions of some extremist groups, but Iskender tells the Orator "I need to be somewhere else" but the Orator who directs Iskender to the fact of his parents' behaviour saying that they "don't know God" (254). Pointing out Iskender's duty as a man and framing it within religiosity, "you've got to choose God over them, as God is bigger than your parents" 254). By refraining from naming a religion Shafak is highlighting that everyone is capable of performing bad deeds, these actions are not culture specific. It is Zeeshan whose voice transcends cultures and borders linking all humankind under a universal God who "doesn't like laziness" (207).

In London, before the murder Iskender had been torn, for him "the differences between Katie[his English girlfriend] and him [was] a matter of personalities, never anything beyond that"(227). At this point Iskender had seen himself as British until the Orator, although being born in England and having an English mother, reminds Iskender that she is not "one of ours?" (227). At this point Iskender is annoyed at the Orator's "intrusiveness"(227). In killing Pembe, Katie, Iskender's girlfriend, loses the father of her unborn child resulting in its abortion, Elias loses Pembe because she becomes Jamila, Esma and Yunus lose a mother and a brother. Iskender's performance of hegemonic masculinity manifests itself in Western pursuits, having a girlfriend, boxing and wearing 'cool' clothes. However, Iskender is ill equipped to refuse an appeal to honour by members of the community such as the Orator, who frames Iskender's duties not the cultural beliefs he has learnt from home, the village and in London, but to that of a higher power, one that could not be refused, according to the doctrinal readings of religious duty propagated by the Orator. Iskender's masculinity is framed on Western notions of manliness

not on those of the village where he was unmanned, firstly by refusing to be circumcised, then being humiliated by the bigger Turkish boys and lastly by his mother's affair but she like Adem left their son feeling betrayed in a lie. In this Shafak contextualises notions of victimhood and culpability. Iskender is both a victim and the murderer as the in-between space the Toprak family exist in and their attempts to negotiate their own space eventually results in separation, abandonment, insecurity, and a sense of un-belonging ending in the honour killing. This liminal space did not bring power to Iskender. Iskender's perceived dominant masculinity ill equips him to navigate his marginality resulting in his susceptibility to his Uncle Tariq and the Orator who during his prison term has now become to understand himself with the help of a mystic Zeeshan, the pressures which led to the honour killing. Now as a young man Iskender blames Tariq, the Orator and a friend Arshad "for making [him]the person [he]was" (305).

The Toprak family attempts to connect with living in London in their choice of partners. Adem a Bulgarian dancer, Iskender an English girl and Pembe's boyfriend who is of Iranian and Lebanese heritage, who had lived in Montreal but all are unanchored. Even the Orator having been born in England and having an English mother is not at home. Elias, Pembe's boyfriend's mixed-ness differs from them because he is at 'home' in these liminal spaces while the Topraks remain unmoored.

Bhabha's concept of hybridity in which he contends a new subject-position will emerge from the interweaving of elements of in *Honour* of the hegemonic of the dominate discourses and those who are othered challenging the authenticity of these discourses. The negotiation and translation happen within what he refers as a liminal or in-between space in which new identities can emerge. This is a productive space where migrants can due to their transculturation transverse both cultures and difference within a productive exchange in which new identities emerge but also inclusion. In *Honour,* Shafak highlights the obstacles both real and perceived which disrupts this re-articulation of the negotiation in creating new identities. In Shafak's narrative liminal spaces can be dangerous spaces which need other ways of seeing like the mystic Zeeshan who acts as an intermediary between reality and the unseen as for Zeeshan "brain pollution is no good for humans" (304). Sufis believe that all peoples are "one" (https://sufism.org/Sufism). Shafak has this message translated through the character of Zeeshan in whose "world there are invisible networks in space that connect people, incidents and places. Through these tubes we send things to one another" (305).

In Shafak's world obstacles such as racism, political and religious repression and human fallibility all played a part in Toprak family's

destruction but at the end of the story she offers hope through the transformation of Iskender the possibility of inclusion but not from the performance of the codes of honour. Honour killing and violence against women occur in all societies but it is up to humankind to change and challenge repressive codes of behaviour and religious extremism, because Shafak believes reconciliation comes through the spirituality of secular Sufism which she sees as disrupting the hosts of violent traditions and practices promoted through conservative interpretations of religion. Iskender's redemption comes from an inner spirituality and oneness with God not the destructiveness of hegemonic masculinity offering a possible different more feminised masculinity in the form of Zeeshan.. Hegemonic masculinity in *Honour* reinforces negative societal traditions inhibiting the community's ability to evolve, but rather than contesting negative dominant discourses on honour killings Shafak provides spaces of understanding and alternative possibilities through a Sufism which speaks to secular spaces.

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LANGUAGE AND TRANSLATION STUDIES

RELAXED PRONUNCIATION OR 'WHAT ON EARTH ARE THEY SAYING?'

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Abstract: *Do your students ever watch a TV show in British English and find themselves wondering "What on earth are they saying??!!" If this scenario sounds familiar, relax…you are not alone; many learners of English as a foreign language encounter the same problem. The present paper attempts to investigate the reasons behind this and offer an insight into 'relaxed pronunciation' in everyday English.*

Key words*: relaxed pronunciation, connected speech, linking and intrusion, weak forms, intelligibility*

TEACHING PRONUNCIATION

Before delving into the topic of relaxed pronunciation, I would like to start from a broader perspective, that of teaching pronunciation in the classroom. One of the most challenging aspects of teaching English as a foreign language, the teaching of pronunciation is more often than not overlooked, as even experienced teachers seem to be reluctant to tackle pronunciation issues in the classroom. Although it should be an integral part of what goes on in the classroom, it traditionally plays a secondary role in language teaching, losing ground to more 'important' areas such as grammar and vocabulary.

Traditionally speaking, the teaching of pronunciation used to involve the identification and practising of the sounds of the language, i.e. its phonemes. But teaching pronunciation is more than just listen and repeat. It is closely linked with lexicology, morphology and syntax, as it includes features of the language such as grammar and vocabulary and skills such as speaking and listening.

As far as grammar and vocabulary are concerned – we pronounce words by noticing and understanding rules and patterns. For instance in stressing two-syllable words – the stress falls on the first syllable for nouns and adjectives and on the second for verbs. As for speaking,

pronunciation is a physical process and we need to retrain the muscles we use to speak. My best friend moved to Denmark a couple of years ago and enrolled on a Danish language course. Every day, after the course she used to call me and tell me her face was sore from practising the Danish sounds – in order to pronounce some of these sounds, which do not exist in Romanian, she used different muscles than the one she used when speaking Romanian, hence the sore muscles.

As a result, teaching pronunciation should no longer focus solely on identifying and practising phonemes, as there are more important aspects when it comes to overall intelligibility. An important question that all teachers of English should ask themselves is "*What's the goal of teaching pronunciation?*" Should we aspire to a RP or GA standard? Or should we set ourselves the more attainable goal of learning to speak with intelligibility, while maintaining our own local accent? We are being faced with a new scenario – English as lingua franca - which means we have to be more flexible as listeners/speakers, hence the importance to expose students to a range of accents. After all, as Amy Chua[1] pointed out, speaking with an accent is a sign of bravery.

Adrian Underhill, in his book Sound Foundations[2], pointed out that his *"aim when working with pronunciation is to enable learners to achieve 'comfortable intelligibility'"*, meaning that they can be understood comfortably by the listener and that they can comfortably understand the speech of native and non-native speakers without undue effort on their part - a realistic and achievable aim, freed from the burden or expectations of having a sophisticated standard accent.

But this '*comfortable intelligibility*' is challenged by the simplifications of everyday speech: elision, linking, vowel reduction etc. affecting the rhythm and comprehensibility of the language, which brings us to the main topic of my paper, that of relaxed pronunciation.

RELAXED PRONUNCIATION?

Before delving into the subject, I'd like to start by challenging the term '*relaxed pronunciation'*. I have to admit I've been intrigued when I came across this terminology in a Wikipedia article. I've been teaching English for quite some time and in all the literature on the topic of phonetics and phonology I have never encountered this term.

[1] Chua, Amy. 2011. *The Battle Hymn of the Tiger Mother*. Penguin Books.
[2] Underhill, Adrian. 1994. *Sound Foundations*. Macmillan Heinemann

I started doing some research on the topic and came across Peter Roach's blog[3], in which he questions the term 'relaxed pronunciation' - "*The title bothers me: I have never come across the term in any work on phonetics or pronunciation teaching, and I suspect that the person who wrote the article just made it up. Wikipedia articles are supposed to be on recognized topics, and to contain references to published literature, but this article has none".* The terminology used in the field of Phonetics is **connected speech** (Adrian Underhill – Sound Foundations), **casual speech** (Linda Shockey in *Sound Patterns of Spoken English)* or **spontaneous speech** (Richard Cauldwell's *Phonology for Listening).*

Though the term may not have been accepted by phoneticians, it appears to be nevertheless quite popular on the internet; a simple google search will show that many online English schools use the term on their blogs or web pages). However, from now on, in this paper, I will be using the term connected speech.

CONNECTED SPEECH

"*A word is not just the sum of its individual sounds; just as connected speech is not just the sum of its individual words."*[4] Naturally occurring speech is a stream of sounds with no clear-cut boundaries between words, the focus being on economy of movement rather than maximal clarity.

"*Fast, spontaneous speech is messy, in that speakers are thinking about what to say next as they speak, so they stop and start and change direction as they go. In their hurry to say their piece, they often under-articulate words and phrases. .. And last but not least, every speaker has their own accent, or combination of accents, and only a minority speak in one of the standard varieties favoured by course books and dictionaries.* "[5] Therefore, it goes without saying that there is a significant difference between what is written down and what is heard, between the pronunciation of words in isolation and the pronunciation of full sentences in which speech is connected.

One of the most often encountered complaints from my students is that native speakers talk very fast and it is quite impossible to understand them. However, ignorance of the vocabulary is not the cause behind their lack of comprehension, since they have no trouble understanding it if they

[3] https://www.peterroach.net/blog 29.01.2021 accessed on the 15th of March 2021
[4] Underhill, Adrian. 1994. *Sound Foundations.* Macmillan Heinemann, 1994, p. 58
[5] Hancock, Mark. – *Pronunciation as a Listening Skill,* available at http://hancockmcdonald.com/ideas/pronunciation-listening-skill

see it on print. Students need to be aware of the fact that there is a huge difference between what is printed on a piece of paper and what they actually hear in everyday speech; written English is governed by strict rules, but speaking enjoys greater freedom hence the importance of raising their awareness to different aspects of connected speech.

A funny incident showing the impact of connected speech on comprehension is that of a teacher being asked by one of her students what the word '*festival'* means. She started explaining and giving examples of musical performances and famous festivals when the student, clearly confused, asked '*So why do you keep using it at the beginning of the lesson?*' The source of the misunderstanding is clear: *first of all* /ˈfɜːst əv ɔːl / pronounced in quick, connected speech is indeed very similar to the word *festival* /ˈfestɪvəl̩/.

It is indeed very disheartening, when, as a listener, you discover that you can't even tell where one word stops and the next one starts. Somehow, you expect there to be a gap, as there is in writing… the consonant at the end of one word may often seem to attach to the beginning of the following word.[6] Not being able to understand what a native speaker is saying, may be very demoralising even for the most dedicated learners, when your expectations look like this: /dʊ: jʊ: wɒnt ə kʌp ɒv tiː/ (*Do you want of cup of tea?)* and what you get is something like this: /dgəˈwɒnə kʌpə tiː/.

DEALING WITH CONNECTED SPEECH

As pointed out before, pronunciation is not only about the mouth, but also about the ear, and as a result, pronunciation should be seen not only as a productive skill, but also as a receptive skill. And with English as a global language, the learners' ears must be quite flexible in order to make sense of all the varieties of English out there, hence the importance of familiarizing students with naturally occurring conversations and implicitly with connected speech.

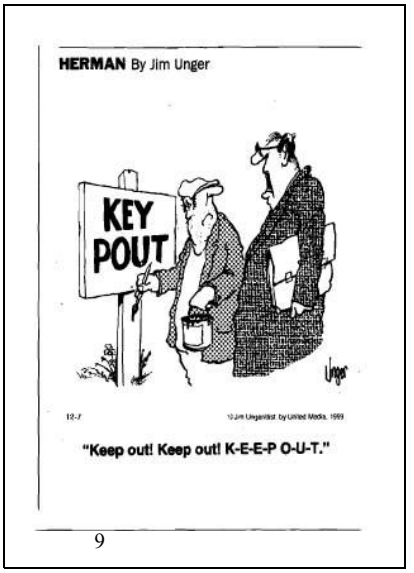
But how do learners deal with connected speech? It has been proven that native and non-native speakers deal with indistinct utterances in different ways. Native speakers take account of the context, they assume they hear words with which they are familiar within that context. In real-life interaction, phonetically ambiguous pairs like " a new display" / " a nudist play"[7], are

[6] Field, John. 2008. *Listening in the Language Classroom*, Cambridge, CUP

[7] https://www.teachingenglish.org.uk/article/connected-speech - Steel, Vanessa. *Connected Speech*. Accessed on the 10th of March 2021

rarely a problem as they are actively making predictions about which syntactic forms and lexical items are likely to occur in a given situation. They are able to rely on an immense amount of prior knowledge in order to decipher the messages they hear.[8]

On the other hand, non-native speakers rely solely on sounds, rarely being able to predict which lexical item may or may not appear in a particular situation. Learners whose instruction has focused heavily on accuracy suffer a "devastating diminution of phonetic information at the segmental level when they encounter normal speech."[10]



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Non-native speakers tend to take for granted word boundaries in connected speech, being faced with what Cauldwell calls 'the unspoken myth'[11] – i.e. their expectations that there will be pauses between words or that words will sound the same as they do in citation form or that chunks will be carefully articulated. When word boundaries are difficult to determine, comprehension is affected and more often than not this will be attributed to poor listening skills, rather than to difficulties created by continuous speech.

Recently there has been a shift of focus towards teaching aspects which may be more important in terms of intelligibility – that is different aspects of connected speech – assimilation, elision, linking and intrusion etc.

As well as paying attention to the features of connected speech and the challenges they present for listeners, we also need to pay more attention to helping non-native listeners pick out function words, which are often reduced. [12] Teachers have to raise students' awareness to the use of weak forms, and learners must come to not only recognise and cope with the weak forms they hear, but also to use them themselves when

[8] Anderson, A. & Lynch, T. 1988. *Listening*. Language and Teaching: A scheme for teacher education. OUP.
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speaking English, as using too many stressed forms will sound artificial and what's more, confuse the listener as to the points of focus.

CONNECTED SPEECH – SHOULD WE TEACH IT?

The answer to the above question is obvious and straightforward. Though some people might argue that relaxed pronunciation is a degradation of the language, showing lack of education or simply laziness, connected speech is here to stay and raising students' awareness to different aspects of it is a must.

Some phoneticians might argue that teaching aspects of connected speech is more important for students' listening skills than for their spoken production, that they should be able to identify these aspects rather than use them in their everyday speech. However, besides the ability to recognize the aspects of connected speech, it is also important for the learners to be able to use them, otherwise their speech will sound unnatural and over-formalised. What's more, connected speech is necessary in understanding modern films, music, internet chat and colloquial English used by native speakers.

When they know how to join words more effectively, they will sound much more nativelike and they will be able to speak more quickly too. This is important because the more fluent one's speech is, the more efficient one's communication will be.

To conclude with, as Mark Hancock pointed out[13] '*the most important reason to teach communication is to help students understand and be understood. As listeners, they need to learn how other speakers blend sounds into words and words into connected speech. As speakers, they need to modify their own accent of English to make it as widely intelligible as possible. Neither of these objectives requires them to precisely copy the accent of a native speaker. The aim is successful communication, not 'correctness'*."

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MAPPING SZOLNOK'S COVID-SIGNS

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Abstract: *Linguistic landscapes of all sorts surround us in our everyday life. In the pandemic situation that is prevalent ever since spring, our lives have changed, being surrounded by cautionary signs and signs about safety regulations wherever we go. This study aims to let the reader have a look into the COVID-related signs in Szolnok to see how the information is being conveyed and how accessible it is for foreigners in the county town. Various languages are taught all over the town's schools, thereby making foreign language knowledge accessible for the citizens; but there are not a lot of foreigners. The weight of these two factors in the life of the citizens can be compared looking at the signs.*

Key words: *Covid, signs, information, linguistic landscape*

Literature Review

The literature referenced in this paper revolve around various aspects of linguistic landscape studies starting by the definition of what a linguistic landscape is, going on to the prevalence of English, which appeared during the research for this paper.

What is a linguistic landscape?

Linguistic landscape refers to various things including road signs, advertising billboards, street names, place names, shops signs, government building signs etc, encompassing language used in various public places (Gorter, 2006b).

According to Gorter, linguistic landscape can be understood literally as the languages on signs; or it can be used for the representation of languages. The latter understanding of the term entails reflecting to identity and cultural globalization, as well as the ever growing popularity of the English language and the revitalisation of minority languages

(Gorter, 2006b). Linguistic landscapes help us understand the various attitudes of the community toward a language (Blackwood, 2015). Their research can also reflect on common ideas surrounding multilingualism in general (Shohamy, 2006 in Akindele, 2011).

The prevalence of English

As mentioned in the previous subchapter, linguistic landscape studies can reflect on the popularity and spread of English in various places all over the world. While it is considered a lingua franca, so its popularity comes as no surprise, it has a so-called "snob appeal", as problematized by Rosenbaum et al. (1977 cited in Cenoz & Gorter, 2017). This "snob appeal" refers to the language appearing in signs not because of it being used by the general public, but because of it being representative of foreign tastes and manners in the community (Cenoz & Gorter, 2017).

However, there is another very interesting notion related to the English language, which can be considered in opposition with the notion of the "snob appeal", namely: glocalization. It refers to the combination of globalization and localisation, meaning that while the English language itself and norms of English-speaking countries are spreading, there is also an emphasis on preserving the local norms and language (Gorter, 2006a).

Methodology

In my research, I decided to photograph COVID-related signs in Szolnok and incorporate them in a study which incorporates qualitative and quantitative approaches as well, as suggested by a former research piece by Blackwood in 2015. I took 90 photographs between 11th of September and 22nd of November in 2020, in total, including monolingual and multilingual, official and private signs alike with the aim of uncovering how much of these signs are understandable for foreigners coming to the town, as well as to see if private signs consider this aspect knowing that while the majority of the town's citizens is Hungarian, Szolnok is a county town with foreign language teaching in all of its schools.

In this paper, I counted the occurrences of languages other than Hungarian as part of my research and compared them to data from other pieces of international research, as well as the distribution of various preventative methods that are advised precautions. The unit of analysis was the same as defined by Backhaus, which is 'any piece of text within a spatially definable frame' (Backhaus in Gorter, 2006b).

Quantitative data

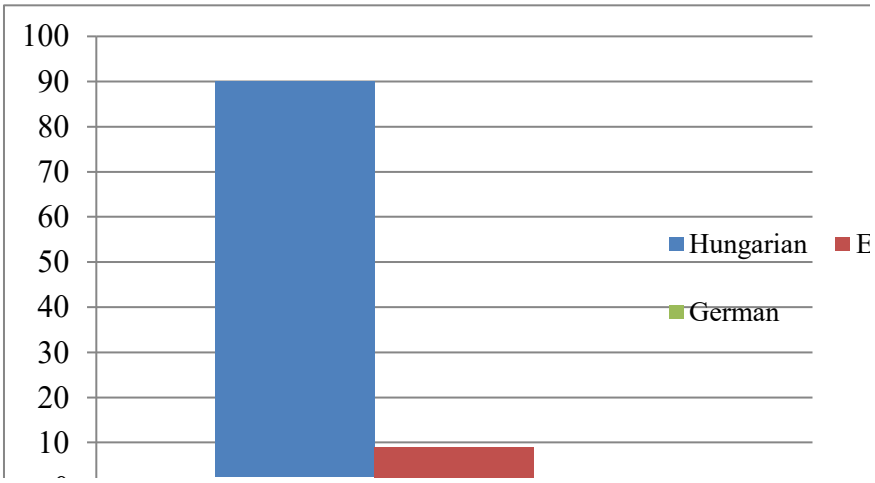

Figure 1) - Ratio of the languages that appear on Szolnok's COVID-signs

As can be seen in Figure 1), all the photographed signs included Hungarian text, 9 of them included text in English and 2 German. The English and German texts were not always well-detailed translations of the rules written in Hungarian, though, but were sometimes just slogans.

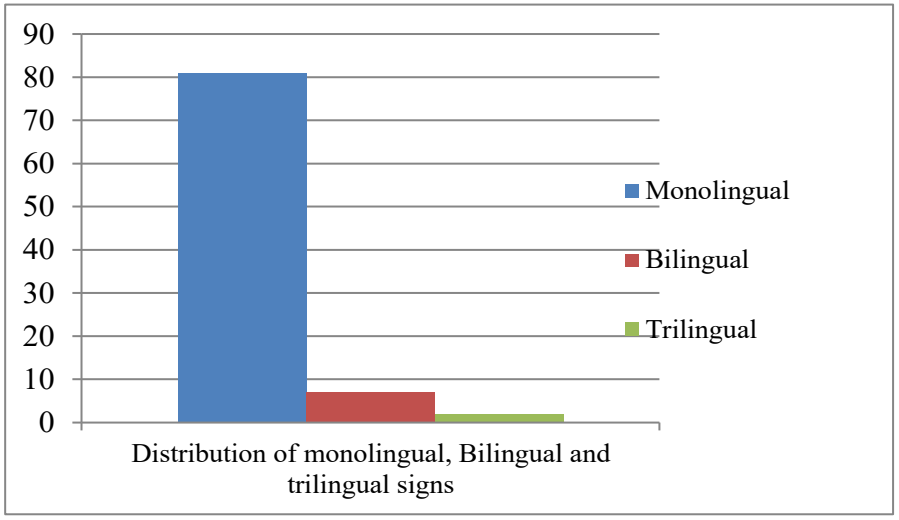

Figure 2) – Distribution of monolingual and multilingual signs in Szolnok

In Figure 2), the distribution of monolingual, bilingual and trilingual signs can be observed, the monolinguals being the most

represented with 81 signs, not closely followed by the 7 bilingual signs and the 2 trilingual ones.

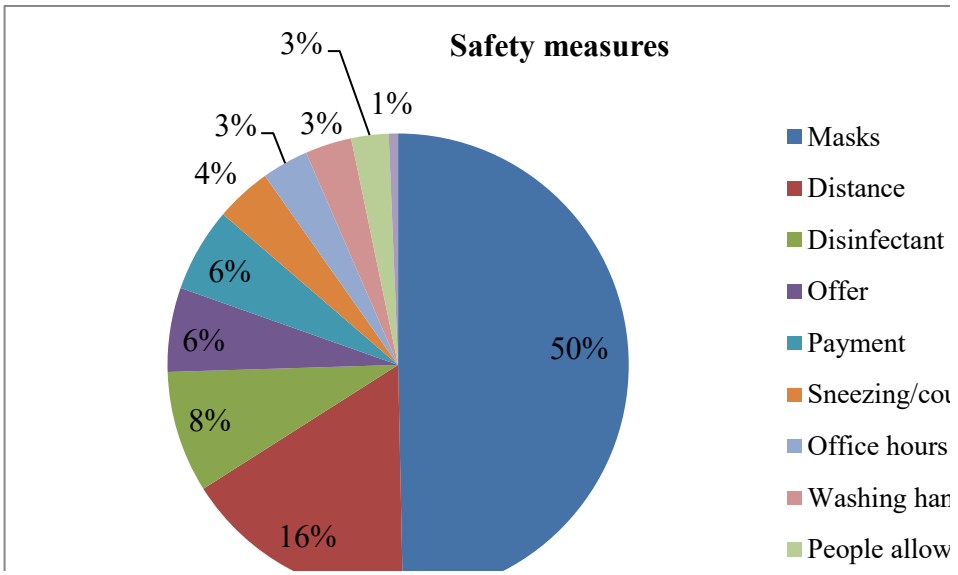

Figure 3) – Ratio of the suggested measures on the COVID-signs of Szolnok

As can be seen in Figure 3), 9 of the signs mentioned the government-assigned rules. 76 (≈50%) pointed out the importance of wearing a mask in the facility, 25 (≈16%) included the 1,5 (or in some cases more) safety distance, 13 (≈8%) included disinfectants, 9 (≈6%) offered masks and/or gloves and/or disinfectants for free or for sale, 9 (≈6%) suggested alternative payment forms instead of cash, or online solutions instead of turning up to the facility; 6 (≈4%) instructed on how to sneeze/cough; 5 (≈3%) included changed office hours; 5 (≈3%) emphasized the importance of washing hands; 4 (≈3%) included limitations to the number of people advised to enter the facility and one (≈1%) mentioned taking the temperature of those who enter the building.

Analyzing specific signs

The upcoming signs were chosen based on their specificities being multilingual or monolingual, government-official or private and exemplifying various phenomena through their word usages.

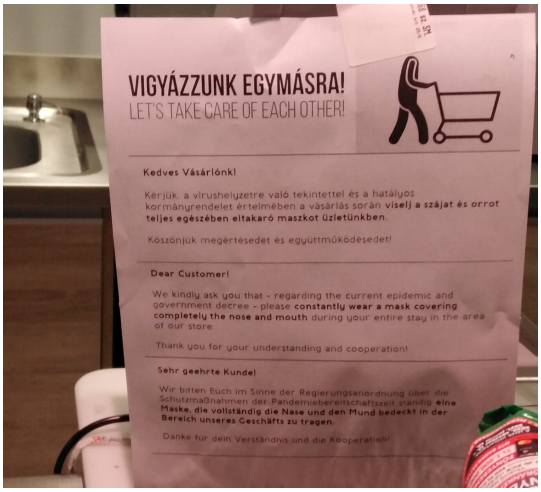

Figure 4)

The sign on Figure 4) is a trilingual one, including Hungarian, English and German texts alike. It was photographed in a supermarket. While most of the text in English and German is an exact translation of the Hungarian one, it is interesting to note that the slogan in the beginning of the paper only appears in Hungarian and English, the Hungarian being in bold. This together with the translated safety precautions suggests that the shop expects mainly Hungarian customers, while incorporating two of the most common lingua francas of the region, English and German for the possible foreign ones as well. The presence of English slogan, but lack of German can be understood as either the English language being more likely spoken in town than German, or as English having a level of snob appeal as opposed to its German counterpart.

Figure 5)

Two signs can be observed in Figue 5), both being displayed in a clothing shop. While the one on the right is a more simplistic one drawing attention to sanitizing hands in Hungarian, the one on the left also mentions wearing a mask and keeping safe distance from other customers. The second one is also mainly in Hungarian, however, the slogan "together is the key," on the top of the sign is in English. While this might just be a slogan used in all the shops of the chain, it not being translated to the target language might suggest that the snob appeal of English was considered, once again.

Another possible explanation of this interesting bilingual sign is glocalisation, as while English is used for the international appeal, there is an emphasis put on localising the main message of the sign.

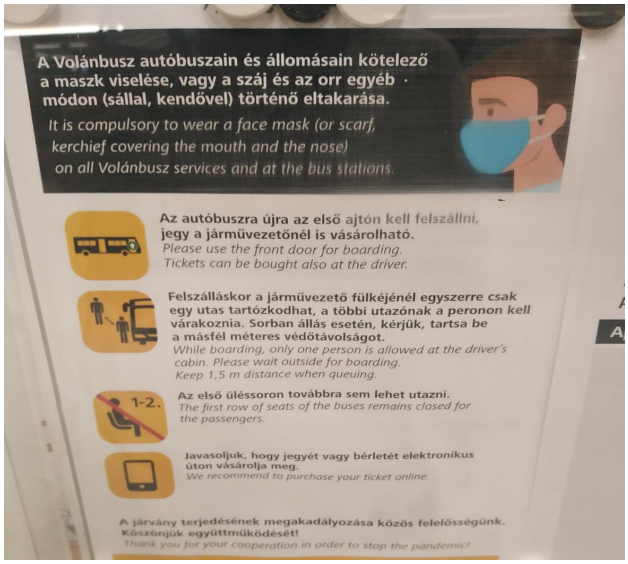

Figure 6)

Figure 6) shows a sign at the bus station. It is Hungarian-English bilingual, having the Hungarian in bold precede the English translation suggesting that the audience that is most likely to read the sign would be Hungarians. While the English translation conveys the main ideas of the rules, it is somewhat different from the original Hungarian in some cases. One such instance in this sign is when next to the second yellow icon, the Hungarian text says that only one passenger is allowed to be at the driver's cabin while boarding and the others have to wait at the platform; as well as while waiting in line, people should keep a 1,5 m distance. Compared to that, the English version rephrases the text, but conveys the same meaning in a briefer way.

Also, the last sentence in Hungarian includes a part about stopping the virus being a common responsibility, which does not appear in the English translation.

Figure 7)

Like the previous ones, the sign in Figure 7) is a private sign, in a shop window. This is a hand-written, hand-drawn sign and it is monolingual Hungarian reminding the customer of having to wear a mask in the shop. The word ‘kötelező’ meaning ‘compulsory’ is in red and the words ‘mask’ and ‘compulsory’ are written in all capital letters; and there is also an icon-like drawing of a mask.

Figure 8)

The sign in Figure 8) is the only official, government sign involved in the research, even though multiple signs referenced the official decree about the pandemic regulations and some even quoted it. The Figure 8) sign is monolingual and it reminds people of the importance of hand sanitizing, keeping the 1,5 metres and wearing a mask. It is illustrated with icons, like the aforementioned private signs, but it also includes the Hungarian flag and two slogans, both in Hungarian, the first saying "Vigyázzunk egymásra!" ("Let's take care of each other!") and the second "Együtt újra sikerülni fog!" ("We can do it together again!").

Conclusion

In summary, although various foreign languages are taught in various schools in town, multilingual signs take up only a small segment of the town's signs, with German barely appearing at all, and English not being

much more frequent either. The information in the signs are somewhat diverse when it comes to safety measures, but the overwhelming majority of the signs focus on the importance of wearing masks in public buildings. While there are both top-down and bottom-up signs, private, bottom-up signs take up the majority of the found COVID-related signs of the town.

Limitations of the study

As only signs that were out between the 11th of September and the 22nd of November were included and not the whole town was mapped in the research, the ratios counted in the data might not be representative of the whole town, or the data might change later on.

Recommendations for future Research

In order to arrive to more informed conclusions, further mapping of the town's pandemic-related signs would be advisable in other parts of the town, as well as the same ones at different points in time during the pandemic situation. Also, the "snob appeal" of the English language should be tested on more signs in the town.

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FROM BRITISH TO AMERICAN ENGLISH – A COMPARATIVE PERSPECTIVE

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Abstract: *It is common known that nowadays, English is considered the most widely spoken language in the world. There are not only hundreds of millions of native English speakers, but also those who choose to learn it as a second or foreign language. English is regarded as a global language: it is the universal language of the Internet and also the international language of business and science. Many varieties of English are spoken in different parts of the world, but only two of them are seen as the most influential and widespread of all. Firstly, it is the Commonwealth English, frequently known as British English and secondly, American English. This article answers to a few questions regarded the English language and it also focuses on selected differences between the two languages: differences in spelling, pronunciation, grammar and vocabulary.*

Key words: *language, British, American, pronunciation, grammar, spelling, vocabulary*

Language is generally referred to as a fundamental human faculty used for face-to-face communication, creative expression or scientific inquiry. In other words, language is a machine-tool that makes human culture possible. In my opinion, the language can be seen as the soul of a nation.

There are approximately 6.000 to 7.000 languages in the world, but this number is decreasing rapidly considering that many languages disappear and others – such as Spanish, English, Chinese, Hindi and also Arabic – become more widespread, as a consequence of globalization.

David Crystal estimates that there are approximately 400 million people whose first language is English. According to his studies, there are 1.500 million fluent speakers of English.

There are two questions that must be answered regarding English language: ***What is English?*** and the second one, ***Who are those who***

speak this language?. The word 'English' has a number of considerably different meanings. On one hand, it represents the people who live in a particular part of Great Britain. On the other hand, the term refers to a particular language, more precisely the English language. The origin of English is Germanic but, approximately half of its words come from contacts with French and Latin.

A short time before English speakers started to spread around the world, British English did not exist. There was only English. Nowadays, American English and British English are two terms that can be defined by comparison. In other words, these two concepts can be metaphorically understood as 'brother' and 'sister'.

Firstly, Standard British English is considered the language spoken by the BBC announcers. Moreover, in terms of geographical location and social status, British English is regarded as the language of the educated class of the inhabitants of London.

Secondly, Standard American English is much harder to explain. One of the reasons is the enormous size of the country, which, as I have already mentioned earlier, comprises fifty states. Another reason could be the existence of numerous socially established diversity of American English. The last but not the least reason is represented by the mixture of many European languages that had a great impact on the American English.

Americanism and Briticism are other two terms used in order to compare American and British English. As a consequence, in 1781, John Witherspoon gave the first definition of Americanism. He considered it the perfect way to express in a unique manner in this country. Regarding Americanism, it was divided into two categories. The first one takes into account the formation of some new words. The second category refers to the affixation of new significations.

A generous number of characteristics of American English can be easily discovered in some dialects that are spoken in the British Isles. On the other side, many features of British English can be recognized in the speech of many Americans. The nineteenth and twentieth century brought the infiltration of British English by Americanism.

Taking into the account the large number of population, English is the inherited national language in Britain and the United States of America. Besides these two countries, English is also the majority language of Australia and New Zeeland. Furthermore, Canada and South Africa has this language as a national one. In other countries, English is the second language, an official language or only the language of business.

Differences in spelling

In 1607, many settlers who were educated on Bunyan, Marlowe and Sydney, came to Jamestown, and, moreover, they spoke and wrote the same language as the English playwright Shakespeare. For approximately a century and a half, the colonies used to develop their primary models regarding spelling and composition from England. During 1638-1639, printing was established in the colonies, but the first complete Bible printed in America appeared only in 1782 and the Continental Congress recommended it to the inhabitants of the United States.

Algeo claims that "*printers had more to gain from flexibility, particularly for line justification, that they did from a fixed set of spelling rules*"[1].

The well-known English writers of the eighteenth century (Addison, Dryden and Pope), their vocabulary and style, were highly imitated those days. For instance, the eighteenth century American writer Benjamin Franklin modelled himself on Addison. The major characteristics of his writing were the avoidance of introducing Americanism, neologism, and the spelling was relevant for the eighteenth century. A suitable example is represented by the regular paste tense 'd (*look'd, liv'd*).

Education, and especially higher education, was a favoured connection with English letters. Out of a total number of nine colleges founded before Revolution, only three were really 'working': Harvard – 1636, William and Mary – 1693 and Yale – 1701.

The seventeenth century shows the following progression of Colonial spelling. In 1620, Cheever wrote the *Journal of the Pilgrims*, where the pairs 'i', 'j' and 'u/v' are treated interchangeably: arri**u**al instead of arrival, **I**ournal for journal or **v**nitie instead of unity. Nevertheless, another author, Cotton Mather, who published *Magnalia* in 1702, chose to use these pairs exactly in the way they are used nowadays. In his book, the reader can easily observe that the final **–ie** spellings (vnit**ie**, satisf**ie**) are changed into –**y** (loudl**y**, agreeabl**y**).

At the beginning of the seventeenth century, the tendency of many writers was to double the consonants, and, furthermore, to add a final –**e** to some words (sho**pp**, evi**ll**, combat**e**).

A century later, the situation has changed. The doubled consonants and final –**e**'s were replaced by the –**es** endings (book**es**, record**es**, year**es**).

[1] *The Cambridge History of the English Language*. Volume VI, Edited by Algeo John, Cambridge University Press, 2001, p.343.

The orthography used by Mather in his books was not special, nor bright. But, an intelligent think that he did was to follow the common English spelling rules at the beginning of the eighteenth century.

The American Revolution marked the evolution of spelling to a nearly modern look. **-Our** was preferred over –**or**: cand**our**, hum**our**, hon**our**, lab**our**, savi**our**. These examples of words written without **u** were preferred by Samuel Johnson, whose proposal was based on etymology turning back to Latin.

An example was the group of letters **-er** which changed into **–re**: met**re**, cent**re,** theat**re**). Abbreviations were another important aspect that could be found at that time. For example, the president of Yale University wrote words like **altho'**, **b'ble**. Another example is a letter written in 1789 to Noah Webster, in which the word '**enough**' was abbreviated as **en'o**.

According to Venezky, "*American and British spelling practices derive from the same common stock, but have diverged since the American Revolution in a number of ways, none of which has affected the major patterns of the orthography*"[2]. The differences change according to whose opinion is consulted.

In Great Britain, the most majority of words derived from French end in –**tre**, while in the United States they have –**ter** ending. For example, in the 1623 edition of Shakespeare's plays, the words ending in –er were preferred. But, this changes in the middle of the seventeenth century, when –re was the majority preference in England. The problem comes to the Americans, who favor the –er ending, and when they have to use compounds such as 'central' or 'metric', it is required reversal to the British style.

It can be noticed that American and British spelling is quite different in terms of final consonants and vowels before the inflectional and derivational suffixes. Before 'ment' and 'ful' the Americans have the tendency to double or to retain a doubled 'l' (ski**ll**ful, insta**ll**ment), but the British keep only a single 'l' (ski**l**ful, insta**l**ment).

Generally, in American English the spelling of these words is simplified. Words such as *dialo**gue**, catalo**gue*** or *monolo**gue*** accepted both in America and Great Britain. However, in American English, the **-ue** ending is usually omitted. Another good example is the British word 'program**me**' that is American English is written without the final 'me'.

[2] Venezky, R. , *The American Way of Spelling: The Structure and Origins of American English Ortography*, New York, The Guilford Press, 1999, p. 23.

Differences in pronunciation

The differences between British and American English regarding pronunciation are easily recognized by the native speakers, but they are not always so clearly distinguished in the ears of the second language speakers. Anyway, there are several words that are pronounced the same in both American and British English.

People can recognize a specific form of the English language if they listen carefully to tonal quality, stress or other characteristic differences in pronunciation. The American sound, compared to the British one is distinctive. In fact, without doubt, the similarities between the two are more than dissimilarities. 70% of the inhabitants of the United States, more exactly 250 million, are all native speakers of the English language and they consider themselves as being speakers of English. They totally ignore the term 'American' and they regard it an absurdity. On the contrary, Americans speak English, and people who come from England tend to speak English with a British or English accent. The surprise comes to the Americans when they visit Europe and find out that this order is reversed.

Moreover, most Americans are not familiar with the idea that considerable differences between American and British English really exist. This happens because they are not so visibly exposed to British English as the British and Europeans are to the American English. Europeans are the most aware of the differences between them.

The English language has been spokes in the United States for more than 350 year, and, in some aspects, is it much closer to the language of Shakespeare that the British English that is spoken in England nowadays.

Modiano suggests that "*this is because language groups cut off geographically from the mother country tend to be more conservative, and as such retain older features, while in the country of origin there is a natural inclination for the language to evolve at a quicker pace. Also, there are fewer dialects and accents among the geographically distanced group*"[3].

Differences between American and British English are visible not only in the area of grammar, vocabulary or spelling, but also in pronunciation.

Daniel Jones suggests the following definition of the vowel. In his opinion, it represents

[3] Modiano, M., *A Mid-Atlantic Handbook. American and British English*, Sweden, 1996, p.10.

"*the class of sound which makes the least obstruction to the flow of air. They are almost always found at the centre of a syllable, ant it is rare to find any sound other than a vowel which is able to stand alone as a whole syllable*"[4].

Vocal discrepancies between the two countries are presented basically in the distribution

of particular vowels. For instance, the vowel **ʌ**: is presented in both countries in words like *c**u**t*, *c**o**me*, *b**u**t*, *destr**u**ction*. However, there are some words in American English that instead of the vowel '**ʌ**', the central vowel '**ɜ**' is used instead: *c**u**rry, c**u**rrent, h**u**rry* or *fl**u**rry.*

Significant differences in the consonantal system between British and American English are not discovered. In both countries, the consonants **p**, **t**, **k**, **b**, **d** and **g** are used in words like: ***p**otato, la**dd**er*, *loc**k**, **t**ry, be**g*** or ***b**ark*.

According to Glenn Darragh, "*in British English **t** is usually pronounced quite clearly but in many instances of American speech, when it is not the initial consonant of a word, it may either be pronounced like a **d** or it may disappear entirely*"[5]. When 't' appears between two vowel sounds, it is frequently pronounced as 'd': *wa**t**er, wri**t**ing, wai**t**ing*. On the other hand, in British English, the pronunciation of these words leaves no room for ambiguity, no matter if the context is known or not. In American English, the 't' consonant has a tendency to disappear after nasal sounds like '**m**', '**n**' or '**ng**'.

Grammatical differences

Firstly, "*differences in the written language do not overlap those that show up in the spoken language*" and secondly, "*many occurrences which are considered typical in American English can also be encountered in some dialects of British English used with varying frequency*"[6].

Typically, as long as the attention is mainly focused on the British variant, is undoubtedly that is has a unique standard model in the field of grammar. On the Other hand, a large number of forms are noted in the American variant, and, thus, the sharing of these is usually limited to some regions in the United States.

[4] Jones, D., *Cambridge English Pronouncing Dictionary,* Cambridge University Press, 2006, p.549.
[5] Darragh, G., *A to Zed, A to Zee. A Guide to the Differences Between British and American English*, Spain, Editorial Stanley, 2000, p.11.
[6] Janicki, K., *Elements of British and American English*, Warsaw, 1977, p.86.

Svejcer suggests that "*there is quite a high degree of unification of grammatical norms, and thus, instead of several objects for contrastive study there are only two, the British and American variant of Standard English*"[7].

Particularly, in the field of grammar, British variant is confronted by the American variant of Standard English as a single relatively homogenous entity.

Perhaps, the most well-known structural dissimilarity between the American and British

English is represented by the verb. For instance, in British English, there are many verbs that have a –t inflection, whereas, in the American English, the tendency is to follow the standardized –ed structure. Anyway, this –t and –ed difference can be found both in pronunciation and grammar, but it usually goes unnoticed among native and second language speakers.

If somebody is using the –t inflection in writing, the reader will notice that he/she is communicating in British English.

According to Cambridge Advances Learner's Dictionary, in grammar, a preposition is

"a *word which is used before a noun, a noun phrase or a pronoun, connecting it to another word*"[8]. The preposition plays a vital role in showing that its distribution in both languages is completely different.

For instance, the Americans and the British use different prepositions to express the same idea: *She lives **on** River Street.* (AE) and *She lives **in** River Street* (BE). Another example could be the prepositions **for** and **after**. An America will always choose **for**: *That building was named **for** her*, while a British prefers the preposition **after**: *That building was named **after** her*.

Telling time in English is linked to prepositions and also to a number of differences between the British and the Americans. ***Of***, ***till***, ***after***, ***from*** or ***for*** are used by the Americans, while ***to*** and ***past*** are the prepositions preferred by the British.

Usually, the so-called mid-position adverbs *(sometimes, certainly, definitely, never*) are placed after the auxiliary verb and before another verb: *They have **definitely** forgotten about it*.

On the other hand, when the auxiliary verb needs to be emphasized, the mid-position adverb should stay before it instead of after: *They*

[7] Svejcer, A., *Standard English in the United States and England*, New York, Mouton Publishers, The Hague, 1978, p,76.

[8] *Cambridge Advanced Learner's Dictionary*, Third Edition, Cambridge University Press, 2008, p.1118.

definitely *have forgotten about it.* The second construction is considered by the British English an 'emphatic' one.

In American English, the rule is to place the adverb before the auxiliary, no matter if the intent to emphasize exists or not.

Vocabulary differences

In English language, there are various possibilities of expressing almost the same thing. British and American English have become so different because they grew apart. The diversity of each of the two countries is the result of the separation which can be found in all aspects of the language, and especially in vocabulary.

According to Hargraves, "*the success of English as a world language relies partly on its flexibility and richness of vocabulary*"[9]. In comparing British and American English, most of the attention was focused on vocabulary. Firstly, vocabulary represents the center of the English language. Secondly, it frequently correlates with nonlinguistic cultural differences. As a consequence, vocabulary is very important for understanding both language and cultural differences as a whole.

In American English, the word *bandage* is used in order to describe various different types of dressing while *gauze* means a thin strip of cloth especially used to wrap injuries. In British English, *bandage* represents a notion which describes the actual roll of cloth and is also used to wrap injuries.

In British English, a privately owned institution which is associated with the upper class

is generally known as a '*public school*'. On the other hand, in American English a '*public school*' is the one operated with public funds.

In British English, the word '*close*' is frequently used in the postal address and refers to a

street which is closed at one end. On the contrary, the word '*dead-end*' is not used in postal addresses and describes a street which does not normally allow through traffic.

A British speaker will sometimes use the term '*dead-end*' in a conversation, but an American speaker will immediately ignore it. For instance, not only a term taken from France, '*cul-de-sac*' (residential areas) is accepted and usually used in both British and American English, but also terms like '*dead-end street*' or '*dead-end road*'.

[9] Hargraves, O., *Mighty Fine Words and Smashing Expressions*, Oxford University Press, 2001, p.35.

When people think about '*tea*' they automatically connect this term to the British culture.

Normally, it is common drink but has another meaning for the working and middle class – it is regarded as a synonym for the evening meal. This is the point when confusions can occur because when an American is invited to '*tea'* he really expects to drink tea, usually with pastries or other light food, maybe scones and jam. The surprise comes when they find out that they have actually been invited to dinner. Another term used by the British which refers to '*evening meal*' is the term '*high tea*'.

As a conclusion, the aim of this article was to prove that the difference between British and American English really exists. There are evident differences in vocabulary, grammar, pronunciation and spelling. Although nowadays English is regarded as the most widely spoken language in the world, the Unites States and Great Britain are in a continuously 'language war'.

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INTERPRETERS' LANGUAGE: A CORPUS-BASED PERSPECTIVE

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Abstract: *The focus of the present paper is communication mediated by an interpreter and, in particular, those lexical choices interpreters make to mediate communication when translating messages from one language to another in a specific context.*

Key words: *interpretation, corpus, lexical choice, communication*

There is definitely a connection between language and its general purpose, i.e. communication, as opposed to languages for special purposes (LSPs), which serve a specific communicative purpose, determined mainly by the context in which communication takes place and biased by such factors as situational specificities and the interlocutors involved. On the basis of this claim, and examining the specific contextual and situational aspects of interpreter-mediated communication, is it possible to identify an LSP of interpreting, a "language of interpreters working in different fields"? This is the question that will be addressed in this paper by presenting a few attempts to answer it on the part of Interpreting Studies (IS) scholars, who applied the corpus-based approach to research in various fields.

Setting the framework: language for special purposes

Studies on LSPs account for a long-standing and particularly rich field of research. The corpus-based approach has enabled analysts to provide many definitions of LSPs, according to different perspectives and parameters. LSPs have been described mainly from a lexical point of view: Halliday (1978: 138-139), for instance, identifies LSPs through a very specific phenomenon, i.e. "foregrounding", namely "the phenomenon of linguistic highlighting, whereby some features of the

language of a text stand out in some way". Cortelazzo (1990: 6) defines LSPs as languages that follow their own specific rules and symbols; more specifically, according to Gotti (1991), LSPs are languages that share communication conventions with a given general language and, at the same time, have conventions of their own that are not included in the set of linguistic features of that particular language. The very denomination of LSPs, however, suggests that the difference between general language and LSPs may also be found in the use speakers make of them: the special purpose of LSPs might be ultimately defined as the use of language by professionals/experts when referring to typical aspects of their own professional field or domain of expertise (Gotti 2003). In this respect the language used on television could in a way – and has been to some extent – be defined as an LSP, as it has its own rules and limitations, responding mainly to the imperatives and ethics of entertainment. In this case, television context and setting are a pivotal defining aspect of a language whose specific purpose is ultimately being telegenic: according to Katan/Straniero Sergio's (2003) view, television making is almost invariably driven by a set of ideologies, mainly consumer capitalism and popular culture. Broadcasters' actions and decisions are heavily dependent on the viewer's opinion, In the case of interpreter-mediated communication on television, viewers' entertainment requires the interpreter to use a language which is conversational and decent, faithful to the original speaker's register and yet marked by the interpreter's own distinctive informal and witty style. Furthermore, the viewer[s] will expect to stay within the safety of their own bubble, and will expect the interpreter to […] localize and appropriate the message, so that the interpreted event is transferred to within the safety and comfort of the viewer's cognitive bubble. (Katan/Straniero Sergio 2003: 134).

Looking for a television interpreters' language: the corpus-based approach

Interpreter-mediated communication, in very simple terms, means verbal re-expression of a message originally uttered in a given source language (SL) − be it general language or LSP − in a given target language (TL). Interpreters are producers of texts of which they are not the owners in semantic terms: their speaking turns and the message they express do not involve any sort of (or very little) "semantic autonomy" and yet they are entitled to speaking turns within the communication structure as much as any other participant. In taking part in communication, interpreters practice their profession, making the message intelligible for the other

interlocutor(s). The use they make of language has the specific purpose of serving communication and has to enable them to do so within specific constraints and limitations, some of them very practical and common to all interpreting settings, such as time constraints for simultaneous interpreting, and others which are more context-specific, such as medium-related norms and requirements (e.g. entertainment in television settings, as already mentioned above, cf. Katan/Straniero Sergio 2003). In order to be able to make statements about what this language actually does consist of while maintaining an "evaluation-free and description-oriented" (Straniero Sergio 2012: 211) attitude, it is useful to resort to a corpus-based approach. As a matter of fact, being able to analyse all variables on a large scale may indeed help interpretation scholars identify "a number of regularities or recurring patterns in interpreters' translational behaviour" − some sort of set of indicators of their recurring lexical choices that remain unvaried across television genres and over time − and ultimately identify the special language interpreters use on television, if any.

Corpus-based Interpretation Studies (CIS) were born in order to pursue a very similar goal: "to search for regularities in interpreters' output and provide explanations for them" (Straniero Sergio/Falbo 2012: 15). More than a decade ago Shlesinger (1998: 487) wrote:

> *...many of the observations encountered in the literature on interpreting are based on sparse, often anecdotal data […]. The compilation of bilingual and parallel corpora is indeed overdue, given the potential to use large, machine- readable corpora to arrive at global inferences about the interpreted text.*

As Cencini/Aston (2002: 47) wrote, "Like all speech, interpreting dies on the air. In order to study it, we need to resurrect the corpse by recording and transcribing it, thereby transforming the corpse into a corpus".

Corpus-based studies on the language of interpreters: state of the art

When studying language aspects, one of the major difficulties IS analysts have to face is limiting their observations to the interpreter's output as such, namely the interpreted text (IT). Indeed, the interpreting product (IT) can never be entirely isolated from the interpreting process, as recurring choices are frequently driven not only by external constraints and conditions, but also internal (conscious, deliberate) habits and

decisional patterns. Identifying recurring (universal) features frequently lead the researcher to define them as the result of on-line planning and self-monitoring activities performed by interpreters. Another case in point is corpus- based studies on lexical density, lexical patterns and disfluencies conducted on EPIC (European Parliament Interpreting Corpus) by Russo et al. (cf. Bendazzoli/Sandrelli 2005, 2009; Sandrelli/ Bendazzoli 2005; Russo et al. 2006; Bendazzoli et al. 2011). Despite efforts to keep their analysis to a strictly observational level, results were inevitably classified using a mixture of descriptive (e.g. repetition) and evaluative (e.g. self- correction, explanation) definitions. Indeed, by describing an item or recurring feature of the IT as self-correction, for instance, the analyst ascribes to the interpreter a specific intention, thereby expressing an evaluation of the interpreter's choice, instead of simply defining the linguistic phenomenon as it appears in the IT. Nonetheless, the above-mentioned studies proved extremely useful in order to assess the validity of the corpus-based approach to IS. Indeed, analyses of lexical patterns conducted on EPIC represent a successful endeavour to avoid a mere quality-assessment approach to IS, based on pre-established standards and shared expectations, in favour of a more neutral, evaluation-free and description-oriented perspective. This is also the main principle driving the case studies conducted on the Television Interpreting Corpus (CorTI, cf. Straniero Sergio/Falbo 2012).

Corpus-based studies on the language of interpreters: CorTI and the studies on interpreters' style

CorTI is a collection of more than 2,700 recordings of interpretations delivered in the European Union on television in more countries in the last 50 years, from various foreign languages into English, in different interpreting modes and within various communication settings and interaction types. It is an "open, multimedia, partially parallel spoken corpus" (Falbo 2009: 107). CorIT is currently being transcribed with the software WinPitch in a way that provides access to its content as a whole, i.e. "making audio and video tracks available simultaneously, as a constant reminder of the multimedia dimension of the text, as opposed to a simple transcript" (Falbo 2012: 175).

CorTI represents an unprecedented opportunity to look for recurring features foregrounding the language television interpreters use, since, as Straniero Sergio (2012: 211) points out: *What makes CorTI [...] significantly different from other interpreting-based corpora is the availability of a large number of simultaneous (SI) and/or consecutive*

interpretations (CI) delivered by the same interpreter over a period of 15-20 years.

This has led to a series of case studies conducted on CorTI items focusing on the translation of the interpreters in the European Union with the aim of identifying their individual characteristics, tendencies and idiosyncrasies through the language they use and aspects that define their own distinctive manner of interpreting on television, in other words, their own interpreting style. As already mentioned, so far IS have been concentrating mainly on the quality of interpreters' performances, only rarely focusing on interpreters' style. Unlike quality, style does not require any sort of evaluation of the interpreter's output. It is rather the sum of a series of indicators distinguishing one particular *modus interpretandi* from the others, indicators that are idiosyncratic and constantly present in time. The analysis template applied to the following case studies on style conducted on CorTI, conversely, avoids any reference to quality, limiting any observation to those aspects of interpreters' output that are irrespective of their situational and contextual behaviour.

CorTI case study: Using corpus evidence to discover style in interpreters' performances

Straniero Sergio's (2012) study focuses on the translational behaviour of three different interpreters, whose interpreting performances on television cover a period of 20 years of activity. Straniero Sergio identifies a series of distinctive features of each interpreter's output accounting for his or her modus interpretandi. Such indicators are defined "style indicators", namely language aspects "not subject to variation over time in individual interpreting performance" (Straniero Sergio 2012: 213). Selected style indicators are lexical choices and language use, interpreter-generated discourse markers (not present in the source texts), and décalage (segmentation of the input/output flow). The study includes the case of "the 'extraordinary' interpreter" who uses the term straordinario (extraordinary) to translate 23 different terms of the English language over a period of 8 years, in various communicative situations (press conferences, talk shows, presidential debates). Such lexical choice is considered a passepartout, namely a translational solution applied not just to specific words, but an entire semantic field.

This and similar results obtained confirm the initial hypothesis, namely the presence of some distinctive features of each interpreter's output accounting for his or her style, thus signalling his or her recognisability.

Conclusions

At the stage we are now, it may appear that there can exist a special language interpreters use, which may resemble an "acquired proficiency" represented by a series of linguistic choices that are the result of application of strategies, respect of norms and reaction to limitations and constraints: in other words, the 'sum' of the individual choices that every interpreter makes and that are the operational result of a professional activity meant for serving a special purpose. On the other hand, some recurring features of the interpreters' output do not find any explanation in any of the above-mentioned aspects or functions; they have a non-corrective, non-provisional, non-improving and non-explicating value. As Baker (2000) points out, translation – and, to some extent, interpreting, as well, has traditionally been viewed as a derivative rather than creative activity. The implication is that a translator cannot have, indeed should not have, a style of his or her own, the translator's task being simply to reproduce as closely as possible the style of the original. (Baker 2000: 244)

In fact, such claims have been amply disclaimed in the last decade. Interpreters do make a series of linguistic choices that make their output a text in its own right, the interpreted text, rather than a mere trans-codage of the ST. This set of linguistic choices, the interpreter's thumbprint, are individual, and indicate a single interpreter's style. Such a style does not necessarily respond to any communication purpose per se.

Tv interpreters are being encouraged, through the natural selection process, to enter the media habitus. Interpreters are required to make their lexical choices not merely on the basis of what their translational task requires, but also, and more importantly, focusing on the effect that the IT will have on the audience. Each interpreter working on television needs to develop his/her very own style, which results in his/her individual television interpreting language. Finding such shared patterns may eventually lead to the creation of an archive of profiles of interpreters working on television, across genres and throughout and may ultimately indicate the existence of an LSP of television interpreting.

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