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Intro:

Liliana Truţă[1]

Apocalypse Now?

Countless lines have been written about Love over time, and tons of pages have been filled, and it has obsessively haunted the thoughts and words and deeds of people of all times, it penetrated dreams, it forced boundaries, it brought along both miracles and collapses, it created something out of nothing and it turned dreams, illusions, lives into nothingness... Most hymns were sung to it, humankind worshiped it in poems, songs, odes, architectural masterpieces were built, joys, hopes, pieces of soul, but also tears, despair, curses were given to it as well. The sublime in art was achieved exclusively thanks to it. The madness, be it the creative or the destructive one, has been rendered thanks to it as well. Love has been worshiped in the most sublime speeches, from sacred texts to Hollywood creations, along centuries. Starting with Dante's *Divine Comedy* to the kitsch and Oscar-winning called *Titanic*, from Shakespeare's *Sonnets* to soap operas or series with impossible number of episodes. There is talk about it incessantly: on the street, in cafes, in trams, on Facebook... in all registers, in all tones and in all perspectives. It still seems inexhaustible, it does not allow itself to be fully consumed, it does not empty itself of meaning, even if it is vulgarized, degraded, poorly understood, mediocrely lived, or even reduced to something else than it actually is. Love still remains intangible, although it is always at hand and its paradoxical existence brings it into the sphere of the sacred mysteries of life itself. You can do whatever you please with it, you can experience it as you choose, according to your most inner abilities, but you are still aware that its essence is perfectly unalterable. Who could have ever really defined it, despite the tons of paper consumed? Maybe this effort wasn't even an inspired idea to begin with, but it was obviously good enough to show us who we really are. Of all the texts, only the artistic one managed, if only for a brief moment, to capture its brilliance, since art is actually the only one that can vaguely

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approximate, however, the mysteries of existence ...

Love is to be found in all mankind's discourses: artistic, philosophical, scientific, theological, everyday ones. It's actually all around us and mostly inside of us. However, it is interestingly enough to see that love - understood as a discourse - metamorphoses itself according to the times, mentalities, tendencies; nevertheless, it is much easier to talk about the discourse than about its proper object. Interestingly enough one would notice that the artistic discourse is dominated by the huge quantity of creations, by the erotic hypostasis of love, while its generic hypostasis, that of loving thy neighbor, is actually identifiable in the religious narrative exclusively. While man-woman love seems to obsess the profane dimension of existence, sacred space expands its meanings, elevating it to the rank of a transcendent force.

However, any discourse about It still seems pale, weak and lame. We all know that, but we simply can't stop writing about it. This happens because, by continuously trying to grasp it, we have already dedicated huge amounts of narratives to it; we constantly talk about it a lot, we openly declare and confess it, we equally deny it whenever we please; it actually ends up as either currency, or hollowed out-lies, or fragile emotion (as any emotion should be perceived), or total confusion... The cruel reality is that tears would flow both when reading the lines of the *Epistle to the Corinthians of the Apostle Paul* and when listening to Celine Dion's Titanic famous hit. Maybe this happens, and even to those who are too ashamed to admit it, since we all have been there and suffer from it at some point in our lives. Any discourse that seemingly surprises love's essence would immediately elevate us, but this is only for a brief moment and then we're back to square one, still unable to fully comprehend its true hidden sense. What about this thing that clearly obsesses us, that is constantly there in our lives one way or another, and that we are daily chasing, seeking and hunting so much, that particular thing for which lives have been sacrificed, wars have been waged, that particular something that has elevated some to heaven while throwing others into hell? What could it be?

The world begins with an "I love you!" and it pretty much ends with an "I don't love you anymore"...Although this seems to amuse us, we are still aware of its reality, probability, and virtuality... As for the speech, of whatever nature it is, human reaction is simply ambivalent: one eye detects the kitsch, and the other cries loaded with emotion... It's really quite embarrassing, actually... We obviously feel disarmed by it, and we have to admit it. That must be why Love inspires so much fear... It is undeniable that it possesses the robustness and the force of the primordial elements, standing next to water and fire, earth and air, quite similar to everything that is outside and inside ourselves. - Quite similar to all the materials which we are built from. - Because both its presence and its absence would bring along certain

consequences. Its power can destroy, but it can also give life and revigorate. One can easily imagine the Apocalypse not only through the destructive waters of the Flood, not only through the consuming fire that turns everything into ashes but also through the withdrawal of love from the world... No Flood and no Hell Fire completely erase the hope for life, but if we use our imagination a bit, we might realize that without love in the world, extinction would be definitely and rapidly achieved, without further traces and hope...

We've been trying so hard for so long to define it, we've been trying so hard for so long to understand it. If we are to judge it by all that we have made out of it by living it wrongly, we would say that it is merely an illusion or, better yet, a delusion like all the others of its kind in this world. If we simply live it and let ourselves be carried away by it or transformed by it, we would say that it is definitely a mystery. How can something be both one and the other, the plus and the minus, the alpha and the omega? Like all paradoxes, it is defined by us, for we are its key. We are its measure. Love is nothing but what we make of it. Most likely, it is not even the case either to define it, to understand it, or to perceive it analytically, theoretically, speculatively, and even less (ah, the horror!) scientifically. Because it is like water, air, and fire: that is Life itself. And maybe we simply have to consume it. It should not be confused with the drunkenness of falling in love, although all love speeches are beautifully crafted and we do enjoy reading or hearing them, since it is the actual state of falling in love that opens the doors of inspiration... Love discourses actually represent the immediate consequences of love awareness, of a love that is always there. It is not defined exclusively by its presence, it is a primordial element, it is there even when we do not realize it, and falling in love would simply signal its presence to us. It simply exists, and that's it! Whether we consume it or not, whether we manifest it or not, it's definitely there in all our cells, even if it’s actually un-felt, un-seen. We can do whatever we want: to pay attention to it or not, to fully embrace it or not, to exploit it for our own good or against us, to ignore it or to reject it, to decide that we want it or on the contrary, that we do not want it, it is there, deep within ourselves and it progressively produces consequences. We know for sure that It is there, for the simple fact that we exist.

The point is that we don't really know what to do with it, how to proceed, or how to approach it, maybe we often want to control it, we strive to make it last for fear of losing it. We may often forget that life itself is a free force and that we are the same. The reality is that we do not always manage to cope with it, and we are frustrated because of it. Because it doesn't actually obey us. It makes its own choices, independently and most often completely cut off from our own will (hence the saying: you do not choose whom you love...), it surfaces in the most unexpected moments, it abandons us whenever it wants to, and it has nothing to do with our will, it stands still even if rationally

speaking it shouldn't, it defies any logic of any sound mind, and we do not seem to understand that one cannot perceive it by simply using the mental faculties, but rather one ought to fully live it and allow oneself to be overwhelmed by it. What do I really know? It would somehow resemble a deity, maybe we need to abandon ourselves to it and ultimately just serve it. Instead, we are under the impression that it is its duty to serve us, so we exploit it to meet our needs. And we end up crying over spilled milk, wondering why it ended, despite our best efforts...

Perhaps we take it much too seriously and it merely wants to play, and when it gets bored, it does what any child does: it leaves the premises. Most probably we often fail to synchronize with it or we simply do not comprehend what it really wants. It is a free, unbridled, capricious deity who has nothing to do with our selfish interests, because by its inner nature it has nothing to do with us as individuals. It's a dooming force, always expanding, always ready to break borders, to smash them, pouring itself out of the riverbed whenever we try to tame it. And we all know the outcome of this dangerous game: if you want to keep the boundlessness locked in a bottle, it might explode in your face. The truth is that because of it we're all kind of scarred for life. Too often and too many failures have we dealt with. Too many of such inoperable shrapnel are within us... That's why we're mad at it sometimes. Actually, we are mad at ourselves, since love is not placed outside, but within us. That's why we're obsessed with it and we dedicate all possible discourses to it; that's one possible attempt to apprehend it. We don't really know what to do with it, we feel it's ubiquitous, we somehow know that we have to deal with an "insoluble" issue. On some occasions, in moments of maximum lucidity we might even realize that maybe we are the ones who should dissolve in order to become soluble in its oceanic grandeur.

I might be wrong, and my error should be purely acceptable as we're all so wrong when it comes to It. Perhaps this is the accurate path of solving the problem: by repeatedly making mistakes, we would be eventually able to serve it properly. There is obviously an acceptable glory of error in love... For now, however, most of us feel that we have not even managed to comprehend the language in which this teacher speaks to us: tenderly and severely at the same time, warmly and inflexibly at the same time, anointed with all the ointments, so that we find it impossible to grasp its dynamic with our rudimentary instruments. Love is the teacher who both fascinates us and to whom we cannot resist, and we are not even made to resist it... Even those of us who fiercely deny this, we find ourselves confused, intrigued, impatiently waiting in front of its house, waiting for the curtain to be removed so that it can at least take a proper look at us. We are so sure that moment would make us happy...

Another possible dimension of such generic love would be madness. It

sounds weird, but there you have it. Whether we are talking about the ecstatic love appropriated to the saints who are in love with the world and with the people in it, or we are simply referring to the dark madness of history's infamous tyrants, love is to blame. Its intense presence becomes luminous in those who allow themselves to be absorbed by it or canceled by it; its refusal also forces the limits of human reason, leading to the collapse into madness. Unconditional acceptance leads to an ascension beyond the human condition and its paradigm, while rejection leads to collapse into the subhuman and the enemy it wants so desperately to eliminate with whatever costs is our reason itself.
Who is not afraid of madness, be it positively or negatively denominated? Let's face it: one needs courage for both situations. In the first hypostasis, one totally gets out of the logic of this world and its power of understanding; in the second hypostasis, one generates only fear, and this would eventually cancel you. However, one thing is certain regarding love, a sort of conclusion that needs to be articulated at this point: love reaches greatness in both of the madness's stages. Love is actually the real winner on this battlefield...

Isn't it better, then, for you to position yourself somewhere in the middle? Some crumbs here and there, a few glimmers of light, a few drops of heaven on the roof of our mouth, we tear a little bit at the cheap movies, and life still goes on... And yet, we are still not satisfied... And this happens because we know who the real master actually is: whether we deny it or not, it is a certainty that love actually rules the world. But both love and us, we all want it all... That's why it's so hard to agree to disagree... We want to dissolve it in us, It wants to dissolve us in It.
A compromise under these circumstances definitely seems unlikely... The point is, it's not even really possible. Being such an elementary force, having the fabric of an actual winner, one thing is beyond any doubt: either It eventually prevails, or we disappear! For the true apocalypse will only be possible through the departure of Love.

Love in Modern and Postmodern Literature

Literary –Isms

L'amour dans la littérature moderne et postmoderne

Études littéraires

Die Liebe

Literaturwissenschaftliche Studien

A Lullaby for Madness.
Love and Madness in Transgressive Fiction

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Abstract: The alienated characters of Chuck Palahniuk and Kurt Vonnegut cannot embrace either the passing of time, or the weakening of their powers, their mental fragility growing by the day. They go through life with power and delirium, but they are only aimlessly strolling towards disappointment, decay and, ultimately, death. They share a sympathy for strangeness, a passion for the odd, a savage foolishness regarding life; the absurd of their lives in hidden behind their respect for ignorance, and when their utopian, consumerist dreams dissolve, the Postmodern characters find themselves in an abyssal gap between wishes and truth, between having and being, needing and wanting. Mistaking need for want is the core of the consumerist mechanism; love is the fetichized enemy of the transgressive, Postmodern individual, giving him the illusion of control and satisfaction. The phantasm of power and control is, however, shattered by the impossibility to transcend the patriarchal subjugation of women, and consequently, transgressive protagonists become products of consumerism and of male conspicuous consumption. Trying to escape themselves and their bodies, women in transgressive fiction lose touch with reality and slip towards the edge of madness. The erotic rituals the fine, female body forces the individuals to follow, preach an indifference towards a possible eternal sensuality and mysticism of the body. The eroticized, fetishized images of the body give an illusion of emotional – but not only – comfort, or an ephemeral and fulfilling sense of satisfaction.

Key words: body, consumption, love, madness, sexuality

Chuck Palahniuk and Kurt Vonnegut talk about the decay and demise of a society whose individuality is censored, and they play with characters whose lives are doomed to failure from the very beginning. The transgressive approach to sexuality resembles a mundane, ordinary perspective on any other type of consumer object. Sexuality, in the context of Chuck Palahniuk's novels, is both a means of escaping boredom and a way of postponing the inevitable surrender to self-destruction. However, the violence of sexuality in Palahniuk's works is not mirrored in Kurt Vonnegut's novels, for *Mother Night* and *Cat's Cradle* do not see sexuality as a cure for life itself, but rather as a process of self-discovery. Even death is eroticized in the novels, due to the characters' will and desire to understand and dominate it.

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The image of the body is dissolved by consumption and by consumerist behaviour, for there are risks of offering the body as an object for consumption; we believe that any object of consumption in the world of the transgressive characters is bound to become an enemy of the consumer, whether we refer to the mundane television or to religion or even sex. The body falls prey to the comfortable illusions of consumerism, becoming the enemy of virtue and morals, being the first witness to the decay and destruction of the individual, and, more than this, the first subject of self-destruction.

Michel Foucault, in his *Language, counter-memory, practice*, argues that

> what characterizes modern sexuality from Sade to Freud is not its having found the language of its logic or of its natural process, but rather, through the violence done by such languages, its having been <denatured>-cast into an empty zone where it achieves whatever meager form is bestowed upon it by the establishment of its limits. Sexuality points to nothing beyond itself" (1977: 29-30).

Foucault discusses transgression in the context of George Bataille's texts, but his analysis can easily be applied to Chuck Palahniuk's or Kurt Vonnegut's novels. In a way, love is a false link connecting the individual to the world, a link that moves us closer to the consumerist perspective on transgression. Love for one's body is a product, expendable and disposable, a product that feeds the individuals with the sentiment of satisfaction and self-worth, but that is as brief and meaningless as friendship, if not even more devoid of meaning. But, if friendship is a connection out characters do not necessarily want or seek, sexual encounters are at the top of their desires.

In Palahniuk's works, sexuality is both a means of treating one's boredom and escaping the Postmodern hazard. Carnal love functions as a cure for life itself; all transgressive characters sparkle with enthusiasm when they finally get a grip on their life and find themselves in a position of dominance and control. Palahniuk's male characters, the eerie individuals whose lives are, as they claim, worthless and meaningless, individuals who bring nothing to the world, who do nothing for the others and who drag themselves through addiction and depression to live another day, see sex as the ultimate form of consumerism. Unlike buying objects for the mere pleasure of possessing them, sex gives them authority and control over other individuals, and thus explaining the satisfaction the central characters feel when discarding of the women they have sexual encounters with. Sexuality is one of the weapons in the characters' fight for survival, for

rediscovering themselves, or, if that seems impossible, for accepting themselves for who they are (which is, too, impossible and shall lead to self-destruction).

The violence of sexuality in Palahniuk goes beyond the raw physical pleasure, turning into a psychological game of dominance: if you can break the other, you delay breaking yourself. *Lullaby* sees sexuality and death as the incentives for self-destruction, for the character's failure to realize that his wife is dead speaks of the nature of their relationship. The morning she died is one of the most peaceful and romantic mornings in the narrator's life, but it is also the day he started his descent into madness.

While investigating the numerous cases of SIDS in the country, Carl, the protagonist, discovers a recurrent pattern: every child that died was read nursery rhymes before falling asleep. Moreover, the parents read their children bedtime poems from *Poems and rhymes from around the world*, a book that, as he is to find out, contains one of the most powerful weapons of destruction, namely a culling song originating from Africa, meant to delicately and deftly end the lives of those suffering from starvation or lethal, incurable illnesses. When Carl realizes that, at page 27, the book *Poems and rhymes from around the world* hides the recipe for destruction, he also realizes that, fallen into the wrong hands, the poem could be the ice-nine of civilians. He suddenly is in possession of the lives of others without them knowing, he becomes the Thought Police, using his strength to watch over them and control and punish them for every apparent mistake.

Carl's world is not an eerie, frightening dystopia, it is not mayhem, but it is reality as we, the readers, know and understand it. What he sees as uncommon, as irritating, is what we experience every day and what we have gotten used to; Carl's society is only a personal dystopia, it is his loud, fogging, almost post-apocalyptic vision of the real Postmodern consumer society. The one that refuses to enter the quest for power is the one served with the most control – the fact that he denies playing by the consumerist rules does not mean that he does not have his own single-player game that he plays.

The novel talks about error, failure, and breakdowns as the main pillars of transgression. *Lullaby* does not condemn anything but lack of silence; "error is itself a kind of transgression, a violation of the boundaries set by our conceptual environment. It is a localized and mundane version of the cosmic lightning flashes of madness", so the fundamental error of not realizing that his wife is dead broke the pattern of the narrative into transgressive, dystopian pieces (Gutting 2005: 78). The limits of the narrator's mind were broken that morning,

and so his slow psychological decay was sudden and abrupt. Starting a war against freedom of thought, against freedom of expression (not only through literature but through ordinary, mundane gestures that he has not noticed before) mirrored a fight against his own incapacities, his own flaws, and burdens. The narrator takes revenge, he fights everything and everyone, using the same weapon that killed his wife: literature.

Speech and spoken word are more powerful here than raw love; moreover, it is not the consumption of the sexual that gets the mechanism of self-destruction going and functioning, but the consumption of literature. However, transgressive consumerism is still poignant, and even if money is not the root of consumerism, it does not fail to play an important role in the novel. If the conspicuous consumption of literature is of great interest to the narrator, the widower, stereotypically enough, money is what alters feminine behaviour. Even so, this paradigm of consumption does not define and play with only femininity, turning the female character into an insufferable person, but it also alters the characters' need of blending in, of fitting in a certain type of community or group.

One of Palahniuk's institutionalized characters, Ida Mancini, Victor's mother in *Choke,* is the one that best describes Palahniuk's view on his female characters: powerful, vengeful, but easily broken. They resemble Vonnegut's feminine characters in *Mother Night*, for instance, where the woman is the axis of the narrative and, ultimately, of the central character's life. Ida's attitude towards her son, the one he stole out of his stroller when he was a baby, speaks not only of Ida's grasp of life, but also of Palahniuk's coinage of femininity, of feminine behaviour, and love. Victor is taken into foster care numerous times, while Ida is taken into police custody and jailed, but, after one of her many attempts to escape from the police and steal Victor from his foster mothers, she and Victor have an overwhelming and disturbing conversation: "<She thinks of herself as a blonde,> the Mommy said. <What we have to do is mess with people's little identity paradigms> (...) <Do you love her?> <No> <Do you hate her?> And this spineless little worm said, <Yes?>" (2001: 66). Ida Mancini can be seen as a mirror for all feminine characters in Palahniuk's novels, for she is the one that consciously acknowledges the fact that strength comes from trying to make others feel inferior, from playing with the others' sanity and mental integrity.

Victor's journey to self-destruction is nourished by his stereotypical consumer behaviour, the spring of his alienation being the frustration that he has always felt with his mother. Ida Mancini, his

mother, was declared unfit to take care of her son and has always been in and out of prison. While Victor was a young boy, she would constantly kidnap him from the various foster homes he would live in, shaking his emotional sanity and playing with his trust. What is more, during their short and odd encounters, she would obsessively talk to him about different paranoid theories, and conspiracy theories, enabling him to grow up a feeble, weak and insecure man.
Now in his early 20s, Victor is facing the consequences of his mother's inability to properly raise and educate him: he is a sex addict who scams people in restaurants and pubs in order to be able to afford his mother's care in the nursing home. He is the antihero Postmodernism deserves. The raw dystopia Victor is forced to live every day gently immerses him in acceptance: Victor does not seem to fight; he has given up trying to live a better life. We cannot accuse him of not trying, for he enrolled in medical school after graduating from high school, but he also found himself forced to take care of his mentally unstable mother. The brief window of opportunity towards a better, more fulfilling and educated life was slammed shut by, yet again, his mother. She is the spring of all of Victor's troubles, manipulating (willingly and unwillingly) him into becoming as addled and as unstable as she is.
Unlike male characters, whose self-confidence also comes from physically dominating the ones around, female characters only need to psychologically subjugate others:

> the front desk girl gives me that look, the one where you tuck your chin down and look at the person you feel so, so sorry for. You tilt your face down so your eyes have to look up at the person. That look of submission. Lift your eyebrows into your hairline as you look up. It's that look of infinite pity" (2001: 225).

This is feminine madness translated into facial expressions. Every woman tries to dominate Victor, as he also tries to dominate them; this two-way game, or, better said, two-way war, is fought on two different fronts and thus victory could never be declared. Victor makes use of his charm, charisma and mental instability to sexually dominate the women that surround him, while they use his complexes against him. There is, indeed, a certain trauma, an oedipal complex that cannot be disregarded in Victor's case, but trauma is not what defines him. His childhood traumas only act as an incentive towards self-destruction, resembling the insomnia in *Fight Club* or the indifference towards a loved one's death in *Choke*.

Kurt Vonnegut looks at femininity and love through a different lens; *Mother Night* shines a calmer, more respectful and, dare we say, sane light on femininity and the male-female relationship, but, as we are to see, transgressive characters will always turn love – be it real or not – into a way of yielding to self-destruction. Howard W. Campbell, the central figure of Vonnegut's novel, is writing his memoir as he is awaiting to be trialled for conducting Nazi propaganda in Germany; while remembering his work as a playwright and journalist in Nazi Germany, where his entourage was made exclusively of Nazi workers, he mentions his wife Helga numerous times. Helga, who he now knows is dead, was the one who encouraged him to pursue writing as a career, and even after her death, Howard continued writing for her. Nevertheless, the phantasm of comfort and solace occurred one day, when he was led to believe that Helga is not dead, her knocking at his door and romantically introducing herself to him.

Howard's illusion translates into the consumption of sex but seen through a different perspective than Victor's consumerist behaviour. Howard's illusion blurred not only his memory, but also his pragmatism; having been deeply in love with his wife Helga, he is now overwhelmed with the joy of rediscovering her, so overpowered with emotion that he fails to notice that Helga is, in fact, her sister. This feeling of self-satisfaction is bridged with the mirage of love through the same consumerist mechanism seen in Palahniuk's works. While Palahniuk's characters seek comfort through ownership and sex, Howard is satisfied with having his wife back.

What is interesting to notice is the fact that his only disappointment is his failure to recognize that Helga is not who she says she is, similar to the narrator in *Choke,* who cannot tell that his wife is dead. For Foucault, sexuality is not a means of communication, or a way of establishing relationships, but rather a limit that we dare cross, a limit that establishes us, the individuals, as limits. He says that

> perhaps we could say that it has become the only division possible in a world now emptied of objects, beings, and spaces to desecrate. (…) a profanation that is empty and turned inward upon itself and whose instruments are brought to bear on nothing but each other. Profanation in a world which no longer recognizes any positive meaning in the sacred-is this not more or less what we may call transgression" (1977: 30).

He links transgression to discovering and reinventing what is divine; transgression is one's acknowledging the fact that God and the divinity are no longer absolutely necessary.

In such a world, where the individual is passive with regards to being accused of collaborating with the Nazis for most of his adult life, but where the love and longing for his wife blurs reality to such an extent that he does not recognize or does not want to recognize that his sister-in-law is impersonating Helga, free-will is praised and preached. Thus, it is freedom that comes with transgression, with understanding the limits of human intellect differently, but in a world where God is a simple passenger – who comes and goes according to our personal needs and will – intellect and even intelligence can be altered through man-made mechanisms, chemicals, even delusional emotions. *Mother Night* and *Cat's Cradle* talk about man-made breakers of will, trust and freedom, from chemicals that turn women into merciless killers, to the *ice nine* that could dissolve power as we know it.

In *Language, counter-memory, practice,* Foucault plays with the idea that sexuality allows the individual to live a life without God, a fulfilling, meaningful life in the absence of God. In Chuck Palahniuk's novels, as well as in Kurt Vonnegut's works, God is indeed an odd character, complex but not necessarily scintillating. Even though God is not entirely absent from the narratives, He is, nonetheless, a behavioural and psychological milestone for most of our characters. What we mean by this is the fact that God, religious teachings and values are commonly used as guides for the fallen individual. More than in one instance, God is the almighty scapegoat for the transgressive character, but no matter his status or role in the narrative, He is still present. Hence, Foucault establishes a connection between our – not only sexual – freedom and the death of God, saying that

> a rigorous language, as it arises from sexuality, will not reveal the secret of man's natural being, nor will it express the serenity of anthropological truths, but rather, it will say that he exists without God; the speech given to sexuality is contemporaneous, both in time and in structure, with that through which we announced to ourselves that God is dead" (1977: 30-31).

God is not only somebody you blame, but somebody who can sadistically dominate you, that can control your life after you have done something abominably wrong. It is somebody, a divine figure, whose authority the individual likes kneeling under; for the Postmodern individual, the divine figure of authority is perverted, it is distorted and turned into a raw but pleasant dominator. The transgressive individual replaces God, but it is interesting to notice that, even though this God is limited, it is still given the authority to alter the individual's free will.

Umberto Eco, in his essay *Inventing the Enemy,* discusses our impossibility of living and leading fulfilling, meaningful and complete lives without having someone we can refer to as *enemy,* as an *other* who can counterbalance everything we do in life. Enemies, in his understanding, are those who we perceive to be strange, those who do not follow the same cultural behaviours or trends as we do, those whose morals and values are alienated from our own, and it would be exactly these hard to understand differences in behaviour and judgement that we would eventually find odd and threatening, and not the *other* individual. He says that "from the very beginning, however, the people who become our enemies often are not those who directly threaten us (...) but those whom someone has an interest in portraying as a true threat even when they aren't", alluding to the idea that the necessity of one having an enemy – real or not – is intrinsic, and finding an enemy depends highly on the cultural background the individual carries (2013: 3).

He goes on to say that "rather than a real threat highlighting the ways in which these enemies are different from us, the difference itself becomes a symbol of what we find threatening", highlighting differences in perspective that lead to apprehension and tension (2013: 3). It is easy to notice that the fears of the characters both in Kurt Vonnegut's novels and in Palahniuk's come from not being able to understand the other's way of reasoning or ethics. They do not fear death, for instance, but they fear someone who would be capable of killing. The journalist in *Lullaby* does not fear the culling song, but the way it could empower even the most ordinary and mediocre of individuals. The narrator of Fight Club does not fear the beatings, but the power the others have over him, while Howard in *Mother Night* fears the unknown, fears uncertainty and confusion, rather than being jailed for his involvement with the Nazis.

As Umberto Eco writes, "the born criminal and the prostitute are obvious examples of ugliness, due to their social position. But with the prostitute we enter another world, that of sexual enmity or what might be called sexual racism" (2013: 11). Women are more than often enemies of the transgressive characters, enemies who brutally expose the individuals' anger, dissatisfaction with life, traumas and even psychological complexes. Approaching every female as your enemy means fighting them, or, if not fighting, at least dominating them one way or another. The female characters are often sexually abused and taken advantage of, but, nonetheless, they are given the power to fight back – and they have free will. Unlike the prostitutes in *Breakfast of Champions,* who gave away their free will willingly, without having

been forced or obligated to do so, and who take pleasure in being submissive and obedient, the majority of the female characters in Vonnegut and Palahniuk's fiction is capable of making decisions and taking hold of their lives. This is the reason why they are found to be threatening and crippling.

Quoting Giovanni Boccaccio, Umberto Eco makes way for the reality of how women were, are and would sometimes be portrayed in literature, a diabolical description of raw sexual attraction and femininity, a statement of possible pleasures that come with feminine power, and carnal vice and sin:

> the female is an imperfect animal, stirred by a thousand passions that are disagreeable and loathsome even to think about, let alone to discuss... No other animal is less clean than she: not even the pig, wallowing in mud, is as ugly as they are, and if anyone should wish to deny this, let him examine their parts, let him search out the secret places where, in shame, they hide the fearful instruments with which they remove their superfluous humors (2013: 12)

One cannot think of another as an enemy without fearing him, and the male's fear towards the female resides in her power to control the male through her passions and lust. In *Choke,* Victor Mancini autopsies women while looking at them, he turns them from sexual figures (as they are in *Fight Club* or *Lullaby*) to bodies ready to be examined. Victor Mancini is too immersed in consumerism and scamming people for money that he turns sex into a business. Having failed as a medical student, he now tries to use his medical knowledge not only when faking choking in restaurants, but also when trying to unwind with Denny, his best friend. Victor takes the female "*stirred by a thousand passions that are disagreeable and loathsome"* and empties her not only of virtue and beauty, but also of life (2013: 12).

Love, sexuality and free will are intrinsic marks of the Postmodern individual, allowing him not only to take action and grasp his individuality, but also to suffer the consequences of his own judgement. Howard taught himself to live as independently as possible, a rather ironic way of life in Nazi Germany; Howard seems to resemble Ida Mancini, for they share the same courage when facing life, a type of insane bravery recurrent in transgressive fiction. In other words, they both know that their freedom will find its end, but they dare fight for it regardless of the consequences. Both Howard and Ida know they have to play others and with the others' sanity in order to protect themselves, and both try to avoid being overwhelmed with emotion – that would, undoubtedly, blur their reasoning, even if for a short period of time.

They do indeed have their weaknesses, Ida cannot let go of Victor, while Howard dwells in his memories of Helga. Nonetheless, they both seem to be robotically programmed to understand life, for, at one point, Howard confesses:

> It was not guilt that froze me. I had taught myself never to feel guilt (...) It was not a loathing of death that froze me. I had taught myself to think of death as a friend (...) It was not the thought that I was so unloved that froze me. I had taught myself to do without love" (1992: 150).

Thus, it is the affirmation of his limits that breaks him. What he mechanically teaches himself and what he genuinely feels are bridged by the transgressive flash of lightning (to use Foucault's metaphor).

Madness

Transgression is not enveloped in binary oppositions life love-hate, life-death, but rather what connects the two that, at first glance, would seem fractured, disconnected. Howard speaks of guilt, he speaks of love and fear, meaning that he understands them; even though he knows how to do without love, guilt, fear, rage, loss, he has nonetheless experienced them. Because "*transgression (...) is not related to the limit as black to white, the prohibited to the lawful, the outside to the inside*", Howard does not understand a life without love as being a life full of hatred, or looking at death as a friend as a pre-suicide statement (Foucault 1977: 35). He understands the consequences of living without love or compassion, but doing without one does not necessarily entail living in hatred; at the other side of the spectrum is the narrator in *Fight Club,* who feels the need to succumb to passion and power in order to be psychologically stable, to be whole. The narrator lusts for what he cannot be, he lusts for who he cannot be, and therefore he constructs an alternate individuality to fit his desires. As Howard is comfortable with living without love, passion, guilt, or any other powerful emotion, the narrator in *Fight Club* wants and shall do everything in his power to experience all emotions and to live in this miscellaneous emotional whirl. They are all flawed, they all make errors they are bound to face, errors that are to ease their way towards madness and self-destruction.

The flaws, the errors the transgressive individual makes, are keys to the barrier of madness; the sometimes erratic behaviour leads to, as we have already mentioned, satisfaction and, as Foucault names it, ecstasy: "Foucault subordinates the ecstasy of madness to the ironic satisfaction of (creative) error" (Gutting 2005: 78). The transgressive

characters commit what we could call functional errors, for there is a mechanism of recurrent flaws imposed by the very nature of the narrative. The characters, central or secondary, ought to go through insecurities and dissatisfaction in order to be able to reach the ecstasy of madness.

In his *Madness and Civilization. A History of Insanity in the Age of Reason,* Michel Foucault clearly links passion to madness, or madness to passion, saying that "the savage danger of madness is related to the danger of the passions and to their fatal concatenation" (85: 1988). In Chuck Palahniuk's novels, passion can take multiple forms, from the self-fulfilling desire for power to the lustful want of another human being; Foucault sees passion as the very root of madness, passion being what makes ecstatic madness possible

> Madness participates both in the necessity of passion and in the anarchy of what, released by this very passion, transcends it and ultimately contests all it implies. Madness ends by being a movement of the nerves and muscles so violent that nothing in the course of images, ideas, or wills seems to correspond to it: this is the case of mania when it is suddenly intensified into convulsions, or when it degenerates into continuous frenzy. Conversely, madness can, in the body's repose or inertia, generate and then maintain an agitation of the soul, without pause or pacification, as is the case in melancholia (91-92: 1988)

Madness is not necessarily the label of the insane, of the institutionalized patient living his life inside the four walls of the mental ward; Ida Mancini could seem to fall under Foucault's understanding and definition of madness, for she shows all signs of mental instability, but she lacks the passion that could have driven her to *madness*. She is, at best, precariously constructed for she is extremely paranoid and, for numerous times, a fugitive, but she has lived most of her life escaping from the law, from police force or even social norms, and not, as she admits, living for something. Hence, there is no inner passion that could have driven her towards what Foucault understands to be *madness*.

Paige Marshall on the other hand, the presumed doctor taking care of Ida Mancini, is the passionate insane character in the novel. Paige's thirst for what her imagination told her to believe is greater than her sense of self-preservation or even her freedom; the chaos resulted from Paige Marshall's delusions took over not only herself, but the sanity and mental stability of Victor Mancini too, for he ends up believing her deluded ideas, that she actually was a doctor of genetics

from the future who travelled back in time to be impregnated by a male, any male, so she could cure a plague happening in 2556.

Projecting a similarly grim and dreary vision of an imagined future, Helen (Carl's right hand in *Lullaby),* unveils a dire desire to become not the new Postmodern messiah, but an influential historical figure; at one point, strolling aimlessly through one of the restored relics she would put on the market for sale, she asks Carl:

> Do you realize that anything you can do in your lifetime can be meaningless a hundred years from now?" because "people die (...) people tear down houses. But furniture, fine, beautiful furniture, it just goes on and on, surviving everything" (2003: 51).

For Helen, objects and pieces of furniture are the terrestrial representations of immortality; the frugality of consumption shatters the balance of her belief, for, as we read in *Fight Club,* everything survives but the palpable, material objects of consumption. Nonetheless, the superficiality of consumerism prevails in both cases.

Helen's heterotopic world is an enclave in the dystopian narrative. Her image is eroticized not because of her beauty, but because of her eeriness, of the way she manages to stand out. Has her figure not been fetishized, Carl would not have discussed and analysed in such great detail the way she always wears pink from head to toe; she is not interesting because of the way she speaks, as is Fertility when Tender meets her, or because of her social status and knowledge, as is Paige Marshall, but because her appearance is displaced, disproportionate in relation to the social and cultural context she is placed in.

Helen runs a profitable industry because her sexuality and erotic mysterious figure are offered as objects of consumption. She sells the houses of people who committed suicide and envelops the process in femininity, a homogenous fusion between the body and the object. She is constantly offering herself for consumption.

Kurt Vonnegut creates such a paradigm in *Mother Night,* where eroticism and fetishism are pillars of the narrative, but the violence of sexuality and the raw, carnal interludes are hidden behind a milder objectification of the female body. Howard W. Campbell, Jr., the central figure of Vonnegut's novel, hides behind the memories of a wife he genuinely loved, a wife that is presumed. Just like Carl Streator, Campbell is mourning the loss of his wife, but while Carl chooses to take revenge and has the means to do so, Campbell is forced to hide in his small apartment, having only the memories of Helga to remember and to play with. Unlike Carl, who embarks on a journey towards self-

destruction through hatred and crime against humanity, Campbell is imprisoned and awaiting trial for war crimes, only to be one day shaken by the news of his wife's return home from war.

The duplicity of identities takes us to the paranoid and delusional Paige Marshall, for the Helga who returns home is, in fact, her sister. Campbell's memories have, in time, altered the reality of Helga, for he cannot distinguish the Helga he so loved and cherished from her sister, Resi. *Mother Night* advocates, among others, for the power of memory over reality, the influence of hope and imagination over the real world, and points towards the fact that sex can be an object of consumption regardless of the context. After having constructed himself a world he was almost safe in, captive but not at risk, Campbell fell prey to the eroticism of the female body. He lived a life surrounded by enemies, and through his own, inner will, he refused to understand the image of Helga as another enemy, another phony.

Thus, "madness is isolated, treated in a special manner, manifested in its singularity as if, though belonging to unreason, it nonetheless traversed that domain by a movement peculiar to itself, ceaselessly referring from itself to its most paradoxical extreme", Foucault says, pointing towards the transgressiveness of madness, to the eeriness of the mad character (83: 1988). Laden with symbolism, the body is both the most intimate and the most feared object of consumption, with a more than the eccentric ability to control and manipulate even the most serious and sombre of beings. Even so, why can the body – as an object of conspicuous consumption – be confused with or translated in love? Because "what is life but madness, and faith but foolishness, and hope but a staving off of the evil day, and love but vinegar in the wound" (Kierkegaard 1987: 230).

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Contrasting Types of Love in Novels by Virginia Woolf and Graham Swift

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Abstract: The purpose of this paper is to present an analysis of the theme of love, focusing on romantic relationships, in novels by Virginia Woolf and Graham Swift. Chronologically, these two authors belong to Modernism and Postmodernism, respectively. The paper will start from observations about romantic relationships in a selection of their novels and correlate these observations with the features of love associated with these literary movements. We could notice the fact that love as romance is not the main focus of any of these novels, as a general feature. In Woolf's novels, characters look inward, and focus on their individual process of development. In Swift's novels, love is just an episode in the individuals' lives, yet one that does matter. Modernist literature marks a change with what has been before in literature in terms of narrative technique, narrative focus, understanding of romantic relationships, and is generally open to experimentation. Postmodernist literature continues this trend. This is visible in the way Swift experiments with crossing the borders between poetry and prose in his fiction, as far as the lyricism associated with his stories is concerned. The same mixture of genres is found in Woolf's novels, with respect to the way the characters confess their emotions related to love. Swift's characters are looking for sharing emotional connection with their significant other, family and friends. Emotion is an integral part of all his novels, contrary to the expectations set up by the "waning of affect" in Postmodernism (Winnberg 2004). Both authors, through the attention to the emotional experiences, show that they are universal human needs, in spite of what the current trends are, whether imposed by society, which sees marriage as social convention, or individual fulfillment through a relationship.

Key words: fantasy, reality, Modernism, Postmodernism.

Introduction

Love has been the driving force of the plot ifairy taleses, in some cases, when the prince was overcoming all obstacles in order to be found worthy of the princess, and going through all sorts of trials, just to be able to end up together in a happy ever after type of ending. Some novels focus on the love experience, such as those by Jane Austen, analyzing love from all perspectives. Yet, it has not always been the

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main focus. For instance, in Shakespeare's *A Midsummer Night's Dream* it is the main topic, yet in *Henry the Fifth* it is just a side plot, unrelated to the main one. Heroic exploits and wars make up some of Shakespeare's plays. *Romeo and Juliet* is focused on the theme of first love, in the meantime. Tolstoy's *War and Peace* has two parallel subjects going on: war and love. Yet, as a general tendency, Modernist and Postmodernist novels are focused on other aspects in an individual's life, and love grows a bit marginal. No true delimitation can be made among trends, however, and there are always exceptions. Postmodernism and Modernism are not homogenous literary movements, and this can be seen in Woolf's and Swift's treatment of the subject. Some of their novels can look classical, while others are surprisingly experimental.

According to Vianu (2006), before Modernism, we had "the *fairy-tale tradition*", which imagines the world as orderly, as arranged according to a pattern where "the world" can be understood as "making sense", or "as leading to the happy fulfillment of expectations". Therefore, in such stories, "Boy meets girl, boy courts girl, wins girl, marries girl – in simple or complicated arrangements. The fairy-tale tradition hinges on a linear storyline which inevitably leads to a definite denouement." Yet, with Modernism, the structure of the world changes, since "life is not a system [...] but chaos". This structure holds true as far as love experiences are concerned. With few exceptions, e.g. the love story in *Flush* by Woolf, most stories end up in a sad way. For Swift, the love story in *The Light of Day* is an exception, as it shows a hopeful outlook towards the future, since George Webb waits for Sarah to get out of prison and resume their relationship.

Throughout the novels of Virginia Woolf and Graham Swift we notice how love is depicted in contrasting ways from one novel to another. We cannot draw a one-sided conclusion about love in Modern and Postmodern literature based on analyzing a selection of their novels. In Virginia Woolf's works, love can be seen as either a means of losing individual freedom or as a means of gaining freedom. As an example, Rachel in the novel *The Voyage Out* loses her individual freedom through falling in love with Terrence, as she feels that marriage leads only to constraints, especially for women. In the novel *Flush: A Biography*, Elizabeth Barrett, while falling in love with Robert Browning, seems to gain independence from her family, where she was always sick and feeling a prisoner of society. Together, they elope from her house, and run away abroad, to other places, and she also manages to feel free spiritually and she also becomes healthy. In *Orlando*, we notice how Orlando is deceived by Sasha, and suffers from love. Peter

Walsh is in a similar situation, as he is in love with Clarissa, but she chooses to marry someone else. Clarissa has the same concerns as Rachel over her individual freedom when she refuses to marry Peter Walsh in the novel *Mrs Dalloway*:

> So she would still find herself arguing in St. James's Park, still making out that she had been right—and she had too—not to marry him. For in marriage a little licence, a little independence there must be between people living together day in day out in the same house; which Richard gave her, and she him. (Where was he this morning for instance? Some committee, she never asked what.) But with Peter everything had to be shared; everything gone into. (Woolf 2003: 10)

Mary Datchett in *Night and Day* is also deceived in her love for Ralph Denham, who marries Katherine Hilbery. Other novels by Woolf treat love marginally, or do not refer to love as romance, but to relationships such as marriage, which is based on down-to-earth judgements and interests. In *Night and Day*, love is treated rationally by Katherine Hilbery. She is a person wishing for her personal freedom, and thus a symbol for the new generation's perspectives on marriage. Her cousin, Cassandra Otway, is an adept of the conventional, Victorian ideal of the woman, and thus William Rodney realizes he should choose her for the ideal wife. In *To the Lighthouse*, the focus is not on love as romance, but on the image of Mrs Ramsay, which is the image of the caring mother.

As for Graham Swift's novels, we can notice the nostalgia for love during teenage years in *Waterland*, romance fantasies in *Mothering Sunday* and *Here We Are*, which are suddenly interrupted, the short lasting love in *Out of This World*, and a dream of romance and hope for the future in *The Light of Day*. In *Waterland*, we see the contrast in the happiness and magic of the relationship between Tom and Mary, and the unhappiness in their present life which is due to an abortion in the Fens after which Mary cannot have children of their own. One moment that stands out is the one when Mary steals a baby from a store and claims it is hers, received from God. In *Mothering Sunday*, the son of a noble family is in love with the house maid. They get to spend one last time together, then the house maid fantasies about themselves together as lovers, and finally received the news that, on his way to his bride chosen by his parents, he died in a car accident. In *Out of This World*, love as romance and happiness are just a memory for Harry Beech: "To be happy in Nuremberg! To fall in love in Nuremberg!" (Swift 1988:133); "To dance in Nuremberg" (Swift 1988:136). The love story with his wife started in Nuremberg. However, at present, he is still

struggling with the death of his wife, which is synonymous with the loss of his happiness, according to Catana (2015: 84). Catana (2015: 84) states that Harry's words about love and happiness are reminiscent of Hamlet's monologue "to be, or not to be" (Shakespeare 1982:812). This happens as Harry Beech delivers an internal monologue, having to do with an issue of personal significance to him. In *Here We Are*, Ronnie's fascination with magic, and for his magic act done with his lover and assistant Evie is strongly tied with a magical, make-believe world of their show on Brighton Pier in England. However, it becomes part of the past during the present time of the novel, after Evie chooses Ronnie's friend instead for her marriage. Ronnie also disappears from everyone's lives after his last magic act.

Unlike the previous love stories, the story in *The Light of Day* focuses not on the past, but on the promise of the future. Detective George Webb has fallen in love with Sarah, who had asked him to follow her husband to make sure he parts with Croatian refugee Kristina, with whom he had fallen in love. In the end, Sarah believes that nothing was going to be the same in her relationship with her husband, even after he parted with Kristina, so she kills him. George Webb decided to wait for Sarah to finish her prison sentence so that they can be together as a couple.

We could also make a parallel between the situation in Swift's novel *The Sweetshop Owner*, where Irene marries William Chapman out of interest, and not due to love reasons, and the situation in *The Voyage Out* and *Mrs Dalloway*. In the latter two novels, marriage is seen as a social convention, on which the reputation of the bride, groom and their family depends. It is not seen as much as a matter of finding true love and individual fulfillment. Clarissa chooses the easy way out of love's emotional troubles by marrying a man she feels would give her the necessary freedom; she is not in love with him. Rachel feels a prisoner of the social conventions of marriage, which make her unable to find her individual freedom, which is why she dies, both symbolically and physically. Irene's family wanted her to marry Hancock, yet he ends up by raping her. This could bring a bad name for the family, and Irene seeks a way out through her marriage to William. However, she will remain cold and distant to him throughout their marriage. In the end, William is shown dying alone, estranged from his daughter Dorry.

At the same time, there is an opposition pessimism – hope in Swift's novels *The Sweetshop Owner* and *The Light of Day*, respectively, when it comes to the way love is depicted:

> *The Sweet Shop Owner* is a very bleak and pessimistic novel, in which the protagonist is devastated at being abandoned by his daughter; in

> *The Light of Day*, however, the daughter miraculously comes back. There is a lot of love in *The Light of Day*, whereas love is almost unthinkable in *The Sweet Shop Owner*. (Craps 2009: 647)

These contrasts with respect to love can be visible in understandings of Postmodernist literature. Pessimism seems correlated with Modernist literature. However, influences from previous literary movements could be understood as the source of various depictions of love. In Woolf's novels, for instance, the influence of Victorian literature and mindset could be noticed in the depiction of conventional marriages, with a submissive, caring woman, known as the angel in the house. This image is applied to Mrs Ramsay in *To the Lighthouse* and to Cassandra Otway in *Night and Day*. The pessimistic image of love in Swift's novel *The Sweetshop Owner* could be due to Modernist literature influences.

Materials and Methods

Cimikoski and Shultz (2015: 1-2) in their paper titled *The Dissolution of Romance in Modernist Literature*, claimed that there was a change in perspective in every aspect of social life after World War I. They refer to Modernist American literature and to the reflection of this perspective in the works of Fitzgerald and Hemingway. The authors of the paper mentioned "a sense of uncertainty" at all levels, including the level of trust in romance and marriage. After the difficulties experienced in World War I, "the social construct of marriage was profoundly impacted", and authors like Fitzgerald and Hemingway were honest about the issues they encountered in their marriages. We can notice the presence of this perspective in the couple Lucrezia and Septimus Warren-Smith in Woolf's novel *Mrs. Dalloway*.

When it comes to Postmodernism, "love is a value that remains beyond the market. While sex is a commodity, love becomes the condition of a happiness that cannot be bought" (Belsey 1994: 683). Therefore, love is considered something valuable during the Postmodernist age, and something that should be treasured: "Love thus becomes more precious than before because it is beyond price, and in consequence its metaphysical character is intensified" (Belsey 1994: 683). However, we can notice that there are two opposite sides of love in this context. According to Belsey (1994: 683), "Love thus occupies a paradoxical position in postmodern culture: it is at once infinitely and uniquely desirable on the one hand, and conspicuously naïve on the other." In Swift's novel *The Light of Day*, we can draw the parallels between moments of revelation, through George Webb's rising belief in love when he meets Sarah and as he waits for her to end her prison sentence. George Webb had also just ended his relationship with his

wife, and Sarah had also been deceived by her husband. Together, they can hope for happiness in the future.

Swift is constantly concerned in his works with the "themes of love, loss, nostalgia and grief" (Wheeler 2014: 63). In some of the novels, all these themes can be found interrelated. For instance, in *Out of This World*, Harry Beech feels grief, nostalgia, as well as loss for his wife Anna. They were in love. Everything ended when she died during the war, as the plane she was in crashed. In *Mothering Sunday*, the situation is the same. The former maid, a writer at present, has flashbacks with nostalgia, grief, and loss as she remembers her love story with her employees' son. In *Waterland* and in *The Sweetshop Owner*, the couples remain together. However, Tom Crick and William Chapman, respectively, feel the nostalgia, grief and loss of being happily in love, of hoping for a happy marriage with love all throughout their lives. In the first case, that of Tom Crick and his wife, Mary, life issues change everything: following her abortion in the Fens, she can no longer have children of her own, and this feels like a tragedy for her, making her become distanced emotionally from her husband. In the second case, what William Chapman had expected never comes true. He had hoped to have a marriage where his wife would be affectionate and present emotionally in their couple's life; instead, Irene becomes more and more cold and distant. In *Waterland*, Tom Crick remembers the days of his youth with nostalgia, when he fell in love with Mary, and they lived in a world of fairy-tales, while at present, it is suggested that he had lost it. William Chapman is only deceived in his expectations to see his wife Irene become more caring and loving towards him. The same has happened with his daughter, who does not show up in the end of the novel, when her father is sick and dying.

Similarly to the atmosphere of fairy-tale and magic—described in *Waterland* during the childhood and teenage age of the characters—is the description of the characters' youth in *Mrs Dalloway* by Virginia Woolf. According to Howards (1988: 149), Woolf uses Christian motifs from the Bible such as the Eden of the summer spent at Bourton:

> From the recollections of that summer at Bourton to Septimus' death and Clarissa's party, Edenic beginnings are nostalgically remembered, the 'fall' into adulthood is painfully recalled, and, through the sacrifices of a number of unlikely 'Christs and Christesses', rebirth and spiritual renewal are ultimately achieved.

The same pattern of fall from youth to adulthood based on the Biblical myth of Eden can be applied for Tom Crick and Mary in *Waterland*. The Fens can be regarded as a fairy-tale place, where the characters

would imagine various stories and see local people as fairy-tale characters. These "stories are the primary strategy by which the Fens are constructed as more than mere background or metaphor in the novel, but as a unique place: a space that is physically distinct and humanly meaningful" (Bracke 2018: 220). The importance of the stories is mentioned directly in Swift's novel, when Tom Crick defines man as "the story-telling animal" and, thus, "He has to go on telling stories, he has to keep on making them up. As long as there's a story, it's all right." (Swift 2002: 62-63) While the past sounds more magical due to the fairy-tale perspective Tom Crick mentions about all the incidents, the place, and the characters, the present time benefits from telling stories as well, as a means of feeling better:

> Gradually it becomes clear to the reader that Tom's life is in crisis and his story-telling is an attempt to calm his 'Here and Now' fears, to understand the meaning of his life by thinking about his past for explanation. (Niazi and Niazi 2011: 120)

In Swift's novels *Waterland*, *Out of this World*, *Mothering Sunday* and *Here We Are*, we notice the opposition past-present, which is correlated with fantasy-reality, fairy-tale/ magic world – reality now. Kucała (2021) has applied the analysis to the novel *Here We Are* and "argues that much of his fiction is underpinned by the characters' desire to transcend the limitations of their ordinary lives and to seek solace or a temporary escape within the realm of illusion." (Kucała 2021: 63) The "temporary escape within the realm of illusion" is visible in the novels *Waterland*, *Out of This World*, and *Mothering Sunday*, as well as in *Here We Are* when it comes to the characters' reminiscing about their past. All these novels contain fairy-tales references, more or less directly. The phrase "out of this world" in the novel with the same title also suggests something belonging to the realm of fantasy and magic. The novel *Mothering Sunday* even begins with "Once upon a time", like a fairy-tale (Drobot 2020: 69). At the same time, including the times when the respective characters were in love in the past, in the time of the fairy-tales, leads them and the readers to expect being introduced in a world where everything is perfect, and where everyone is happy (Drobot 2020: 71). When it comes to the way Ronnie performs his magic act in *Here We Are*, the following aspects are worth mentioning:

> The wish to surmount the mundane is fulfilled quite literally through the protagonist's dedication to the practice of magic. The meaning of magic as a craft is briefly discussed, especially its quasi-religious

> connotations. It is also suggested that magic may be a tentative, personal answer to the problem of the "disenchantment" of the world, as diagnosed by Max Weber a hundred years ago. In Swift's novel, far from being only a set of professional skills, magic creates an illusory realm, alternative to and more appealing than daily life. (Kucała 2021: 63)

Indeed, Ronnie seems to live in a fairy-tale during the days where he performs his magic act. Magic and fantasy surround his love story with his assistant Evie. Ronnie seems to live in an ideal, fantasy world when he practices the profession of his choice. He lives his dream life for a while: he does what he likes for a living, since he had been passionate about magic since his childhood. He also started a love story with the girl of his dreams with his acts of magic, and hopes for the very best in the future. However, these fairy-tale worlds do not last for any of Swift's characters. They may be described as such since they are located in the past, and it is a well-known fact that the passage of time makes us recall memories as having occurred in a glamorous, more beautiful way than they were actually experienced. The nostalgia and longing for those times may prompt story-tellers to embellish their stories regarding their past memories. At the same time, by adding the aura of magic and fairy-tales to these happenings, we could think of the storytellers as treasuring these memories. These memories become a significant part of who they are at present, since the past influences the present, and the two are always in contact and interrelated.

We could also recall the popular views of describing romantic love in the couple as connected to fairy-tales and using fairy-tales references. Finding the right person in a couple is often referred to in psychology popular science articles as finding one's prince or princess, and as living happily ever after with the chosen one. Graham Swift starts from these popular science references and takes it all to a more artistic level, making the experience both unique, special and relatable to many readers. For Swift's characters, happiness is located in the past, when they were also in love, young, and had lots of hopes about a nice future.

The present serves to bring the characters and, with them, the readers—since the narrators try to keep the readers involved emotionally in their stories—down to earth. They realize that life can be very complicated as adults, such as the couple in *Waterland*, that there are rules and social conventions that won't allow a maid to marry the son of a rich and noble family, and they will also learn that in such social circles marriages are arranged, and not started out of love, that accidents can happen and that war changes everything in *Out of This*

World, and that the perfect magical love story was only make-believe, an illusion, just like the entire magic act was for the audience in *Wish You Were Here*. It is all part of a natural process of growing up. During our childhood, we are told and given fairy-tales, and we get to understand the world through them. Fairy-tales provide us with archetypal experiences, such as putting up all our efforts to win the person we love, and to be happy together. Everything we decide to do can be fulfilled, if we put effort into achieving our dreams. Up to a point, everything positive happens to the characters, until things begin to decay. The happiness in love ever after is not happening. It is just temporary in the real world.

With respect to the couple in *Waterland*, however, in the present time of the novel, the issue they are confronting themselves with is also part of fairy-tales. Mary cannot have a baby. However, whereas in fairytales there would be a solution for the empress, for Mary there is none. The solution is only temporary and only make-believe for herself: she steals a baby from the supermarket and tells Tom it is a gift from God. Yet, she will have to return the baby. In the real world, God does not grant such wonders. The helpers in fairy-tales who fulfill the empress' wish never show up. Once we grow up, we become aware of the discrepancies between the expectations in our fantasies based on fairy-tales and reality and its obstacles. In fairy-tales, there was always a solution for every obstacle. Indeed, the fairy-tales could be regarded as motivational for us to never stop struggling to find a solution to fulfill our wishes.

Graham Swift uses fairy-tales as references for the past moments when the characters were in love in order to show the beauty of those moments, as well as their ephemeral nature. Fairy-tales are associated with daydreaming, with naivete and lack of real-life experience. Based on the findings regarding research on the psychology of first love done by Alapack (1984), Swift describes the experience of first love for his characters resonating with psychological perspectives on it:

> The essential characteristics that differentiate first love from other sexual attachments include the experiencing of the relationship in absolute and extreme terms; conviction that the experience is unique and perfect; emphasis on togetherness, sharing, and communication; idealism; innocence; emotional connection; reciprocal involvement; orientation to the future; consistency of the loved one with one's own family background; and experiencing of the presence of the loved one as pervasive.

The idealism and all the other features are captured by Swift using the fairy-tale references. The same could be said about Woolf's characters. Peter Walsh falls in love with Clarissa, with idealism and innocence. He believes that everything can be surmounted by true love, any differences in personality, aspirations, and needs. Peter believes that Clarissa is perfect, and through his words he can make her realize that is also in love with him. The experience can be seen as perfect due to the depiction of Bourton as Eden. Nature could function as a reference to the paradise described in the Bible. However, the experience does not last long. Peter Walsh ends up experiencing a fall, which is a fall back to reality. Clarissa is more rational and down to earth compared to him, and considers her own needs and the differences between her and Peter. Yet, she may be so rational since she is not going through the experience of actually being in love. During their youth, while spending time together at Bourton, the characters seem to live in a different reality, with various fantasies and daydreams. Sally, Clarissa's friend, imagines together with Clarissa a world where girls would never have to get married. It is a fantasy world where the rules and conventions of the real world do not exist and are not at work. The past, with all its fantasies of youth, for the characters of both authors, is a time of escape from reality, with all its allusions to fairy-tales and myths, to utopic worlds. In the past, time itself works differently, due to the focus on the details of the magic moments. Fairy-tales and myths serve as reference points in someone's life, since they present common experiences anyone goes through, such as a happy childhood, magic moments of love in youth, facing obstacles to obtain what someone wants, etc. Even at the present moment in the novel, details related to the past function as means for the characters to dream and fantasize again, or as means to understand the connection between who they were in the past and who they are now, after going through all those experiences. With time, change comes over the characters. Clarissa has changed throughout the ages, and the same has happened to her friend Sally. They both lead conventional lives. From this point of view, they are a far cry from the rebellious dreams of their youth.

Results

The past could be regarded as a symbol of nostalgia for various stages in the characters' youths. Yet it seems to revolve around the stage of first love, which is a universal psychological experience regardless of the changes and the break from tradition brought by Modernism and Postmodernism. The past is also regarded as what is missing currently in the characters' lives: for instance, for Tom Crick in *Waterland*, he

misses the days full of magic and happiness when he and Mary were discovering love as young teenagers. Briefly, Tom misses the happiness of his youth, since now Mary is unhappy and this affects their relationship in the couple. In this case, the past with its magic and happiness could be regarded as part of grief work. He is currently unhappy, but cannot completely accept his situation. Returning back to the past, when he and Mary were happy, can serve as a consolation for him now. It also serves as a means to contrast the unhappy present, and to suggest the huge difference between fantasy and reality.

The image of the past being associated with loss in the novels of Woolf and Swift could be related to Modernism and Postmodernism dealing with mourning. The mourning is, according to Clewell (2009: 1), caused by writers breaking away "from past traditions." At the same time, mourning is, for writers such as Woolf and Faulkner, the result of "a range of cataclysmic social events, including the slaughter of war, modernization of culture, and the disappearance of God and tradition." With nothing stable to hang on to in their lives, due to the social changes, the characters resort to times when everything felt stable and happy. Being in love had made them detach from what was going on at the time in the outside world. It was a time when they were less aware of their surroundings, and were living in their own world, focusing on their love story and on their own feelings.

Modernism and Postmodernism overlap in certain features such as change, preoccupation with grief caused from the break with tradition, experimentation, tragic events such as war, and so on. They also overlap in maintaining, to some extent, the connections with the previous traditions. Although we can find in Woolf's novel *To the Lighthouse* the ideal of angel in the house, which belonged to the Victorian age, Woolf intended her break from the Victorian tradition. This meant doing away with "old habits of plot, old conventions of melodrama and love interest, old ways of imposing artificial structures on the mobility of consciousness and one one's overlapping impressions of the world" (Flint 2010: 19). While in Woolf's novels the episodes of first love are only marginal, since it is not love that drives the plot in *Mrs Dalloway*, *To the Lighthouse*, *Night and Day*, and *Orlando*, they are still there, at least up to some point in the past. In *To the Lighthouse*, the love that is described is not romance, but maternal, caring love associated with the Victorian ideal of the angel in the house. However, in *Flush*, love has the healing and saving quality that is found in fairy-tales: Elizabeth Barrett is saved from her home, in a plot reminding of Cinderella, where she was isolated and treated badly, and also in a manner reminding of the princes able to find cures for

princesses and marry them. Due to her isolation in her father's home, Elizabeth Barrett reminds of Rapunzel who was isolated in her tower. In *Flush*, the ending for the couple is a happy one.

Woolf both departs from and maintains some connections with previous traditions, and the same could be said about Swift, in relation to the way first love is depicted. What is more, Swift departs from a Postmodernist tendency regarding the depiction of emotions: "Fredric Jameson has argued that postmodernism is constituted by 'the waning of affect'" (Winnberg 2004). Swift's novels are in fact based on characters emotional experiences. Some experiences end up tragically, such as Ronnie's in *Here We Are*, since he loses the love of Evie, and mysteriously disappears, as if showing that he has shut himself off from all further emotional connection with the known persons. He could have become numb emotionally from the loss, in a similar way to Irene in *The Sweetshop Owner*. These two characters, once hopeful and idealistic, go through a trauma that leads to them to lose the ability and courage to make further affective connections with anyone. Mary in *Waterland* also grows cold towards her husband, while he longs for their connection in their youth. In these cases, for Swift, the "waning of affect" (Winnberg 2004) is considered the result of a tragic or traumatic experience, which has serious consequences over the close ones. The characters who are narrators are very open about their inner world to the readers, yet they face isolation from other characters who do not know how to or will not listen to them. The longing for emotional connection is a universal human need, seems to be the message of Swift's novels, and cannot be stopped by a simple trend within Postmodernism. Instead, it could be ignored; Swift, however, chooses not to ignore it.

Conclusions

Mainly, Modernism and Postmodernism are characterized by opposing tendencies, especially related to the attitudes towards traditions. Traditions can be synonymous with conventions in social life, principles, values, but they can also be related to the way stories are told. This contradictory approach is a reflection of the contemporary world, where we notice, on the one hand, a struggle for questioning old values and traditions, and being aware of their importance in order to keep our society together. Without values, traditions and rituals through which to reinforce them, nothing can last. The society would just break apart. While first love is seen as a thing of the past, we do notice an everlasting couple in *Waterland*. Tom and Mary remain together even later in life, in spite of all the personal issues they are

facing. Elizabeth Barrett elopes with poet Robert Browning, her first love, yet they have an everlasting marriage. The value of family is maintained in *To the Lighthouse*, in the case of the Ramsays, as well as in *Night and Day*, where couples get married, with the exception of Mary Datchett, a supporter of women's suffrage campaigns. In *The Voyage Out*, with the questioning of marriage, which is visible in the way Rachel wishes to break away from it, she dies in an attempt to show that the respective social convention can be harmful and that there should be individual freedom as to how women want to live their lives. Changing ideas and changing values are thus reflected in this novel. Social conventions have their negative impact on individuals' lives in *The Sweetshop Owner* as well. If there was a society free from the convention of marriage, perhaps individuals would benefit from more freedom and be able to achieve personal happiness. Rules and social conventions are, in these novels, seen as means of limiting individuals' wishes and actions. One common wish for love in *Flush*, *The Voyage Out* and *The Sweetshop Owner* is for it to be liberating, and not a means of control. Elizabeth Barrett finds the occasion for individual development through love, while Rachel in *The Voyage Out*, on the contrary, due to the restrictions on the individual in marriage conventions realizes she can never achieve this. At the same time, what gave a sense of stability to the family in *To the Lighthouse* was the image of the angel in the house, Mrs Ramsay.

Postmodernism continues the features set forth by Modernism, with the same attitude towards tradition. Sometimes, tradition can be reworked, questioned or adapted to fit in the contemporary mindset. We can see this feature in the way Woolf and Swift treat their references to old myths and fairytales. They use them to resonate with universal psychological experiences such as first love. They show these archetypal experiences are still valid. Myths and fairy-tales are themselves part of the past, and of the traditions that can be maintained. On the other hand, we are shown how they can be illusions, daydreams and unrealistic expectations. However, we cannot deal completely with them. We need a foundation for traditions, we have universal experiences, but what matters is how we adapt to the challenges of the real world.

For Swift, emotional experiences are making up the entire novel, and cannot be overlooked. The "waning of affect" (Winnberg 2004) is an aspect that does not hold true for Swift's novels. On the contrary, the emotional experience and the confessional aspect of the narrators' experience account for the main aspect of the novels written by Swift. This aspect is what gets the readers' attention. The blur of boundaries

between poetry and prose can account for the confessions of the narrators, which are the main aspect in poetry. The combination of the poetry and poetic genres are a main feature of the experimental nature of Modernism and Postmodernism, together with the blurring of genres. Love could only be a topic of confessing and sharing the emotional experience with the readers, regardless of the genre. The subject of love is a universal one, regardless of trends. Swift and Woolf both show that this is a universal human concern, regardless of times and regardless of the place it occupies in the characters' individual development.

While Modernism and Postmodernism seem to be trends too large to be understood through a clear definition, the common concerns of Woolf and Swift with love stories help narrow down the universal problematic of love to it being depicted in a contradictory way. The characters are both attracted by the need to connect with others but also impeded in their personal freedom by having to take into account the needs of the others in a relationship. Clarissa Dalloway decides to focus more on herself and less on Peter and his needs. Hence she marries a man who would give her personal freedom. George Webb in the *Light of Day* and Sarah long for personal connection, yet external circumstances make them wait until they can be completely close to each other. Ronnie in *Here We Are* believes idealistically that he has found his true love, that she shares her feelings until he is left for his best friend. In this case, we have the contrast between fantasy, expectations, and reality.

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Challenges to and Distortions of Parental Love in Contemporary Irish Women's Theatre

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Abstract: The point of departure of this essay is Eric Fromm's theories of love and its different forms. For the exploration of literary representations of parental love contemporary plays by Irish women offer a fruitful terrain as family issues are usually problematized in them. The plays examined in this essay were written between 1994 and 2011, a period which saw the advent and rise of the Celtic Tiger and also its demise, changing relations within many families. In the three texts the theme of parental love, challenged, compromised or even suffering from distortions, is represented as they reflect on certain critical problems of the Irish society which form their context: the heritage of postcolonial deprivation and gender inequity in Marina Carr's *The Mai* (1994), post-Troubles alienation in Northern Ireland in Lucy Caldwell's *Leaves* (2007), and post-Celtic Tiger social fragmentation in Nancy Harris's *No Romance* (1911). What the plays share is a flawed relationship between parents and children, which can be described as the failure to achieve "intersubjectivity" as, among others, Jessica Benjamin's feminist psychology uses it alongside the key-term "recognition." Recognizing the other as subject and not object is a pre-condition of mature love, partly or completely missing from the parents in the plays the present essay addresses.

Key words: Eric Fromm' concept of love, Irish theatre by women, flawed family relations, modernist dramaturgies, feminist psychology

One of Arthur Miller's last plays, *Mr. Peters' Connections* (1998) focuses on an old man, a retired pilot; its action is internal, comprising his mental roamings in his memories, both real and fictional. Throughout the drama, he is searching for the "answer" to the sometimes just half formed questions tormenting him about his connections to the world outside, family members and friends. The play ends on Peters' daughter, Rose calling him Papa and asking him to stay because she loves him. He answers, which are the last words of the play: I'm trying as hard as I can. I love you, darling. I wonder … could that be the subject!" (Miller 56). Intriguingly, this chimes with Eric Fromm's notion in *The Art of Loving* that "Man—of all ages and cultures—is

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confronted with the solution of one and the same question: the question of how to overcome separatedness, how to achieve union, how to transcend one's own individual life and find at-onement" (9). During the history of humankind, a great variety of answers were given to this question depending on the social and geographical circumstances, Fromm continues, but "they are only partial answers to the problem of existence. The full answer lies in the achievement of interpersonal union, of fusion with another person, in *love*" (18). There are different forms of love as indicated by the chapter titles in Fromm's book, a seminal one of them being the love of parents for their children, which largely determines the children' capacity of loving later in their adult life.

Beginning his chapter on the disintegration of love in contemporary western societies, Fromm states that "If love is a capacity of the mature, productive character it follows that the capacity to love in an individual living in any given culture depends on the influence this culture has on the character of the average person" (83). Thus parental love is also determined, at least to a large degree, by the social context, the communal norms, and expectations in which the mothers and fathers live and raise their families. Theatre, as it is well known, is a form of cultural practice which has always readily thematized human relations. A scholar of theatre, Peta Tait reminds us that "Drama communicates the emotions through words and language and draws on a long history within which particular emotions have remained recognizable" (5). Parental love is undoubtedly such an emotion, also underscored by Tait's analysis of Euripides's Medea and the eponymous character's feelings of abandonment and vengeful jealousy, which motivate her to kill her sons. Tait stresses that the play "offers explanations of her emotions behind her actions," yet her horrific deeds "have been considered monstrous throughout history because they contravene the basic belief that mother's love is naturally protective" (Tait 28-29), which has remained the ideal for centuries. Recently, feminist critics have re-addressed Medea's character and its several different stage adaptations against the realities of an imprisoning patriarchal milieu in which the protagonist refuses to conform to the ideal and becomes a bad mother, even a child-killer. In this paper I am going to examine three contemporary Irish plays by women authors, focusing on the distortions of motherly and fatherly love while seeking also for the explanations of these emotional problems and their consequences regarding the children in the relevant socio-historical and cultural contexts.

The Mai (1994) by Marina Carr: women's idealization of romantic love and neglect of their children[2]

The scenes of the drama are set in 1979, represented through the memories of Millie, a young woman of thirty, who recalls and comments on the events making up the plot over a decade later. The recollected stories involve four generations of women living in the West of Ireland, labeled as the "Connemara click." Among the women, Grandma Fraochlán is the oldest, just one hundred years old, and has experienced all the changes of the twentieth century. Her daughters, Julie and Agnes are seventy-five and sixty-one, respectively, and Ellen, the long-dead daughter of hers would be aged between the two living sisters. The forty-year-old Mai is Ellen's daughter, whose sisters are Beck (thirty-seven) and Connie (thirty-eight), all of them granddaughters to Grandma Fraochlán. Narrator Millie places her mother, The Mai's story in the centre, herself being sixteen at the time of her mother's death and younger in some other recollected scenes. As Melissa Sihra contends, here Carr deploys the technique of weaving personal stories together to "highlight[s] the transitions which women have negotiated throughout the last century" ("The House of Woman" 208). In the modern history of the country massively influential political changes took place, regaining independence from Britain and joining the European Union among them primarily. However, in day-to-day social life the restructuring and revaluation of family and gender roles made a much slower progress with several people sticking to outdated notions and unaware of the sometimes harmful legacies of the past.

It is possible to connect the female representatives of each of the four generations to the historical periods they evoke through the way they speak about their life and relationships. The one hundred year-old Grandma Fraochlán, Mary Trotter contends, "functions as an emblem of the imaginative, passionate world of the turn-of-the-century Gaeltacht[,]" whose colourful, imaginary tales reflect a "robust sexuality" (170). At that time, during the Irish cultural revival lasting approximately from the 1890s to the birth of the Irish Free State (1922) the West of Ireland, the Gaeltacht was considered as the repository of national traditions and the region where Irish Gaelic had remained the

2 *The Mai* is the first play in Carr's so called Midlands trilogy. The other two works, *Portia Coughlan* (1996) and *By the Bog of Cats* (1998) also show female characters with unmotherly or deeply troubled motherly feelings. In fact, the heroine of *By the Bog of Cats*, Hester Swane is a Medea figure, which has been pointed out and elaborated on by several critical works so far, therefore I have chosen *The Mai* for the purposes of this essay, in which the distortions of motherly love is not so overstudied yet.

mother tongue of most people. The Mai's aunts, Julie and Agnes, "represent[s] a more repressed period for women in Irish history, the deeply moralistic years of the Free State in the 1920s and 1930s" when they were born and grew up (Trotter 170). As the third generation, Trotter continues, The Mai and her sisters, Connie and Beck are "trapped between their desires for autonomy and fulfilment and the mores and expectations of the previous generation," while Millie, belonging to the fourth generation, could have a good chance "to be truly independent" (171-72). The dramatic text and the recollected scenes demonstrate that these women characters, Millie included, have experienced various tensions rooted in their respective contradictory positions in the Irish society, which impacted their relationship with their children negatively. Besides, in Emily Pine's opinion, each of Carr's female characters "is so haunted by the past that she is unable to conceive of, let alone create, a future for herself," which is probably connected with the search for identity and continuity with family and national history (768, 763). However, the memories prove to be too troubling and generate insoluble psychic problems and, thus, disallow the women to become the emotionally mature and productive subjectivities Fromm regards as capable of adult love, referenced in the above quotation.

Grandma Fraochlán was born on an island after which she got her surname, because her father left her spinster mother in the morning following the passionate night of her conception. I "was the on'y bastard an Fraochlán in livin' memory" (60) she quotes her unmarried mother, "The Duchess," as she wanted to be called, speaking about her dreams that the girl's father, "the Sultan of Spain" will "come in a yach' an' take us away to his palace" (59). These improbable romantic fictions had such an impact on Grandma that even at one hundred, she says, "every summer I expect somethin' momentous to happen" (60). She was raised to believe in miracles and not familiarized with the realities of life. When she fell in love with an Irish-speaking fisherman and they got married, she doted on her husband who was capable of swimming miles to arrive in their home while she was in labour, "his skin a livid purple from tha freezin' sea" (69), and lost one of his fingers as a result of that effort. Her relationship with this unique man fulfilled the dreams her mother had fed her with and when his curragh sank and he got drowned in the sea, she could not cope with the reality of loss and felt devastated. The passion between herself and her husband was all-consuming and diminishing their parental feelings as she says to her daughters and granddaughters: "Mebbe parents as is lovers is noh parents ah all, noh enough love left over" (39). Indeed, the

continuous pining after her husband made Grandma inattentive and even insensitive to her seven children. Julie, her first-born recalls the time after their father's death bitterly: "Several nights I dragged her from the cliffs, goin' to throw herself in, howlin' she couldn't live without the nine-fingered fisherman, opiumed to the eyeball. She was so unhappy, Mai, and she made our life hell" (40).

On a remote island of colonized Ireland in the circumstances of deprivation and social marginalization, Grandma Fraochlán grew up not having the security a family which a pair of caring and loving parents can provide, so she, like her mother, turned away from reality and lived for the dream of gaining something extraordinary, which became fulfilled for her temporarily during her short-lived marriage. Yearning for romantic love and something mythical and exotic beyond the drabness of the given is portrayed by Carr as a kind of matrilineal heritage passed on from the Duchess. In contrast with Grandma, her daughters, Julie and Agnes, aunts to The Mai and her sisters, Beck and Connie, grew up in a conservative, post-independence Ireland and are shown as confirmed supporters of the strict Catholic rules controlling morality. Even Grandma changed with that tide. When her third daughter, Ellen conceived The Mai during her short career as a student from an ordinary workman whom she met at a party by chance and was not in love with, Grandma saw to it that he marry her, which entailed the young woman's unhappiness and early death. In the present of the drama Grandma confesses that she had to take the rigorous judgments of the world around into account: "whin Ellen got pregnant I would noh have tha scandal. I seen whah ih done ta The Duchess" (60).

The unreconcilable dichotomies of the double influences, romantic dreams on the one hand and the instinctive readiness to conform to the expectations of the patriarchal system on the other, proved too much to transcend and left The Mai and her generation confused and vulnerable rather than enabling their self-construction and strengthening their autonomy. In her recollections, The Mai joins the two strands and says that Grandma's stories "made us long for something extraordinary to happen in our lives. I wanted my life to be huge and heroic and pure as in the days of yore, my prince at my side, and together we'd leave our mark on it" (55). "The Mai holds a good job yet feels devastated when, shattering her dream world of monogamous love forever, her husband leaves her and their four children for years. In the meantime, she works hard to have a dream house built at the side of Owl Lake to allure him back, which succeeds for a brief period of passionate reconciliation only to end with his demonstrated infidelity at a public event on The Mai's fortieth birthday. Stephanie

Pocock Boeninger's comment reads like a conclusion about her endeavors: "Romantic nostalgia, applied to the future, becomes an impossible life plan" (168). Having lost her prince, the action implies that she completes what Grandma Fraochlán used to struggle to do: she does not want to go on without him and throws herself in the lake and drowns there.

As Melissa Sihra claims, a "thread of abandonment keeps on spinning" in the drama (*Marina Carr, Pastures* 86), down to the thirty-year-old narrator Millie, who is raising her little son without a father. In the patriarchal society of even the last quarter of the twentieth century women got their legal rights yet subtle forms of binding tied them to the home and required them to be responsible for domestic duties and child rearing. Men, in contrast, had the chance to pursue their career more or less free from such obligations and opt out of attachments if they lost interest. In Carr's drama The Mai, an energetic and talented woman fully embraces the role of home-maker according to patriarchal expectations in the blind hope that she can restore the marital relationship through hard work and its result, the wonderful house as her objectified feelings for her husband. What she achieves is humiliation by the man she made herself too much dependent on emotionally.

Millie's narratives reconstruct her own crucial memories and the observation that "[t]he point of view which recurs in [Carr's] plays is that of the wronged child" (Ní Dhuibhne 68) proves true in her case. She recalls one summer vacation when The Mai left for England to earn extra money there by manual work for the expenses of building the spacious house on the side of Owl Lake. After coming back she spoke about a little Arab princess she had met in London "longingly," which Millie reports about with deeply felt bitterness: "A lick of jealousy would curl through me whenever The Mai mentioned her. I wanted to compete but I was out of my league and I knew it" (46). The story confirms The Mai's attraction to the exotic, different and free from her restricted world, embodied here by a child and the games she could have with her. The context of Millie's recollection of these experiences is important. Millie starts her narration when The Mai says, in reply to her sister who thinks that Robert might still love her in spite of his philandering: "Love! If there was less talk about love in this house and more demonstration of it we might begin to learn the meaning of the word" (45). The irony of her disillusioned remark is that The Mai wants to be loved while she herself does not show much love for her children whom she left for several weeks in the care of a woman with a large family, obviously unable to give Millie and her siblings the attention

and comfort they would have needed.

Beginning with the Duchess, patriarchal circumstances disallow mothers onstage and offstage in the drama to really grow up and become autonomous persons, indicated by their unhappy longings for the elsewhere and the mysterious. With Ellen's death and her father's rare visits The Mai and her sisters did not get any love from emotionally mature parents. Sihra emphasizes that "Fatherhood is also presented as troubled and erratic, [...] Robert returns after five years but shows no urgency to see his children and, embarrassingly, does not recognize his daughter": in fact he mixes Millie up with Orla, another child (*Marina Carr. Pastures* 84). "Parents are often shown to be self-absorbed in Carr's plays," Sihra continues, and her example is the early scene in which Robert has just arrived home and when "Millie asks if she can join Robert and The Mai for dinner in town, after not seeing her father for five years," she is told that it cannot happen now (84-85). At this point, the detached behavior of the parents to Millie, as she remembers, replicates what Grandma tells about the Christmas celebrations of herself and her husband: they went to bed with a bottle of spirits, paying little attention to their children even on that very day. Testified by many studies of developmental psychology, being loved in childhood has a crucial importance for becoming an emotionally balanced adult. Millie complains that the parents' problematic attachment to their children, if not neglecting them, had a troubling outcome: "None of The Mai and Robert's children are very strong. We teeter along the fringe of the world with halting gait, reeking of Owl Lake at every turn. [...] Images rush past me from that childhood landscape" (70). Owl Lake, as known from her narratives, is associated with a sad legend about a woman who, mourning the loss of her lover to the dark witch cried a lake of tears and got drowned in it – prefiguring The Mai's similarly tragic fate.

Leaves (2007) by Lucy Caldwell: Distorted family attachments in post-conflict Northern Ireland

This play is set in Belfast and focuses on a family called Murdoch. David, the father is a scholar of Irish place name lore, Phyllis, the mother is a housewife and they have three daughters: eleven year-old Poppy, fifteen year-old Clover and nineteen year-old Lori. The relationships of the family members are shown, directly or indirectly, influenced by their long-lasting experiences and memories of the Troubles in Northern Ireland (1969-1998). In the first scene the parents and the two younger girls are sitting over dinner, expecting Lori, the oldest girl to be driven home from the clinic the next day. Lori,

whose full name, Dolores is associated with melancholy and sadness, had attempted suicide for unknown reasons half way through her first term at a London university and, for the time being cannot continue her studies. The action consists of the family members' conversations and dialogues, revolving around Lori or talking with her, whose plight is stirring the family's relatively peaceful life and would demand special attention.

According to the playwright, "Northern Ireland has one of the highest teen suicide rates in the world, [...] this is the post-ceasefire generation. So I started wondering whether it had something to do with having grown up in a heightened political atmosphere" (qtd. in Wallace). In her book about women's contribution to recent Northern Irish Theatre, Fiona Coleman Coffey approaches this very serious issue with a view of middle-aged people and reports that there is a disturbing increase in suicide that the North has recently experienced. Conterintuitively, the suicide rate in the North has almost doubled since the signing of the Agreement. The group most affected by this trend is made up of those who were children during the worst years of the Troubles, roughly 1968-1978. Reserachers have attributed the increase in suicide to social and psychological factors, including "the growth in social isolation, poor mental health arising from the experience of conflict, and the greater political stability of the past decade." (206)

The Murdoch parents grew up in that worst period of the sectarian conflicts and, although they did not become suicidal, the sense of social isolation and helplessness stemming from confronting events of loss and destruction have weakened their capacity to give their child suffering from depression full emotional support at this crucial time. From the hospital Lori is released to the care of her parents and it depends largely on their love and empathy that the girl could overcome her depression and regain her psychic balance. Their parental love for all the three girls is unquestionable, they have been devoted parents as Pyllis says to Lori halfway through the play: "We fed, and clothed, we loved you – Christ we loved you – *love* you – love all of you [...] were happy as long as you were happy – were happy *whenever* you were happy. You were everything to us" (63).

However, their parental love is now put to the test and proves unstable, largely due to the many forms of stress and potential danger they have been exposed to and carry in themselves even if unawares. Regarding their response to Lori's post-suicidal situation both of them, in their own respective ways, seem to be concerned, inadvertently, with its effect on themselves, their reactions and self-perception and less on what demons the girl is battling with inside. In "Motherhood in

Northern Ireland" Margaret Ward writes that: "Of course, for mothers increased disturbances meant greater confinement within the home for themselves as well as their children. The mental cost of their experiences has still to be considered" (271). Phyllis is, apparently, an over-anxious type of parent, who sticks to the rules of everyday life providing some sustaining force amidst chaos, while she still considers her daughters babies which, Fromm suggests, might prevent the child from growing up into a healthy adult (43). On the eve of Lori's arrival home, Phyllis is already high-strung and nervous. Clover, the middle daughter has had an important audition that day and she forgets to ask the girl about it. To make up for her lack of attention she wishes to give the girl a cuddle as if the fifteen-year-old Clover were still a small child, which is just what she as a typical teenager abhors: "Mu-um. Just -- leave it, okay?" (14). Instead, Clover offers her help in tidying up Lori's room but Phyllis reminds her that it is late and she should rather go to bed.

After Lori's arrival home the next day, the two younger girls are back from school, *"breathless and excited"* and want to talk to their sister. Phyllis enters, *"She has been crying and is trying to hide it"* (38) – yet she does not want to share her feelings with Clover and Poppy. The girls notice that their mother is very upset by having seen Lori in a state very different from what she was like three months ago when she left for London. Clover wants to make her comfortable but Phyllis refuses to accept the care offered by the girl:

> CLOVER. You sit down, Mum. I'll bring it (the tea) in here.
> *Phyllis does not move and Clover tries to manoeuvre her into a seat.*
> Go on, sit down, put your feet up.
> PHYLLIS. (*sharply, shaking herself free*) Clover, I appreciate this, but you don't need to – I mean I'm not –
> *Beat.*
> CLOVER. (*brittle*) Right. Come on, Pops.
> POPPY. Mum, Clover was only trying to / be nice
> CLOVER. Leave it Pops, come on.
> *The girls leave the room.* (43)

Indeed, Phyllis is probably concerned that she, as an authority, should not be seen as weak and vulnerable. The scene underlines that Phyllis's motherly love of the girls is compromised by not talking to them as her equals, although only equality can be the basis of healthy and loving mother-child relations (see Fromm 65). In another scene Poppy, the youngest daughter, reminds her that mutual attention is the condition

of love: “Why should I care what you say? You don’t care what I say. You just treat me like I don’t count” (50).

“Many families have coped with the burden of living through war through a denial of the reality of what was occurring beyond the safety of the home” Ward notes and later adds that “The urge of parents to protect the innocence of childhood soon comes into conflict with the reality that innocence is not possible in Northern Irish society” (270, 273). When Phyllis asks herself questions about the possible causes of Lori’s suicidal turn, searching for a clue in the family past, she refers to the ways in which they did everything to protect the children from traumatic experiences: “Whatever it was, it wasn’t us! Because we did our best. […] We kept the worse of it at bay as best we could – sang songs when they couldn’t sleep for the helicopters –” (33). However, the parents were not able to bar the reality from their children and it is the noise of helicopters surveying the movements in the city during the Troubles, which seems to have made a lasting impression on Lori and led her to think of the persistence of violence in the world:

> LORI. Did you hear the helicopter last night?
> PHYLLIS. What? I don’t -- I don’t think so …
> LORI. I always think, you know – When you see pictures of … Iraq or Kabul or wherever – Places where there is real fighting going on – Helicopters overhead – And remember the times when we were little and we couldn’t sleep because of the helicopters? (98)

The actual reason why Lori wanted to finish her life by swallowing a bottle of pills is never revealed, yet the symptoms of depression are characteristic of her speech: “Mum -- when I think of – of my grandparents, and their grandparents, and back and back and back, and what – really, did they live and die and struggle and fight for? For the hope that things would get better?” (101). As a conscientious mother, Phyllis studies healthcare books, hoping to cure Lori of depression by a changed diet, and decides to make *shiitake* mushrooms for dinner because they will be good for her. Poppy warns her that neither Lori nor she like mushrooms, which Phyllis does not consider and replies as an authority who knows best: “Well, she’s just going to have to get used to them then, isn’t she?” (47).

The quarrels between Phyllis and the girls usually end with the verbal and sometimes physical expression of love by touching and hugging, but the inclusion of a piece of intertext in the drama pushes the reader or audience to ponder about the real function of these expressions for the sustainability of loving relationships in the family. In school Poppy’s class

reads *The Chrysalids* (1955) by John Wyndham, a science fiction novel with a teenage boy protagonist. Working on an essay thematically related to the novel Poppy asks her mother about the meaning of "abeyance" in the following sentence: "hostilities had been in a state of abeyance for several months and so a confrontation was inevitable and imminent" (47). After Phyllis's uncertain response, the word and its context is eventually understood by Poppy as "things have been okay for a while but it [hostilities] hasn't gone away" [?] (48). Earlier Phyllis spoke about their efforts to keep the worst of the Troubles at bay from the girls (33), but its effects remained and after a while caused Lori's psychic breakdown. There is a notable similarity between what Phyllis says about attempting to keep the experience of danger away (but unsuccessfully as Lori's case demonstrates) and the sentence from *The Chrysalids* about repressed hostilities being dormant only for a while: they imply the public and private consequences of repressed tensions potentially erupting from under the surface of the Northern Irish society. Poppy is also interested in the gift of telepathy the protagonist and a small group share in the novel and wonders about the possibility of having an insight into the thoughts and psychic life of other people. To her remark about it Phyllis responds: "And don't you think, Poppy, that if we knew *exactly* how someone else was feeling, the, the – the weight of it – we'd – Lose all capacity to carry on our normal, everyday lives?" (49). The intertextual layer in the drama reveals Phyllis as an overprotective, inward-looking mother, who concentrates on keeping certain realities, both physical and psychic at bay and is not aware that this is the kind of attitude which shuts her from understanding Lori's plight and the tensions within the whole family.

It was David who took the task of collecting Lori at the clinic and drive her to their Belfast home all the way from London. Interestingly, he claims that he felt very close to his child when he found her helpless like a baby whom he could soothe through the physical expression of his love for her. He elaborates on this reunion between himself as dedicated parent and Lori as endangered child to his wife:

> I just hugged her, and I picked her up and carried her to the car and – and I strapped her in and – And driving back all through England, and Scotland, and then the ferry – And neither of us saying anything because – because – there is nothing to say – And such – peace, the whole time, so – peaceful – And it was as if – as if – In that moment, Phyllis, *in that moment*, I was closer to her than ever, and because we'd been so close,

> -- We were closer than we'd ever be again. Than we ever could be again. As if that was the price to pay. And that was when, Phyllis – That was when I realised –
> *Silence* (95)

What he realized during the journey home is not divulged and Phyllis is apparently in the dark about what he wants to say and, rather than trying to understand him, is afraid to hear the rest of the possibly even more disturbing content of his confession. Becoming aware that Phyllis is not able to or not willing to follow the implications of his speech, David breaks off and the couple just "*stare at each other*" without moving and saying another word (96).

The fact that in the morning of Lori's first full day at home David leaves to work in the peaceful detachment of the Linen Hall Library continuing his research on the history of Irish place names in Northern Ireland suggests that he tries to escape from confronting the grave family problem as well as his wife's reactions. The "Conclusion" of the edited collection *Love Around Us* emphasizes that spouses' good relationship is the best possible basis for them to become loving parents who are able to give their children the emotional support they need (196). David and Phyllis may have been this kind of couple earlier but now they seem to be good parents only on the surface, some uneasy feelings if not secret hostilities can be sensed being "in a state of abeyance" between them, to re-use the words quoted from the novel *The Chrysalids*. The play ends with a flashback scene showing the family three months earlier on the eve of Lori's setting off to London. They look like a happy family, giving various presents to Lori which she will need and can put to good use in her new life as a university student. However, the last lines convey a sense of clashing views: Lori wants the whole family to stay outside in the garden a bit more, while Phyllis stresses that dinner is ready and they should go inside. Finally she gives in to her eldest daughter as a good mother and sits down at the table in the garden but with a sigh, which betrays that some tension and the germs of conflicts had been present in the life of the family even before Lori's suicide attempt and return home changed their relations profoundly as the previous scenes of the play demonstrate.

No Romance (2011) by Nancy Harris: Emotionally Disturbed and Authoritarian Fathers in Post-Boom Ireland

The very title of this play suggests that the waning or lack of love is a central subject in it, appearing on several levels. *No Romance* has a unique structure: it consists of three distinct parts and through its discontinuous form the play underscores the fragmentation of Irish

society during the post-Celtic Tiger economic recession. All three parts dramatize troubled close relationships involving couples, families, and generations, which are portrayed as isolated from each other but also connected by the dominant presence of digital culture in the characters' life. Harris's work foregrounds problems as a result of the recession, branching out from the reappearance of traditionalist views on and ambivalent attitudes to mainly parent-child relationships in the context of the postmodern world. The author probes into the application of questionable strategies that not a few people employ to counteract their loss of certainties and values, such as equality and personal agency as well as to battle with the financial constraints of post-Celtic Tiger years. *No Romance* highlights that the communication of those who are closest to each other often fails through misunderstandings, pretensions and lies because individuals strive to pursue their own agenda and implement their own ideas in the interest of survival.

It is in the second and third parts of the play that male characters, Joe and Michael take central position and their fatherly attitudes are problematized. Both of them have become unemployed as a result of the fast changes brought about by the economic recession, which had a negative effect on their relations with family members, including their respective children. In an article Diane Negra maintains that "Across a wide rhetorical spectrum, the notion of men particularly and singularly impacted by the global recession has become culturally commonsensical and affectively potent" (24). Taking this as a point of departure, Negra turns to the situation of the jobless Irish male during the aftermath of the boom and says that "men's falling status and positionality in the recession is recuperated by their symbolic mastery of women. This is part of a broader pattern in which recession-beset masculinity is stabilized through the invocation of his social 'inferiors'" (26) and, Negra adds later, "the beset, recession-impacted man, whose anxieties are done away with via his transformation into the re-masculinized man" (31). In the case of fathers, the compensatory intentions of "re-masculinization" and invocation of "inferiors" such as their children involved the men's use of an authoritarian tone in the home instead of a loving one based on equality.

The only characters on stage in the second part of the play are Carmel, who holds a good job and her unemployed husband, Joe. The action begins *in medias res* with the couple standing in a funeral parlour where Joe's mother is laid out; they "*face the coffin solemnly*" (42). Joe speaks first: "This is a desperate business altogether" (42). One would think he is commenting on some kind of fault in the

preparations for the funeral. However, it soon turns out that he is upset by their daughter Emer's posting a picture of herself on internet, which shows her in a wet T-shirt. In his book *Acting the Man* Cormac O'Brien offers a detailed comparative analysis of Joe, a character embodying jobless middle-aged men's crisis, by extension the crisis of patriarchy itself, during the recession.3 O'Brien contends that Joe performs the "angst-ridden masculinity" (4) of men who share his experience of being no longer the bread-winner in the family and "all aspects of their crises are undergirded by a lack of emotional maturity and an inability to articulate, and thus comprehend and move beyond the affects of their anxieties" (29). Given his inability to face his situation objectively, Joe projects his anger at the world unto his daughter, whom he considers an inferior he can freely chastise—especially when she is not present to defend herself. His male identity significantly challenged, Joe attempts to compensate for his weakened state by acting the authoritative judge of women, his wife, his daughter and even his dead mother. He calls Emer "an internet trollop" (45), while Carmel is not at all shocked by the girl's uploading the picture of herself, she is even proud of her experimentation and nice figure. Joe's vehement reaction to Carmel's point reminds one of the worst years of patriarchal rule, defying any close, let alone loving relation with their daughter: "Are you out of your mind? Here's me trying to discipline the wretch and you're there saying you're proud of her" (49).

Her husband's shockingly unloving attitude to Emer and his displaying it right before his mother's funeral Carmel finds the time and place no longer inappropriate to humiliate him: "Being angry at Emer, I think you are a complete and utter hypocrite. And I think you know you're a hypocrite too. Which is why you're so angry" (57). Joe pretends to be ignorant of what she is talking about but Carmel shows a pair of stockings and a dirty letter Joe received by post from a person who had offered her used intimate items for sale online. Carmel has evidence that Joe ordered the stockings in question and paid for it by his credit card to which she regularly sends money from her salary. Irretrievably, it comes to light that Joe called his daughter names for internet pornography which he was practising on a much larger scale. "Harris's characterization of Joe in *No Romance*" O'Brien concludes,

3 For another detailed treatment of the male characters in *No Romance* see my essay: Mária Kurdi, "Post-Celtic Tiger Crisis Genderized and the Escape to Virtual Realities in Nancy Harris's *No Romance*" In: Hedwig Schwall (ed.) *Boundaries, Passages, Transitions : Essays in Irish Literature, Culture and Politics in Honour of Werner Huber*, Trier: Wissenschaftlicher Verlag Trier, (2018) pp. 113-125.

"is making deliberate interventions into patriarchy" (33), offering also a criticism of authoritarian paternal behavior energized by the intention to re-establish masculine strength (or the semblance of it) at whatever cost.

In the third part of the drama the father character, Michael has just bought a wheel-chair for his eighty-year-old mother, Peg. The reason for buying it was not her inability to move but his intention to sell her the country cottage where she has been living for decades and place Peg in a nursing home in Dublin. Due to the recession Michael has financial problems therefore he hopes to secure his situation by this action. He is a divorced man and a weekend father to his twelve-year-old son, Johnny, who is the third character on the scene beside Michael and Peg with the cottage as setting. Ireland made legal divorce possible only after the referendum of 1995 and, as a journalist wrote in 2014, "women almost always get custody of the children, they get to live in the family home, and the father has to pay maintenance which can sometimes push him below the poverty line" (Quinn). At the time of economic recession, this arrangement could have been really hard for several divorced fathers. Michael shows dissatisfaction with both his ex-wife and Johnny: "he got his head stuck in fucking computer games twenty-four-seven, and his mother's a nutcase. It's her that's the problem. Her" (86). Michael sees himself a victim deprived of authority over her: "She wants him home tonight [...] despite the fact it's my weekend with him [...] I'm done arguing with her. Like all women, she always gets what she wants in the end" (89). Like Joe in part two, Michael also tries to gain compensation for his loss by exercising dominance over the weaker family members, his elderly mother, and his teenage son.

Michael's unloving and hypocritical treatment of Johnny also resembles Joe's harangues against his daughter's adventures on the internet. He uses Johnny to do the job of moving and packing up things to vacate the house before they are all off to Dublin in the morning. However, after the child has talked with his mother on the phone, Michael reprimands him for not describing his stay in the country with his father in enthusiastic terms:

> You should've said we were having a nice time together – you should have said that we'd had a nice drive and I'd bought you a good lunch and you were enjoying your dad – and your grandmother's company. You should have told her that (86-87).

Also, Michael treats Johnny as a small kid when he tells him to avert his eyes not to see that a group of hippies nearby are taking off their

clothes.

Peg's multivalent roles in the drama include her narration about her unhappy life at the side of a husband who was in love with his best friend but had to keep that in secret because of the rigorous morality of the postcolonial decades. Her husband beat her several times and in her humiliated and harassed state she was hardly able to give enough love to her children, Michael among them. Thus the man's impatient nature and incapacity of loving can be said to have its roots in the gender inequity and hypocritical prudery still haunting the Irish society of his childhood. What Peg and her children experienced subordinate to an unhappy pater familias turned aggressive might work as a cautionary tale in the context of the post-boom crisis culminating in an "intense economic austerity as an overriding imperative that nullifies the interests of gender equity" (Negra 24), which may lead to the reappearance of old patterns and attitudes. As she is largely ignored by her son, it is to Johnny that Peg narrates most of this about her life; she has become insensitive to the fact that a developing child should not be fed stories that he does not understand but make him even more silent and alienated from his father and grandmother.

Conclusion

The three plays by Irish women authors were written in the postmodern era but, like many other works for the Irish stage in the period, bear connections with the dramaturgies of experimental modernism. Marina Carr's *The Mai,* with its use of a narrator character who is part of the family on stage, recalls *The Glass Menagerie* (1944) by Tenessee Williams. *Leaves* by Lucy Caldwell can be looked upon as a version of the "homecoming" drama, nodding to Harold Pinter's *Homecoming* (1964) primarily, in which so far buried family problems surface and the communication has several halts and breakdowns, interlaced with unfinished sentences, one-word responses as well as emotionally charged pauses. The form *No Romance* by Nancy Harris shows parallels with Martin Crimp's *Fewer Emergencies* (2005), a postmodern drama also consisting of three separate parts. However, the notable difference between the two is that in Crimp the characters have numbers instead of names and they appear to be detached from the violence-ridden stories they narrate on stage, while Harris's characters are individualized and involved in the three plots. Also, *No Romance* is distinguished by a special kind of humor, which verges on the grotesque mode.

In the three plays the theme of parental love, challenged, compromised or even suffering from distortions, is represented as

reflecting on certain crucial problems of the Irish society which form their context: postcolonial deprivation and gender inequity, post-Troubles alienation in Northern Ireland and post-Celtic Tiger social fragmentation. Despite these different concerns what the plays share is a flawed relationship between parents and children, which can be described as the failure to achieve "intersubjectivity" which, alongside the key-term "recognition" has become central to, for instance, Jessica Benjamin's feminist psychology. Benjamin claims that "mutual recognition [is] the basis for intersubjectivity" because the essential point of recognition is the "reciprocal response to each other's minds, regardless of it specific form – the awareness of the other as subject rather than object" (10). Mature people's love as Fromm understands it is impossible without the above awareness which is so often missing from people who, impacted by various conditions, have become too self-centered and self-absorbed to recognize the needs of those closest to them, their children and other family members.

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Unattainable Love and Clash of Personalities in Joyce Carol Oates' Novel "The Tattooed Girl"

Dana Sala[1]

Abstract: How can we understand the wounds of another if we avoid looking at ourselves in the mirror first? Joyce Carol Oates' book, The Tattooed Girl (A Novel), is rich in philosophical conflicts. For Joshua, Hell is a place without mirrors, like in Sartre's famous No Exit. Paradoxically calling himself an optimist, professor Joshua Seigl, b. 1964, writer, poet, polyglot, and manuscript collector, works on a new translation of Virgil in English. The novel unravels as a tragedy. Just like in John Updike's The Centaur, The Tattooed Girl contains a double world. Unlike other ephemeral love-interests, Sondra is Joshua's cherished friend and potential wife. Her place is threatened by Alma, a girl from a poor background (whose name means 'soul' in Spanish). Alma is the Dido of the Underworld, a priestess of fire. Without Alma, Seigl would have never encountered the experience of crossing the Hell. All characters in The Tattooed Girl by Joyce Carol Oates are torn between their outer space of manifestation where their limitations become exposed to others and their hidden desires expressed as compensatory projections. They are prisoners of solitude.

Key words: American literature, Virgil, collective trauma, Holocaust, prejudices, initiation, stigmatization, Underworld

Unattainable Love. Cupid and Psyche as a Postmodern Story of Abusive Cycles

All characters in *The Tattooed Girl* by Joyce Carol Oates are torn between their outer space of manifestation where their limitations become exposed to others and their hidden desires expressed as compensatory projections. They are prisoners of solitude. Modern USA offer the configuration and the canvas for the depiction of each character`s social class. (see Araujo). However, the real places have two more strata which overlap the physical *topoi* everywhere in this novel: on one hand, the mythical layer, with narrative nuclei from ancient Greek-Latin literature, fundamental for a European conscience; on the other hand, the layer of the Jewish heritage of the protagonist, undulating between an inhabited past where he mixes the real actions

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of his parents and of his grandparents with an insurmountable absence.

The mythical layer is, for Joshua, the literary foundation of his life through the events told by poets and masters such as Virgil. The ethnical layer is the place of transmutation. Here, it is up to Joshua Moses Seigl to change the past of his family into literature, and he does so quite successfully in his younger years. Paradoxically, his success sustains his fear of belonging to the Jewish community, because now he can avoid entirely a confrontation with the *terrifying and uncharted depths of the soul* (Oates, 1983). As Joshua is working on his translation, it is time for the feminine characters to enter the stage. Jet, Joshua`s sister, is exuberant and manic. Sondra, a fellow academic pfessor, is a reliable friend and scholar, a single mother who is also wife-material. Alma is a young woman from a poor background who hides the fact that she is exploited by a waiter-pimp.

At the intersection of a slight shame with mystery, the man and the woman are likely to meet, their encounter has been very much anticipated since the beginning of the book. They are tempted to form the archetypal pair. Will a love story blossom out of their encounter?

In her article entitled " 'At Least I Have Made a Woman of Her': Images of Women in Twentieth-Century Literature" published in 1983, Joyce Carol Oates challenges some stereotypes of Modernism ("the cherished double standard") and some of its pyrrhic victories which have infiltrated the fiction of the 20th century regarding women's place in a world of prejudices:

> A man`s quarrel with Woman is a man`s quarrel with himself- with those 'despised' and muted elements in his personality which he cannot freely acknowledge because they challenge his sense of supremacy and control. [...] It is not an exaggeration to argue that Modernist fiction carries over deep-rooted nineteenth-century prejudices of a distinctly bourgeois sort. [...]

Modernism is justly seen as revolutionary in its insistence upon the subjective, the unique, the elevation of the Artist as a priest of a new dispensation, and its militant hero as well: the Artist-Hero is the one who, in Yeats`s persuasive words, descends into the terrifying and uncharted depths of the soul as other heroes have, by tradition, entered physical combat."(Oates, 1983:7-8).

In the novel *The Tattooed Girl*(2003), Oates' protagonists belong to the modern irrespectively postmodern worlds. The man, a scholar and a writer, *descends into the terrifying and uncharted depths of the soul,* (see supra) at a moment in his life when he works on his rendition of Virgil. He is the Artist of modernity. He is born in a Jewish family and this makes him feel he has an old soul, devoted to literature,

although he is still young as age in his late thirties.

The heroine`s name, Alma, means 'soul' in Spanish. She is the postmodern condition of the soul. Her traumatic past and present is visible on the magenta scar of her face. The act of writing, in Derrida`s terms, is present as a stamp of postmodernity on her cheek.

In Alma, Joyce Carol Oates courageously creates an antiheroine in her twenties, oozing sex-appeal, who travels from darkness to light, recognizes her true love only when she is able to renounce her most obnoxious prejudice but her reciprocated love cannot overcome victimhood and death. Through an irony of fate (since Alma had concocted in her mind all sort of plans to harm Joshua, before the opening of their souls), she is killed by another prejudiced woman, Joshua's sister, Jet. Unlike her brother, Jet moves on a postmodern trajectory. She is the facet of neurotic separations of postmodernism.

Therefore, in *The Tattooed Girl*, we are dealing with a complex type of femininity who is far from the ideal of purity. (Oates, 1983: 20). However, her name, Alma, recalls the myth of Cupid and Psyche, as contained in Apuleius` novel, *Asinus aureus*. (see Apuleius, translated by W. Adlington).

In this interpretation, related to mythos, Alma is the young beautiful Psyche. Joshua is Cupid while his sister is Venus. As a modern Cupid, Joshua suffers from neuropathy and a mild cardiovascular disease, potentially aggravating. He loses his healthy locomotion, his ability to step forward with all his strength. This fact symbolizes the incapacity of Eros in our contemporary age to find a superior meaning, as well as his incapacity to be a *daimon* freely undulating to connect the world of the mortal ones with the world of immortal, as in Plato`s *Symposium*. Alma, the human psyche, was born in one of the most hellish places in her country. She is unable to extract herself from abusive cycles. She attracts another abuser, the Bulgarian Dmitri, who exploits her as her pimp. Now Alma, representing the human soul, has just entered another circle of abuse and she cannot free herself easily. Dmitri, coming to USA as a migrant, represents the Thracian God, no other than a degraded incarnation of Dionysus. However, it is Alma will live moments of true recognition of Eros, not in its manic form this time. The manic Eros pertains to Jet. For the manic aspect of love and violence in Oates' novels, see Franklin: 29.

Joyce Carol Oates' book, *The Tattooed Girl (A Novel)*, is abundant in philosophical conflicts. Apparently, the settings delineate the premises of a dark campus novel set in 2002, at the mansion in Carmel Heights of Professor Joshua Seigl, born in 1964, writer, poet, polyglot, manuscript collector, working on a new translation of Virgil in English. However, the premises are deceiving. The unraveling of the

action leads to tragedy, unlike in David Lodge's bitter comic vein about academic life and its vulnerabilities. The self-deprecating humor reaches the edge of self-effacing irony (Seigl's assessments of optimism and pessimism and his choice of optimism), as in the hallmark of Bernard Malamud. Joyce Carol Oates' novel is dedicated to Philip Roth.

The path for change starts when the protagonist gives in. He must admit that his desire for somebody to help him with his chaos is stronger than his desire to keep the status-quo and protect his solitude by not letting anyone interfere with his archive and private space.

Joshua Seigl has indulged in avoiding his feelings for years, and as a result he has piles of dismembered projects, personal archives and un-dealt with mails, invitations, gifts. He has a profile of the assistant he wants to employ, preferably male, preferably with knowledge of Latin and Classic Literature, and he interviews some young men for this position. By the age of 38, he has developed certain tendencies towards misanthropy, visible in the fact that he cannot bear the presence of other people. With women, Joshua has been more an exploiter of their need for love, rather than a genuine giver, a Cupid type of conquerer.

> Women, even quite young women, had a disconcerting habit of falling in love with him. Or imagining love. He would not have minded so much if he himself were not susceptible to sexual longings as some individuals are susceptible to pollen even as others are immune.
>
> Seigl was sexually susceptible: less so emotionally susceptible. He'd had a number of love affairs since late adolescence but had never wanted to marry nor had he been weakened, or flattered, by another's wish that he marry. 'Intimacy, on a daily basis. Hourly! How is it accomplished?' He laughed, but it was a serious question. *How* is intimacy accomplished? (Oates, 2003, Part I *The Tattooed Girl*: chapter 2)

Despite his fear of marriage, Joshua has one female friend, Sondra, a single mother, with whom he shares respect and intellectual appreciation and the possibility of marriage in some rather distant future. "Seigl wasn't a vain man and yet: he'd long taken pride in resisting the efforts of well-intentioned others to make him less alone." (*Ibidem*: 2).

By stepping into a new phase of his life, through the decision of challenging his solitude, Seigl comes across the most chaotic sweet person, unbound by the rigid rules of the society, free in her primitive nature, a tattooed young woman called Alma Busch. She will be hired by him, later in the novel. They merely happen to be in the same pub, without actually intersecting, as each of them moves in a different

social circle.

Alma has an unusual, genuine expression of her feelings. They strike the deal for Alma becoming his assistant while they meet in the library where a clumsy Alma works temporarily. She has a life spark in her eyes, body and gestures that makes her desired in secret by many men. But her tattoo, which could be a birthmark, or a cruel mark inflicted by somebody else, gives her an unusual aura, sometimes negative, indicating a victim, sometimes positive, indicating mystery. She can bring order into Siegl's archives, in a limited way, and under this effort of ordering she is bursting like the forces of chaos. He seems to be pleased with the fact that she is so primitive and uneducated that she is not able to judge the contents of his work or be laudatory. He prefers this attitude to the unctuous appreciation expressed by the former candidates. Joshua and Alma's attachment grows, they depend on each other and their collision brings the reader before the gates of the unknown, just like in the passage on the gates of Hell he reflects on, from Virgil:

> "*Easy is the way down into the Underworld: by night and by day dark Hades' door stands open . . .* He smiled at these lines of Virgil fl oating into consciousness like froth on a stream. He told himself he wasn't frightened: his soul was tough as the leather of his oldest boots. He would hire someone to live with him. And really he did need an assistant for his translation project. (Oates, 2003: Part I chapter 2)

Alma and Hell. From Akron Valley to Lake Avernus

In the mythological sense overlapped on the usual life of the characters, Alma is associated with Virgil's Dido.

> [...] there was Alma Busch more and more on Seigl's restless mind. T his girlassistant who was becoming
> by slow degrees Seigl's girlattendant.
> No stranger to trouble myself I am learning to care for the unhappy. Like
> Virgil's Dido she seemed to him, had seemed to him from the start, not in eloquence for she had none, but in her manner and her physical being.
> Her touch. " (Oates: 2003, part III *Nemesis*, chapter 12)

What is at the core of the conflict? We see a complex net of malignant prejudices in society and their mixture with other factors in the webs of relationships. Violence, like in a domino game, escalates and shatters all pillars of communication. The novel's tensions grow from the interaction of hidden malignant stereotypes, their unmasking as

stereotypes, their formation, their tossing out.

How can we understand the wounds of another if we avoid looking at ourselves in the mirror first? This seems to be an important question of the novel. The characters must reach the zone of voicing and uncovering an inner truth they have never had the courage to voice out. By giving a voice to the Other one, to the feared alterity, they come closer to understanding themselves. The necessity to control is loosened. Through their regained vulnerability, the fear of otherness is dismantled.

There is a web of smaller questions intricately stemming from the great question of otherness in the novel *The Tattooed Girl*. But the prolific novelist knows how to embed each of them in nervous tissue communicating metaphorically with all tiny aspects of the book. Joshua is present at an age of crisis. The crisis is not brought by the legitimacy of his decision. The crisis is brought by an unexpected event that disrupts his life as an independent human being: he is discovered with a degenerative neurologic disease with unpredictable evolution. The disease comes with an abnormal acuity of the senses. The graveyard where Joshua takes a stroll of reflection becomes now a place containing the new *axis mundi*, an effigy of the mountain near Lake Avernus in Virgil. This is the famous gate to the Underworld. This passage, in its spiritual meaning of ascension, is the last act of Joshua, like a testamentary climbing.

The lake Averno or Avernus is not only what separates the mortals from the dead, the shadows. The lake Averno is also at the intersection of cultures. Here, in the vicinity, we have Cumae, the place of the famous Sybille. Here the real historical figure of Hannibal had arrived. Hannibal and queen Dido are connected, as Hannibal is a real person born after many generations from the same Carthage people who will revenge Dido's tragic love story, by becoming the most feared enemy of Rome, although Dido must have been an invented character.

Just like in John Updike's *The Centaur*, *The Tattooed Girl* contains a double world. One is the world of the Wounded Healer and his navigation through failure and contemporary relationships and one is the world of hidden meanings, where the symbolic level is derived directly from *mythos*.

In the symbolic world of present day relationships, the real Dido is Sondra Blumenthal, truly majestic in her movement and truly generous in her loving, fascinated by the stories of her male hero so much that she is ready to lose herself in the 'almost' relationship offered by him. There is no betrayal in her and confronted with Alma, she proves her intellectual and emotional superiority.

But why does the writer tell us that Alma's touch is like Dido's to him? Alma embodies also some mysterious aspect of the Sybille. Alma is Dido. She becomes a priestess of fire, consummated by her idealism in love. Actually, Alma is Dido not in the earthy world, like Sondra. She is the Dido of the Underworld. If in Virgil's imagined encounter Dido punishes Aeneas in Hades by not speaking to him, thus blaming him for her suicide but without any words, in Joyce Carol Oates' novel the male hero and the female queen must resolve their encounter into a meaning that goes beyond surface. In the dream of Joshua's sister, Alma appears as the queen.

> The bitterness in her voice was unexpected, and revealing [...] Jet was saying, with an air of pride, 'It's *so uncanny*. I dreamt of this exact game. Wish I could see how it ended . . . The pieces are identical, the way they're on the board now. And you and I like this. And yet, we were mixed up with the actual game, somehow. As if we were chess pieces! And there was a female. The queen. There was only one queen in the game. Not Mother but a stranger, someone younger. Her crown was her hair all braided and twined. And her crown was on fire . . . somehow." Jet shuddered. The memory of her dream seemed suddenly to alarm her. Seigl wasn't following much of this. (Oates, 2003, part II *The Assistant*, chapter 5)

Without Alma, Seigl would have never encountered the experience of crossing the Hell. In his view, Hell is not a place populated by the Devil, as he gets to lecture Alma in the library about "the realness" of witches. "There is no Devil, and there is no empowerment from the Devil. But there were those who were perceived to be witches, and those who so perceived themselves." (Oates, 2003, Part I. chapter 9).

For Alma, the Hell is her home, since she was born in Akron Valley, a mining area where poverty is unavoidable. Akron comes from Acheron. It is the place before the entrance to Hades, where souls must be ferried across by Charon. For Joshua, Hell is a place without mirrors, like in Sartre's famous *Huis clos (No Exit)*. He must put up with a stigmatized human being, Alma, and he is quite gentle with her soul. But the presence of hell will arrive in realizing that a stigmatized being, like Alma, does not respond to kindness. She is so wounded that, based in her prejudices learnt at home, she responds with hatred. He sees only the tip of the iceberg in what hatred is concerned. She had nourished the hatred for a while and her ignorance made her entitled to feel this way.

Hell was also brought to Joshua by any sign of disconnection

with his own oeuvre and the disconnection with his family. Only his sister is left from his family, his parents and grandparents are dead. After crossing Hell, he gives voice to Alma, otherwise anonymous as The Tattooed Girl. But in this process, challenged by Alma about his writing, he understands his own novel.

The main question of the novel is the link brought to surface between our wounded self (as human beings) and the harsh judgement we pass on others with poisonous effects. We tend to control the outcomes of our sufferings. The need to control suppresses the confrontation of older wounds and suppresses the recognition of collective traumas, in the public sphere and on an individual level. Open discussions can help people in their fear of more suffering. Joshua and Alma have a different relationship after their confrontational clash. We, the readers, see Joshua Seigl as the one more educated, able to diffuse the bomb of hatred, the bomb of anti-semitism. The hell for him is the very discussion he has with Alma, realizing that she has absorbed in her uneducated family the poisonous teachings of the hatred towards people on ethnical grounds. Through his ability to guide the questions, Alma is freed from her own ignorance. Alma is also free from her need to control and to spy his master in an attempt to harm him, just because somehow she had held him accountable for the tragedies of her natal mining region doomed to poverty. Alma and Joshua are changed new beings and their attachment has a tender season, looking very much like love. But Joshua's sister Jet becomes the most controlling of all, unable to dominate her borderline personality, fulfilling the prophecy she had anticipated in a dream hinting at tragic events. The tragic ending shows that dispelling prejudices is not enough to weed out their powerful roots.

Is education enough to dispel stereotypes? Certainly, education does not let people become pray to their own egos. Should collective traumas become milder at the new generations? Acknowledging collective traumas and granting the people the right to recognize the suffering of their former or present generation brings truth to surface, and the truth cleans the festering environment. The game of generating more wounds by someone wounded is over in the presence of the truth brought to surface by the characters who had reconciled opposing viewpoints on life.

Galvanizing Prejudices

The book is a story about love and attachment and about reaching love after the hatred galvanized by prejudices and ignorance has been

diffused. It is both a coming of age novel for the feminine character, Alma Busch and a confrontation with the 'shadows' of his writer-formation for the main male character, the loner Joshua Moses Seigl. Alma comes into his world just like the 'debris' carried by the river. But he alone has the power to see the treasure into the soul of a girl who tries to make a fresh start after living in a family and an environment from where she can pick up only mistreatment and just perpetuate the cycle, like a condemned soul. She does not have the power to break up on her own with her past.

Joyce Carol Oates keeps us in suspense. We must see first the full motivation of the male and female heroes. We must meet the other side of the story. When we expect her to be more smitten, more in love with her master and *maestro*, the prejudices collide. We have not expected a young girl to be so primitive and to have the instinct of weaponizing prejudices, hurting the man who rescued her and conferred her dignity, a dignity which has never been granted to Alma by the people in her environment. A plump young woman, with a sensuous body, unaware of the vital force contained in her body, that makes her so appealing, Alma has been used all her life. Her family belongs to a poor milieu and does not offer her education. It is true that she is not entirely unloved and rejected by her family. But they put the burden of their misfortunes on her frail shoulders and she succumbs. She does not receive the conditions to create a self-awarded dignity. The young fellows who court Alma pave the path for her reification. She has been turned into an object by all males she has met, except Joshua. This is the explanatory back-story that we will encounter later in the novel.

From the beginning of the book, Alma has a touch of mystery in her appearance. We see the marks on her face and on her body, the tattoos. The tattoo on her face emerges as a sign of mistreatment or as self-inflicted abuse. But, at the same time, she could have been the victim of an accident, rather than a situation from which she had no power to extract herself. Little is known about her relationship with the unscrupulous man called Dmitri.

Yet, she appears at the right moment to everyone, as if by destiny's force. She appears right in the moment when Joshua Seigl was seeking an assistant, unable to deal with the chaos of not having tackled with his correspondence and written, scattered projects for years.

What would have happened if Joshua, the privileged academic, belonging to a lucky heritage with no financial pressure as he has inherited a fortune from his grandfather, had seen Alma in the crude light of her relationship with Dmitri, who acts like her pimp?! Would

she have kept her mystery? Maybe yes, maybe no: maybe she would have repulsed Joshua and their closeness would not have been possible. On the other hand, had Alma known more about Joshua, about how he bypassed his inner struggles in writing his successful book, entitled *The Shadows*, had she known more about a kind of indefinite guilt of Joshua (who wrote about the collective suffering of his Jewish grandparents, but without experiencing suffering himself,) she would have been more understanding and more sensible.

Her initiation into the world of books and of scholar things does not pay a reward. Only after the mask is bound to fall, though direct confrontation, the reward is possible. Then, their feelings can change, because now Alma has become the authentic being ready to receive the love of another human being. In the unsure stage of attachment, prejudices escalate. We realize that the books had no effect on Alma. She cannot see the beauty in them, she cannot see their treasure. Her 'blindness' is complete. She gives voice to the prejudices in her family. She was educated in the thought that Jewish people are 'responsible' for many evils and she denies that the Holocaust happened.

Joshua is hurt and disconcerted. But for the first time he comes to terms with his own book. He owns it now, by having to defend it. Before, his book was written more from his arduous intelligence. His soul was at the same time present in his own book. It is true that he had an unparalleled courage at the young age when he wrote ”The Shadows”. And later he must have lost that courage.

Now, Joshua must come to terms with his second given name, Moses, a name which he dropped, but actually is his grandfather's name. His sister is the opposite. His sister, Jet, is the keeper of the family ethos. Joshua has a complicated, unbalanced relationship to his sister. In the last act of the novel, his sister plays an important role, her prejudices against Alma have a peak effect of escalation. They finish in crime. For Joshua's sister, the memory of the beloved is sacred. She takes this act to paroxysm; she is even able to generate crime in order to defend this sacred memory.

But she is prejudiced again against Alma. She treats her as a lesser human being, as a servant incapable to ever get off this role. The ending of the book is gloomy, through the death of Joshua and through the killing of Alma.

Coming back to the question of prejudices, it is Hannah Arendt who shed light on them, by saying that we cannot toss out the word prejudices, they are present in our lives. But one should not let prejudices govern the political life. (Arendt, 2010). Actually, the political life is the choice made in common by citizens, through having

agency over their own actions and through keeping the differences as differences. (Arendt:14). According to Hartford,

> The crux of *The Human Condition* is the threefold distinction Arendt draws between labor, work and action, which together comprise the *vita activa*; the active life, in contradistinction to the *vita contemplativa*, the life of the philosopher. According to Arendt, the prejudices of philosophers since Plato against the "trifles"(Plato, Laws, VII 803c) of human affairs have led to an effacement of the distinctions within the *vita activa* itself, to which she intends to restore dignity by reviving our awareness of those distinct experiences." (Hartford, 2012)

Transcending Prejudices. Books Are the Soul of Europe

For Joshua Seigl, the encounter with the books is the most essential part of his human condition. In the love department, his elusiveness elicits positive answers from women, but then all these answer stop him from truly investing in them. Thus his habit of keeping himself at a distance from other human beings, practiced in his erotic attempts, becomes a second nature to him. Through books, he connects with the soul of Europe as he wants to keep his origins in the very American mansion that he lives in. His house is a sign of passage. From one of his ancestors, his grandfather, it means conversion to Protestantism. This gave him the path to wealth and also the path to marriage, to show that he could not have done otherwise if he wanted to cherish the person whom he loved most. Was it the right thing to do?

This question does not receive an answer but for sure it undermines Joshua's existence at a deeper level. This is the level that Alma gets him to confront. Her name is not present in the title, she is anonymous. For Joshua, his soul is represented by the books. His Jewishness is related to books, since Jewish people are par excellence the people whose distinctive sign is the book. The book becomes the chalice of "God's 'power' as the only absolute reality", as Mircea Eliade put it (in the *Treaty of Religions*–Eliade, 1995:86)[1].

Jewish heritage in American society is much different than the European one. It is Europe that Joshua longs for. The plot of the book starts with Virgil. He is the embodiment of a powerful root of European culture. The other root is ancient Greek culture. And the Greek and

1 "In this intuition of God's 'power' as the only absolute reality, all mysticisms regarding man's freedom and his possibilities of salvation through respect for laws and a rigorous morality find their starting point" (Eliade, 1995:86)

Latin synthesis are cemented within European culture by the Jewish diaspora of Antiquity. A good example of Virgil as creator of a European prototype is the presence of the Tyrian queen Dido, who is followed by her people to become the queen of Carthage. Though Carthage is on nowadays Tunisian territory, therefore not on Europe, Dido is the most influential European archetype of a queen in love, ready of the supreme sacrifice.

As a translator of Virgil, Joshua finds in the books the meanings that connect all his level of existence. Influenced by the impetus of life present in Alma, he is ready to find the portal between the life of the living and the life of the dead. This portal is in Virgil's book under the mountain and the lake Averno.

Hell is for Joshua a Jonah type of experience in the belly of the whale. He emerges from this experience connected to himself and ready to love. Hell has brought him the illumination that his book about his grandparents was indeed the fruit of his soul, not only of his mind, and that evoking death is ”no more, no less possible than evoking life ” The absence in his family past is thus conquered by his acceptance to see himself in all his unaccepted aspects rather than to run from himself. He is aligned now with his grandparents and not departed from them :

> In *The Shadows* he'd dared to follow his grandparents Moses and Ra chel Seigl into the gas chamber at Dachau, and by slow and then rapid degrees into death as their terrified brains, battling extinction, snatched at memories. A brash act for a young American writer in his twenties. For which he'd been almost universally praised. Evoking death! The deaths of others, whom he'd never known! Yet: it had been no more, and no less, impossible than evoking life. If you could do one, you could do the other. ”(Oates, part II The Assistant, chapter 12)

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L'Enfant de Noé d'Éric Emmanuel Schmitt: enfance déracinée, enfance brisée

Simona Şuta[1]

Abstract: *The quest of identity is a necessary and fascinating way for each human being in part. Belonging to a family, relating to your predecessors is the one thing that creates the balance and the roots for every person. "L'enfant de Noe" fights to save the appearance and the continuity.*

Key words : *family, identity, past, child, Nazism, selection.*

Motto : « La filiation, c'est une notion
de sentiments plus que de gènes. »
Jean Gastaldi

Tout enfant à un moment donné, s'interroge sur ses origines et comme il s'interroge pourquoi ses parents ne l'aiment pas suffisamment ou pas assez bien, il fantasme qu'ils ne sont pas ses vrais parents et ils s'en inventent de nouveaux, plus valorisants. Tel est le roman familial identifié par Sigmund Freud, en un concept des plus simples d'apparence, mais en réalité très subtil et fécond. Utilisé aujourd'hui en psychologie comme en littérature ou en histoire, il reste intimement lié au mythe d'Œdipe. La plupart des thèmes de la filiation qui parcourent la société en découlent : pathologies transgénérationnelles, adoption, secrets de famille.

La filiation n'est pas de l'ordre de la négociation privée, en tant

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qu'une réalité liée à la communauté, au droit, à la culture. Elle inscrit sa place dans la généalogie, à laquelle sont attachées des règles spécifiques. Un changement de filiation doit se garder de deux enjeux : la fascination de la volonté et la fascination de la biologie.

Les sociologues voient dans la famille un groupe social dont la spécificité « est de croiser des liens hétérogènes (lien de couple, lien de filiation, lien fraternel) institués dans un système de parenté et de socialiser à travers ces liens une dimension spécifique de l'expérience humaine, celle du temps de la vie et de sa transmission. » (Irène Théry 827). L'approche des sociologues est globale, elle se fait par l'étude du phénomène familial dans son ensemble ; celle des juristes, par nature, est parcellaire : elle se fait par le lieu qui relie les hommes entre eux. Le Code civil ne comporte aucune définition de la famille, ni même aucun intitulé qui lui soit consacré. La famille n'est pas une entité juridique dotée d'autonomie : elle n'a pas de personnalité morale. Le Code ne connaît que des personnes et des actes ou des faits qui sont créateurs de liens ; la famille naît de rapports interindividuels : rapports d'alliance, que crée le mariage, ou rapports de parenté, que crée l'établissement de la filiation.

La psychologie définit la famille par la présence d'un sens commun entre des personnes qui forment un « nous » et entre lesquelles existe un certain lien. Le psychologue Alberto Eiguer, dans son article « Le sens de la famille, le nous et le lien » affirme : « Mon parti pris est du côté du nous : les membres de la famille construisent un nous qui touche leur identité commune et qui s'enracine dans leurs inconscients. Deux originaires concernent ce nous : celui de leur fonctionnement psychique archaïque et celui de l'archaïsme ancestral. Mais si le nous familial peut se formuler, c'est qu'il acquiert une autonomie par rapport au jeu des individus formant une famille. Ce nous existe dans la mesure où ils sont ou ont été ensemble, c'est comme une référence, qui fait partie d'eux-mêmes. » (39-52)

C'est la difficulté de rester ce « nous » pour, ensuite, devenir un « je » capable à former et maintenir des liens authentiques dans un « nous » familial que le roman d'Eric-Emmanuel Schmitt met en discussion (*L'Enfant de Noé*).

Joseph, 7 ans, est le fils unique de la famille Bernstein, une famille juive, vivant à Bruxelles en 1942, menacée de déportation par les Nazis. Pour sa protection, sa famille le confie à la comtesse du Sully, qui, à son tour, le confie au père Pons, un petit curé de campagne qui, avec l'aide de certains villageois, sauve des enfants juifs sous des identités fausses. Mademoiselle Marcelle, la pharmacienne du village est le redoutable complice du père Pons qui soutient, au prix du

sacrifice personnel, le projet du père Pons. À côté de celui-ci et de son compagnon Rudy, le petit Joseph découvre l'amitié, l'amour, le courage, le soutien, mais aussi la valeur d'une culture à transmettre, car, le père Pons ne se contente pas de sauver des vies, tel Noé, il essaie aussi de présenter leur diversité, en ramassant des objets appartenant à une culture ou à un peuple menacé de disparition.

Joseph, comme des milliers d`enfants juifs, n'est pas épargné de l'événement qui a marqué à jamais l'humanité, la deuxième guerre mondiale, et donc, n'est pas épargné du sentiment d'insécurité, d'abandon, d'étrangeté : « Lorsque j'avais dix ans, je faisais partie d`un groupe d'enfants que, tous les dimanches, on mettait aux enchères. » C`est la phrase qui ouvre l'histoire de Joseph, phrase qui annonce une des conséquences de l'inhumaine : le sentiment d'avoir eu son enfance volée par la séparation de ses parents. Ce sentiment est à rattacher au sentiment d'abandon, très fort, et chez Joseph et chez tous les enfants juifs que l'histoire a obligés d'être éloignés de leurs familles.

Joseph devient « l'enfant de Noé » - l'enfant de celui qui a sauvé l'humanité de son extinction. La métaphore du titre se construit et se déconstruit, en même temps, le long des cinq parties du livre, car, même si, apparemment, on est devant une autre histoire tragique d'une vie sous la puissante empreinte la Shoah, Schmitt oriente le récit vers la perspective de la victoire de l'humanité face aux atrocités de l'humanité. Devenir « l'enfant de Noé » signifie s'être sauvé mais aussi avoir sauvé son identité juive, son identité humaine ; ce n'est pas seulement une victoire contre la mort, mais une victoire contre la Mort de l'être humain sur la terre.

La perte de sa propre identité commence chez le petit Joseph par l'abandon de ses parents et son inscription dans l'histoire universelle - le don et l'appui suprême offert par sa mère, donc, doublement étoilé lors de leur dernière nuit passée ensemble :

> - Tu vois, Joseph, me dit maman, cette étoile-là, c`est notre étoile. À toi et à moi.
> - Comment s'appelle-t-elle ?
> - Les gens l'appellent l'étoile du berger ; nous nous l`appellerons « l`étoile de Joseph et de maman. » (Schmitt 2004 :21)

L'enfant est confié à la comtesse de Sully et à son mari, mais pas pour très longtemps, car, après avoir affiné son français, en trahissant son cher et doux yiddish, il doit renoncer à son statut de noble, et accepter la protection du père Pons, curé catholique de Chemlay, qui l'a mis en

pension sous des faux papiers, à Villa Jaune, école et foyer pour les enfants.

Les quelques jours passés chez l'intimidante Marcelle, la pharmacienne de Chemlay, met l'enfant dans un état de désarroi, car, après être devenu « plus familier » avec le père Pons, au cours de leur voyage en vélo pour gagner Villa Jaune, il doit le quitter et attendre le pétrissement de son nouveau camouflage chez cette femme qui « faisait peur aux enfants ». (Schmitt 2004 : 31).

D'ailleurs, Mademoiselle Marcelle, qui s'apparentait à tout sauf à une femme (p.31) va incarner l'être le plus émouvant de l'histoire, par le courage démontré peu après la Libération : « Je ne suis pas bonne, je suis juste : j'aime pas les curés, j'aime pas le juifs, j'aime pas les Allemands, mais je ne supporte pas qu'on s'attaque aux enfants. » (Schmitt 2004 : 53).

Pendant quelques années, Joseph est devenu : « Joseph Bertin, j'ai six ans, je suis né à Anvers et mes parents sont morts l'hiver dernier de la grippe », donc, un enfant orphelin et déraciné d'un seul coup.
Autant que déconcerté par son nouveau statut, Joseph arrive à mettre en question la culture juive et la religion hébraïque, coupable (ou non) de l'attitude tyrannique d'Hitler, qui mène à la destruction de toute marque ou trace juive sur la terre, lorsqu'il apprend du père Pons que ce dernier a entamé deux collections : une collection tzigane et une collection juive, suivant le modèle de Noé avant le déluge. Il porte une discussion troublante et profonde avec le père Pons sur la vérité de la religion, car né de nouveau dans une autre culture, il doit adopter – dans la même démarche protectrice – une autre relation avec Dieu. De nouveau, le père Pons sauve le petit Joseph qu'il ne se retrouve, plus tard, dans une autre typologie qui n'aura pas sa place dans la mentalité commune, en faisant descendre la religion, de son statut de vérité absolue, à celui de « façon de vivre ». Simplement.

> - Comment voulez-vous qui je respecte les religions si elles ne sont pas vraies ?
> - Si tu ne respectes que la vérité, alors tu ne respectes pas grand-chose. 2+2=4, voilà ce qui sera l'unique objet de ton respect. A part ça, tu vas affronter des éléments incertains : les sentiments, les valeurs, les choix, autant de constructions fragiles et fluctuantes. Rien de mathématique. Le respect ne s`adresse pas à ce qui est certifié mais à ce qui est proposé. (Schmitt 2004 : 77).

Le père éloigne Joseph de la dangereuse niaiserie de mêler Dieu et la

religion et d'oublier le don de la liberté humaine, quoique écœurante pourrait passer aux yeux d'un orphelin : « …Dieu a achevé sa tâche. C'est notre tour désormais. Nous avons la charge de nous-mêmes. » (p.77)

Pendant la seconde année depuis la séparation de ses parents, Joseph a une rencontre inattendue avec son père, rencontre qu'il n'est pas capable de transformer en la retrouvaille de sa famille :

> Je demeurais paralysé. Je ne voulais pas de cette rencontre. « Pourvu qu'il ne me voie pas ! » Je retiens ma respiration. Le tracteur crachota sous notre arbre et poursuivit son cheminement vers la vallée. « Ouf, Il ne m'a pas vu ! ». Cependant il n'était qu'à dix mètres et je pouvais encore l'appeler, le rattraper. (Schmitt 2004 : 77).

Apparemment, la réaction de Joseph peut paraître inhumaine, voire monstrueuse, d'autant plus que volontaire, donc, consciente. Mais le refus de joindre son père s'explique par la fragilité d'un enfant dont les parents – la stabilité – ont dû s'évanouir, disparaître. L'éloignement de ses parents a produit un tel trouble émotionnel chez Joseph, que l'aliénation qu'il subit à ce moment donné n'est qu'une réaction au conflit intérieur qu'il traverse et une protection que le psychique humain a à sa portée.

Au cours de l'avant-dernier chapitre Joseph arrive, avec son histoire, au moment d'où il est parti : la tension durant l'attente du moment de la réunion avec ses parents. On identifie chez l'enfant l'un des plus douloureux moments de sa vie quand il est condamné à espérer l'arrivée de ses parents et la reprise de leur vie ensemble : « Je déteste espérer. Je me sens nul et sale quand j'espère. » (p.106)
Joseph s'indigne contre l'injustice de devoir attendre ses parents qui lui appartiennent dès et par sa naissance. Son âme innocente n'accepte pas qu'on lui ôte le droit à l'appartenance, à l'arbre, à la quiétude et, finalement, à l'unité.

Une fois les parents retrouvés, Joseph découvre une autre conséquence de l'écoulement du temps : l'histoire a changé, les lieux ont changé, mais ce qui est pire, les gens ont changé : « On ne retrouve pas ses parents justes, en les embrassant… Ils avaient quitté un enfant et récupéré un adolescent. » (p.110)

Et les parents et l'enfant rencontrent des difficultés à se reconnecter et à métaboliser leurs expériences traumatiques. Le sentiment d'étrangeté et de dépersonnalisation que Joseph subit est peu compris par les parents, peu compris par lui-même et son angoisse

de quitter père Pons risque de se transformer dans une forme de désaffiliation irréversible du groupe familial et même culturel auquel il devait réappartenir. La collection des livres en yiddish conçue par le père Pons a créé un lien indestructible entre l'enfant et l'adulte, lien perçu par Joseph comme le garant de sa survivance et de son appartenance. Il a fallu que père Pons commençât une collection, pour l'âme russe, pour que leur rapport serré se dissolve. « - Libère-toi de moi, Joseph. J'ai fini ma tâche. Nous pouvons être amis maintenant. » (p.113)

Cinquante ans après, Joseph se rendant chez Rudy, en Israël, revit la menace de la guerre et de la disparition de la culture palestinienne. Comme le père Pons était déjà mort depuis des années, Joseph, dont la culture juive a été sauvée par le père Pons, continue le respect et la considération pour l'âme humaine qu'il a vécu et vu et s'engage dans la tradition de Noé de sauver ce qui risque d'être balayé. Donc, l'antidote à la rupture et à la disparition s'avère être la collection des objets. La collection protège, la collection comble le vide, l'absence. Elle donne un sens à la vie, parce qu'elle s'oppose au chaos laissé par la perte et l'annihilation.

Joseph continue la passion de rassembler des marques de l'humanité apprise à côté du père Pons, parce qu'il se rend compte que dans un monde où la paix est extrêmement fragile, les collections confèrent une stabilité.

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"I don't want to go through that hell again:" interpretations of love in Ernest Hemingway's *Fiesta: The Sun Also Rises* (1926)

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Abstract: The purpose of the essay is to explore the various dimensions of love in Ernest Hemingway's novel, *The Sun Also Rises* (1926). The inquiry is based on C. S. Lewis's taxonomy utilizing classic Greek philosophy, Emmanuel Levinas and Maurice Merle-Ponty's theories of intersubjectivity, and Enikő Bollobás' works on catachresis. The analysis entails the pairing of the main characters according to the specific categories of love. In addition to identifying the presence of Eros, Philia, and Agape in the given character dynamics, an effort is made to map the personal attitudes and perspectives of the respective fictional individuals. The investigation will also take into consideration selected developments in Hemingway research as well, with special attention to interpersonal relations among the respective figures.

Key words: disillusionment, Eros, Philia, intersubjectivity, catachresis

I

One of the best-known aspects of Hemingway research is the focus on the masculine image presented by the given works and the author himself. Tom Burnam asserted that "Hemingway's men are men and they involve themselves with such obviously elemental things as death and sex, their approach is masculine, direct, even brutal; they cut through the complexities of contemporary society to the so-called 'primal' drives" (20). In the same vein John Raeburn retraced the formation of Hemingway's famous public persona in *Fame Became of Him: Hemingway as Public Writer* (1984).

Yet as Robert P. Weeks argues two decades after Hemingway's death "rather than exhausting itself in the inconsequential, Hemingway scholarship was beginning a new phase, a more mature critical application enriched by several decades of interpretive contemplation"

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(807). Consequently, the well-known hairy chested masculine image came under closer scrutiny and recognitions of male bravado gave way to findings of "anxious masculinity." In this vein, Tekla Dömötör asserted that "Hemingway's American hero needs the support of women in understanding his manhood" (131) while David Wyatt saw Hemingway's characters paying the cost of presenting themselves and acting as male (qtd. in Ferry 74).

The Sun Also Rises (henceforth *Sun*) was Hemingway's first major novel earning him literary fame and making him one of the leading members of the Lost Generation. The name of this group originates from Gertrude Stein, who stated to the visiting Hemingway: "All of you young people who served in the war. You are a lost generation" (*Movable* 28). Perhaps the contemporary mindset is best expressed by the other quintessential modernist writer F. Scott Fitzgerald, who saw his peers as part of a generation that "grew up to find all Gods dead, all wars fought, all faiths in man shaken" (Fitzgerald).

The Sun Also Rises, partly inspired by Stein's admonishing comment, described the lifestyle and emotional make-up of this group of young, primarily Anglo-Saxon expatriate writers and poets experiencing a general disillusionment after the Great War. The respective sense of ennui and despair extended to the most precious human emotion, love as well. Ezra Pound's famous battle cry announcing the emergence of modernist literature: "Make it New!" resulted in the restructuring of male and female relations as well. The modern period shattered the Victorian principles-dictated idea of "True Womanhood," and the "cult of domesticity" as the emerging paradigm of the New Woman called for breaking down the barrier between the private and the public sphere.

The assertive and, at times, aggressive New Woman image and the rather jaded view of the most cherished human emotion, love, were perpetuated by several works of Hemingway. Such disillusionment is aptly illustrated by the words of the dying writer protagonist in "The Snows of Kilimanjaro," "Love is a dunghill [...] And I' m the cock the gets on it to crow (2042)." In the same vein the husband totally oblivious to his wife's need for emotional companionship in "Cat in the Rain" (1925), Mrs. Elliot's spouse drowning his frustration over a dysfunctional marriage into alcohol and Francis Macomber's passive aggression against his domineering wife all testify to the author's skepticism toward the institution of marriage or emotional and physical commitment in general.

The purpose of my essay is to explore the various dimensions of love in light of the character dynamics of *The Sun Also Rises* also known

as *Fiesta*. The inquiry is based on C. S. Lewis's taxonomy utilizing classic Greek philosophy, Emmanuel Levinas and Maurice Merle-Ponty's theories of intersubjectivity, and Enikő Bollobás' works on catachresis. The analysis entails the pairing of the main characters according to the specific categories of love. In addition to identifying the presence of Eros, Philia, and Agape in the given character dynamics, I will explore the personal attitudes and perspectives of the respective fictional individuals.

Lady Brett Ashley's disillusioned view of love quoted in the title of the essay, in fact, unites the five aspects of this multidisciplinary inquiry. The term "going through," along with the derogatory reference to the underworld, implies the physical and emotional tribulations attached to futile love. The denial in itself suggests searching for a potential remedy via sexual promiscuity on her part, while emphasizing love at the universal level becomes an escape route for Jake Barnes. The intimate context of this confession, Jake's arm around her "leaning back against him" while the couple is in a taxi (*Sun* 18) suggests a close relationship or friendship between the two characters. As far as intersubjectivity is concerned both Jake and Brett struggle with their orphaned Self and catachresis as the empty referent is implied by the use of the demonstrative pronoun substituting the original term. Regarding the latter, I will demonstrate that the concept of love has different meanings for both figures.

II

Although all of us tend to maintain a general conception of what love entails, in this study, I rely on a broader perspective advanced by C. S. Lewis. Lewis relying on the achievements of classic Greek philosophy, emphasized four main dimensions in *The Four Loves* (1960). Accordingly, Eros is the well-known romantic and passionate attachment, Philia or friendship is comprised of goodwill and fellowship toward others, Agape is a universal, spiritual, even divine aspect of love, and Storge, is the idea of natural affection expressed in parental love. In my analysis, I apply Lewis' taxonomy to the leading characters of Hemingway's novel by assigning them into dyads according to their respective manifestations. In all cases, I describe the relevant plot elements involving the specific members of the dyad, then I explore in what way the pairing reflects the given dimension of love.

In my view, the novel being one of the best-known works of Hemingway and the period of modernism as well provides an ideal vehicle for such inquiry. As its title borrowed from Ecclesiastes NKJV 1:5 suggests: "The sun also rises, and the sun goes down, And hastens to the place where it arose," the characters complete a circular pattern both physically and

emotionally, eventually demonstrating the validity of Ralph Waldo Emerson's famous maxim about travel holding that "Travelling is a fool's paradise" (451). Accordingly, the love between Jake and Brett rises and sets fulfilling a relentless circle and the various aspects of emotional commitment can be expressed and experienced in a continuously cyclical pattern as well.

The plot of *the The Sun Also Rises* develops around a loose group of well-to-do hedonistic expatriates principally living in Paris and eventually traveling to the fiesta of San Fermin in Pamplona, Spain. The members of the specific group: Jake Barnes, Lady Brett Ashley, Robert Cohn, and Mike Campbell have either directly or indirectly been affected by the Great War. Although most often, this novel is analyzed from the point of view of the narrator, Jake Barnes, the text reflects other aspects of human dynamics as well. What is especially unique is the central position of Brett, the example of the New Woman herself, to whom all the male group members direct their attention to.

The manifestations of Eros

The first form of love, Eros, can be detected in the context of four "couples" or pairings between Jake and Brett, Robert and Brett, and Mike and Brett, to be complemented by Brett and Romero. While Eros implying sexual passion is, in fact, one of the main driving forces of the novel, Judith Saunders aptly points to its sterile nature as none of the characters have any offspring, and the given sexual union never leads to procreation (211). Located at opposite sides of a sexual drive scale, both Jake and Brett are condemned to sterility as the former had suffered a genital injury and the latter's affairs have no reproductive purpose either. Both characters are the victims of their own desire, and despite the stoic attitude of Jake and the promiscuity of Brett, their ultimate wish is never fulfilled. (40).

Ironically as Nina Schwartz recognizes, Jake's impotence is counterbalanced by a detached approach, eventually "transcending" the ordeal brought on by his injury (60). Such maintenance of physical and emotional distance saves him from the tribulations endured by the sexually inadept Mr. Elliot or the jealousy-driven Francis Macomber. Indeed in Jake's deferential tactics to transcend his de facto castration, we recognize Lewis' four aspects of love. The affair with Brett includes both eroticism and friendship, enjoying nature implies the universal level, and the emotional connection between them is reminiscent of the bond maintained between siblings.

Jake and Brett

Jake suffered a serious injury as his plane was shot down during the

Great War, and as a result, he became impotent. He works as a foreign correspondent for an American newspaper in Paris. His connection with Brett dates from the war in which she was serving as a nurse in the same hospital where Jake was recovering. For Jake, the fact that "he got hurt in the war" (*Sun* 10) implies a crisis of masculinity, and he is involved in a continuous crisis management throughout the story. He finds escape from his hopeless situation via travel, drinking, and physical activity, especially continuous mobility. Work also presents an escape route for him as he has a recurring need to check his telegraph messages in order to keep up with his official responsibilities. Having built up a coping mechanism, in fact, separating him from the world, he does not reveal his true feelings to anybody but Brett.

By making a "deliberate retreat into private emotion" (Virágos 50), Jake chose to deal with his condition by suppressing it or simply not dealing with it. It is noteworthy that as a true Hemingway hero, he rarely reveals his feelings in public. He is satisfied with remaining at the basic level of communication, that is, mere information exchange. One such example is his discussion about bullfights with Montoya. "Well, how did you like the bulls?" "Good. They were nice bulls," he asked. "They're all right"– Montoya shook his head–" but they're not <u>too</u> good" (*Sun* 111).

Although Jake is the narrator, he is restricted to the role of the perennial voyeur or outsider. While Jake considers Brett the primary object of desire, his impotence compels his love to remain on the platonic level. It is noteworthy, however, that the two maintain a special form of intimacy including mutual kissing and touching. Brett also has to accept that her relationship with Jake cannot be fully consummated and her consistent futile yearning is alleviated by a series of "sterile love affairs" (Virágos 391). While Jake repeatedly declares his love to Brett and she returns his feelings, the liaison cannot advance beyond the platonic level: Jake laments: "Isn't it rotten? There isn't any use my telling you I love you." Brett responds, "You know I love you" (*Sun* 40). Nevertheless, she refuses to commit to him even though she considers him her "own true love" (*Sun* 40).

Peter Messent recognized a circular motion informed by "patterns of physical and emotional advance and retreat" (103) between Brett and Jake, as regardless of the outcome of her flings, she always returns to Jake. At the same time, Brett could be considered Jake's mirror image as, just like the latter, she does not let anybody close to her. The only person she displays honest emotions towards is the young bullfighter, Romero, but as she points out, she "is not going to be one of these bitches that ruins children" (*Sun* 191).

Despite the obvious and mutual sexual attraction between Jake

and Brett, both of them suffer from the ordeals of platonic love, both are frustrated by stifled emotions, and in fact, Brett is "given to only the most cryptic and laconic expressions of feelings" (Virágos 51), also acts like a Hemingway hero. Although the actual relationship is stranded on the emotional level, neither character resorts to the "language of tears" or submerges in the "luxury of sorrow" (Tompkins 132). Unlike the great figures of sentimentalist literature such as Goethe's Werther or Samuel Richardson's Pamela, Jake or Brett do not allow a free flow of their feelings. At the same time, by seducing Romero, Brett assumes the role of the rake, the villain of the sentimental novel, destroying the virtue or psychological integrity of her victim.

In the last dialogue in the novel, "Oh Jake," Brett said, "we could have had such a damned good time together" as Jake replies, "Isn't it pretty to think so?" (*Sun* 195), implies that romantic bliss remained an eternal possibility for both of them. The use of the term "pretty" on the one hand could be a hidden compliment to Brett, but expresses desire on the other. Furthermore, the word primarily serves as an adjective intensifier in the text and is demonstrated by such expressions as "pretty sad" (*Sun* 53), "pretty excited" (*Sun* 59), or "pretty hard" (*Sun* 65), carries a content-heightening connotation. This fantasy is one of those things that helps Jake to cope with his situation as the dream, although appearing to be impossible, provides psychological comfort. One such example is when just by thinking of her during a sleepless night, Jake can fall asleep:

> I lay awake thinking and my mind jumping around. Then I couldn't keep away from it, and I started to think about Brett and all the rest of it went away. I was thinking about Brett and my mind stopped jumping around and started to go in sort of smooth waves (*Sun* 22).

Just like Jake fleeing essentially from himself, Brett is also an escapee, as she was previously victimized in a troubled marriage. While Jake experienced the battlefield physically, being the spouse of the abusive Captain Ashley, Brett was exposed to the war vicariously at home. Forced to sleep on the floor and continuously threatened with death resulted in, although at that time not diagnosed, Post-Traumatic Stress Syndrome. In the same vein, the stifled emotions of both star-crossed lovers suggest mutual exposure to PTSD.

With the exception of Bill, Brett appears as the object of desire of all male characters in the group of expatriates, and despite the specific sexual encounters, she does not establish a full physical and psychological union with anyone. Leslie Fiedler points out that "no man

embraces her without in some sense being castrated, except for Jake Barnes who is unmanned to begin with" (308). The fact that Barnes has suffered the actual physical loss enables him to maintain his distanced position making him an outsider in the throng of men vying for Brett's attention. Thus reinforcing Schwartz's main argument, mainly that Jake's terrible loss can be considered a source of gain, it becomes obvious that regardless of how many men compete for Brett, none of them can get close to her in such an intimate way as Jake did.

In the case of Jake and Brett Eros is stymied, and the "special condition" of the former restricts their relationship to the emotional and conceptual level. Ironically, however, general disillusionment with love notwithstanding, both characters maintain the illusion of the perfect connection through a platonic attraction. While a complete relationship remains only a remote possibility, both members of this dyad see the other as the potentially ideal partner. Just like the "sun hastening to where it rises" Brett regularly returns to Jake along with the latter turning up in the former's life. In fact, they mutually haunt each other, thereby demonstrating that either of them can live or find satisfaction without the other.

Robert and Brett

Escape and disillusionment also play a role in Robert Cohn's brief affair with Brett in San Sebastian. Frustrated over life passing by without "really living it"(*Sun* 6), he maintains a romantic Thoravian fantasy of "living deliberately [...]" while "driving life into a corner" (Thoreau). He turned to boxing while studying in Princeton University to counteract his shyness and inferiority, partly brought on by recurring episodes of anti-Semitism. Similarly to Brett he also experienced disillusionment in a loveless marriage "under domestic unhappiness with a rich wife" (*Sun* 2) who left him. Before getting to know Brett he was involved in a relationship with Frances Clyne, an equally disappointed and slowly aging socialite hoping to get married. Robert, however, having experienced an unhappy marriage on his own, refuses to marry her. In response, Frances unleashes her wrath at him in a form of verbal and psychological abuse reminiscent of Margot Macomber branding her husband a coward after a disastrous lion hunt: "What do you suppose he said to his mistresses when he wouldn't marry them? I wonder if he cried, too?"(37)

Robert escaping from being fully controlled by Frances, sees a chance to live life to the fullest with Brett. While Brett justifies her seduction of Robert with an empathic yet condescending attitude, arguing that "it would be good for him" (*Sun* 62), both of them carry emotional scars as survivors of a toxic relationship. Nonetheless, Brett

does not consider the liaison important, and it appears to be more crucial for Cohn. Robert can't believe that "he meant nothing" to Brett (*Sun* 140), and in return, she "hates him for suffering" because of her (*Sun* 141). Robert reports that he had been in hell because Brett treated him as a stranger after their affair. At the same time, both Jake and Mike are angry at him for achieving their impossible dream and acting as a rival, respectively. His frustration eventually leads to violence, as in a fit of jealous rage, he beats up Romero, but before that, he launches an assault on both Jake and Mike. The respective incident confirms Leslie Fiedler's view of Brett as a "bitch-goddess," who "can bestow on her worshipers nothing more than a brief joy of a drunken ecstasy—followed by suffering and deprivation and regret" (308).

Mike and Brett

Mike is a formerly wealthy Scotsman and appears as an escape for Brett. He cannot tolerate Cohn, and he is reluctant to consider him his rival. While Brett says that they get along well together (*Sun* 140), he provokes a fight with Robert in Pamplona. Mike does not play a major role in the novel as he is mostly noticed for his anti-Semitic and ethnocentric comments directed at Robert. He has a rather cynical view of everything, including love, business, and war. He constantly taunts Robert and attempts to destroy his "victim's" newly found self-confidence: "What if Brett did sleep with you? She's slept with lots of better people than you" (*Sun* 108). His disillusionment, however, is justified as his betrothed cheated on him twice. At the same time, he is recovering from a financial failure and looks at his marriage as a potential way out of his economic troubles.

Romero and Brett

Brett becomes fascinated with Pedro Romero's youth, grace, and expertise. She seduces the young *torero*, partly as a predatory move, partly driven by pure love. In this regard, she is similar to her fiancé, as she describes Mike as "so damn nice and […] so awful, her sort of thing" (*Sun* 191). Romero is a nineteen-year-old bull-fighter, who insists on traditional sex roles. His intention to marry Brett but wanting her to grow her hair longer indicates the rejection of the New Woman and a return to the Victorian image of femininity. Although Brett "feels happy about him" (*Sun* 163), eventually, she leaves him. While Romero returns her feelings, partly because of the age difference and partly due to her guilty conscience, she terminates the affair.

In Nina Schwartz's view, Jake mediates his yearning for Brett through Pedro. In fact, he engineers the affair, thereby making Romero a surrogate lover. The promotion of the liaison between Romero and

Brett, thus in Fiedler's words, "acting as a priest for the bitch-goddess"(309) suggests both objectification of and subordination to one's heart's desire.

The manifestations of Philia

According to Lewis, the second main dimension of love gains expression in Philia, or friendship. Philia can govern the connection between Jake and Brett, and Jake and Bill.

Jake and Brett

In addition to the frustrated Eros, Philia also exists between Jake and Brett. Brett tends to look out for him by warning him not to drink too much and Jake also cares for Brett as he intercedes on her behalf with Romero regardless of the fact that such move endangers his respectful standing in the eyes of Montoya as the latter considers him an *aficionado,* or passionate expert of bullfighting. Jake bitterly sums up his whole experience at the fiesta: "That seemed to handle it. That was it. Send a girl off with one man. Introduce her to another to go off with him. Now go and bring her back" (*Sun* 188). This statement along with Brett's refusal of Jake's plea for living together and the final dialogue described earlier provides a frame for the novel and the relationship between Jake and Brett. Since Jake cannot achieve sexual union thus is incapable of realizing his fantasy, he assumes control over Brett on a psychological level. As he is barred from sexual pleasure due to his injury he would gain satisfaction vicariously as the author of the given liaison. Jake's lament reinforces Fiedler and Schwartz's conclusion. "Going and bringing back" also involves objectification, similarly to the way a child would reclaim his toy from a friend.

As far as the friendship between Jake and Brett is concerned, Jake argues that women can make good friends, as first you have to fall in love in order to create a foundation for the friendship. Hence, in this case Eros precedes Philia: "Women made such swell friends. In the first place, you had to be in love with a woman to have a basis of friendship. I had been having Brett for a friend" (*Sun* 113). The grammatical structure, Past Perfect Progressive, indicates that even after making this statement in the present Jake counts on the continuation of the friendship. Jake also looks at his relationship with Brett as a simple transaction involving priorities and emotions: "Just exchange of values. You gave up something and got something else" (*Sun* 113). The exchange of value in this case meant the conversion of physical love to platonic love, which eventually turned into friendship.

Jake and Bill

Philia is also discernible between Jake and Bill demonstrated by the fishing trip at the Irati river. It is no coincidence that Jake finds blissful calm during this episode. The detailed description of the activities suggests the emotional comfort he gained from the outing:

> While I had him on, several trout had jumped at the falls. As soon as I baited up and dropped in again I hooked another and brought him in the same way. In a little while I had six. They were all about the same size. I laid them out, side by side, all their heads pointing the same way, and looked at them. They were beautifully colored and firm and hard from the cold water (*Sun* 89).

The scene calls into mind Fiedler's notion of men gaining emotional and psychological stability without women (305) as Jake just like his other literary predecessors, Rip van Winkle or Huckleberry Finn, searches for consolation for domestic or inner turmoil in "lighting for the territory." Putting it differently, he is escaping to nature while leaving behind the problems brought on by relationships with females.

The manifestations of Agape

The third dimension of Love, Agape, suggests a spiritual unity with the universe along with an intimate relation with nature. It is Jake, and to a certain extent, Bill who experience this feeling throughout the novel.

Jake as an aficionado

Jake's emotional commitment to bullfighting, being an *aficionado,* indicates love at a universal level. *Afición* or passion lifts the concept and the event of bullfighting out of mundane reality and places it onto a devotional plane. Jake establishes and maintains almost spiritual intimacy with Montoya and other fans of the "sport." "He smiled again. He always smiled as though bullfighting were a very special secret between the two of us; a rather shocking but really very deep secret that we knew about" (*Sun* 99).

The fishing trip

The fishing trip of Jake and Bill at the Irati results in a transcendent unity with their surroundings. The terse and economical description of Jake's exploits and the respective details of the applied methodology allude to an internal calm or balance that one can only acquire from nature. The friendship with Bill reaches a higher level with the fishing excursion. It is no coincidence, that Bill himself is, even though somewhat mockingly, inspired and attempts to hold a sermon

reminding one of Matthew 6:26 in the lap of nature: "Let us rejoice in our blessings. Let us utilize the fowls of the air. Let us utilize the product of the vine" (*Sun* 91).

Swimming in the sea

Jake experiences a similar elation when he swims in the sea at the coast of San Sebastian after the fiesta concluded: "I lay on the raft in the sun until I was dry. Then I tried several dives. I dove deep once, swimming down to the bottom. I swam with my eyes open, and it was green and dark" (*Sun* 184). The fact that Jake is diving to the bottom of the sea suggests that he wants to have full unity with nature. While sleeping next to the cold stream after catching fish and placing it in his bag or swimming in the sea in San Sebastian, he demonstrates and, at the same time, experiences love at the universal level.

Love as an intersubjective experience

The treatment of love in the novel can be approached from the point of view of cultural studies. Love as an emotional commitment offers an example of intersubjectivity, and especially its positive dimension. The idea of intersubjectivity is based on the philosophical school of phenomenology exploring the Self's relationship to the Other. Edmund Husserl's recognition that "in myself I experience and know the other" (149) is instrumental in the present case. In the same vein, Emmanuel Levinas points out that meeting the Other can imply enjoyment, and the recognition of the Other in oneself means "dwelling in the Other" (115). Intersubjectivity and other cultural studies paradigms are useful to describe relationships of dominance between the Self possessing agency and the racial or ethnic Other forced into submission. At the same time, this pattern can be applied to emotional commitment or love as the dominant Self gives way to the orphaned Self looking for its desired Other. Eros, love's romantic dimension implies that the Self or the Subject fully sees him or herself in the Other, while in the case of Philia, or friendship, the reflection of the Self's image in the Other is partial.

Eros drives the Self to dissolve in the Other through possession. Eros does not allow an objective, distanced view of the Other, which, however, is granted by Philia. Platonic love implies emotional commitment without physical contact. At this instance, love emphasizes or reifies the idea of a perfect relationship. In both Eros and Philia, the Self unconditionally accepts the Other. While Eros entails a desire to become the Other, Philia conveys a willingness to share a part of the Self with the Other. This idea is reinforced by Levinas, as he states that in an intersubjective relationship "Language… offers things which are mine to the Other" (76). Eros is unity, a full conversion of the Self to

the Other, Philia is partial transformation.

Jack's injury, along with Robert and Brett's failed marriages, contributed to the formation of the orphaned Self. Fully experiencing and knowing the Other can only be imagined in the romantic or passionate dimension of love, as the latter implies unconditional acceptance. In fact, all members of this expatriate group are in search of or have, to some extent, experienced the ideal relationship. Brett's first real flame died, for Jake Brett is the ultimate woman, and Robert is also under Brett's spell. Positive intersubjectivity naturally appears among the members of the group. The orphaned Self recognizes his or her image in the Other, thereby, it forms the basis of a romantic, passionate relationship. One such example is Brett's feelings toward Romero: "I'm a goner. I'm mad about the Romero boy. I'm in love with him, I think" (*Sun* 142). Robert also demonstrates his belief in romantic love: "He was so sure that Brett loved him. He was going to stay, and true love would conquer all" (*Sun* 155). At the same time, Brett's attraction to Jake belongs to this category, too as she confesses that she "simply turns all to jelly when he touches her" (17).

Intersubjectivity, however, has a negative or antagonistic aspect, which implies the Self rejecting the Other. Mike's attitude to Robert, calling him names, including "steer" (107) or refusing his company because of his Jewish faith, indicates this impulse. Another example is Brett's reaction to Robert hating him for his suffering.

Love as a literary trope

We can also conclude that in Hemingway's novel, both the concept of love and the main characters are catachrestic. The term invokes a metaphor without a referent or an empty signifier. Catachresis also means that there is no reference to physical experience regarding the signifier, and according to J. Hillis Miller it implies indirection as "when something can be named in no direct way it is named indirectly" (ix). One such example is how Jake refers to his injury with the pronoun "it." Catachresis also emphasizes fluidity or mutability (Bollobás). The expression is emptied of its generally accepted content when Brett inquires whether Jake still loved him. While his response is positive, the term is interpreted differently by each part of the couple. Brett 's question is motivated by the fact that love for her means a secure haven to return to after an emotionally predatory campaign. For Jake, love connotes unconditional acceptance, while he views Brett as an object of desire.

True to the rhetoric of modernism, omission and masking/camouflaging can also be discerned in the text. The three characters under discussion all mask their frustration. In the case of

Jake, the omission of the term ”impotence” helps him to maintain his sanity as he hides behind the mask of a stoical outsider. Brett shows emotional impotence through her fear of commitment, and Robert conceals his frustration behind the violence.

The treatment of love can also be explored according to the metaphor of the iceberg often applied to Hemingway's writing. As he stated in an interview in 1954: “I always try to write on the principle of the iceberg. There is seven-eighths of it under water for every part that shows. Anything you know you can eliminate and it only strengthens your iceberg” (qtd. in Virágos 387). The concept shows relevance to the characters of the novel, especially Jake. The iceberg itself suggests a well-balanced and composed individual restraining or repressing their emotions. While during the day Jake wears this mask, at night, his true self is revealed as he burns in the fire of platonic love:

> This was Brett, whom I had felt like crying about. Then I thought of her walking up the street and stepping into the car, as I had last seen her, and of course in a little while I felt like hell again. It is awfully easy to be hard-boiled about everything in the daytime, but at night it is another thing (*Sun* 25).

Love and modernist literature

What does the novel tell us about the treatment of love in modernist literature? At first glance, it is noteworthy that Hemingway refrains from describing the physical dimensions of human attachment. The literary paradigm of the nineteenth century, the *genteel tradition,* was characterized by prudishness. Writers avoided the depiction of the corporeal aspects of love and shied away from naturalistic descriptions of its various forms. The modernist drive to “make it new” called for a more realistic approach. Yet in the novel, the word “love” is not frequently occurring (only 34 times), and mostly it is substituted by the pronoun “it.” Certainly, and in step with the main trends of modernism, Hemingway conveys his disillusionment with the sentiment. While all of his characters are in pursuit of blissful romance and happiness, just like in the case of the American Dream, they cannot reach it partly due to their own fault, partly due to external circumstances, or the interference of others.

Thus love in the form of full emotional and spiritual intimacy, and the physical union is not realized. While Jake and Brett, to some extent, feel that they found a soulmate, their inability to consummate their relationship places their much-desired closeness out of reach. Robert appears to be infatuated with Brett, yet driven by her openness to “social service” (*Sun* 62), she considers him no more than a pathetic,

frustrated man in need of help. Eventually, Robert's amorous advances are overshadowed by his jealousy and violent behavior.

It is noteworthy that in the case of Jake, Robert, and Brett the author associates the term "love" with hell and suffering. Jake "feels like hell" (25) after Brett visits him at dawn, Robert "has been through hell" (151) since Brett left him, and Brett retorts to Jake's attempt to rekindle their effete connection dismissively: "I don't want to go through that hell again" (*Sun* 18). Furthermore, all members of the group, with the possible exception of Bill, consume alcohol without limits to dull their pain. In the same vein, Robert calls Brett Circe, whose spell turns men into pigs. The expression has two negative connotations. On the one hand, as the infamous enchantress of Homer's *Odyssey,* Brett imprisons men in the trap of yearning, and on the other, she brings out the worst in them. Robert becomes a violent bully, Jake betrays the code of the *aficionado*, and Mike's ethnocentrism and antisemitism intensify.

In addition Hemingway provides an equally negative description of emotional commitment or marriage in general. Frances Clyne verbally and emotionally abuses Robert, and Brett was exposed to psychological and physical violence by her former husband. Robert also considers marriage as captivity and insists on having a lover as an escape route. The bickering couple Jake and Bill encounter on the train present a negative image of the institution of marriage as well. When the American husband reminisces about fishing trips while talking to Jake and Bill, his wife rebuts and hints at drunkenness "Mighty little fishing you did on them trips" (64). She continues her attack with a bitter comment: "That's the way men are [...] It's a wonder they ever find any one to marry them" (64). George, the husband of the female protagonist in "Cat in the Rain" dismisses his wife's yearnings, "And I want to eat at a table with my own silver and I want candles. And I want it to be spring and I want to brush my hair out in front of a mirror and I want a kitty and I want some new clothes," in the same abrupt way: "Oh, shut up and get something to read."

III

Can we accept Hemingway's message, that true love is impossible? Certainly, on the surface all characters express disillusionment and channel their frustration into a hedonistic lifestyle and a continuous mobility. One of the starkest expressions of disillusionment is Jake's view of love as a mere exchange of values. While love in the sense of Eros is not available to all characters in the novel, Jake is able to

experience it in all the other dimensions. In addition to a platonic yearning, he gained a friend in Brett, and in their mutual caring for each other, the traces of Storge, the idea of parental or filial love, can be discovered. Robert, despite facing exclusion on the part of Mike encountered his ideal woman while Brett, who was caught in the throes of Eros, was not able to advance to the level of Agape. All taken into consideration, Mike appears to be the true loser, as his fiancée cheats on him twice, and he has no other choice but to drown his sorrow into alcohol and ethnocentric hatred.

While the novel can be interpreted as an example of "anxious masculinity" (Dömötör 121), especially with the character of Jake besieged by the fear of not living up to a code of manhood, through Brett and Frances *anxious femininity* is implied. Frances, bewildered by Robert's refusal to marry her, looks pessimistically into the future, while Brett, aware of the urging of time, wants to sow her oats as long as she can. Thus in the final evaluation, David Wyatt's famous assessment of Hemingway's characters should be expanded as it not only shows the "cost of the performance of being male" (Ferry 74) but female as well. Also, Hemingway's other oft-quoted remark:" the world breaks everyone, and afterward many are strong at the broken places" (*Farewell*) can be applied to the description of love. Jake, physically broken due to sexual impotence, finds strength in shifting from Eros to Philia and Agape, or love at the universal level. While Brett follows a similar route, her access to Agape is blocked by a frustrated Eros.

Byung- Chul Han argues that Eros "leads the One out of a narcissistic inferno" (Han), and experiencing true love requires a person to be strong and vulnerable at the same time. It is no coincidence that only Jake and Brett can encounter the real aspects of love as they both show strength and weakness, bearing the burden of futile yearning while succumbing to excessive drinking and promiscuity, respectively. The last scene in the novel, with the two star-crossed lovers holding each other in the taxi and waiting for the policeman's sign allowing them to drive on is instructive to all of us. The baton ordering the car to slow down warns the reader that instead of letting life sink into eternal longing one should also stop sometimes and appreciate their moment under the sun.

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Love in Modern and Postmodern Literature

Cultural -Isms

L'amour dans la littérature moderne et postmoderne

Études culturelles

Die Liebe

Kulturwissenschaftliche Studien

Sameness and Otherness – The Mechanics of Love and Devotion

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Abstract. The present paper focuses on foregrounding the subtle ways in which two traditional values – love and devotion – can be reactivated in contemporary writings in order to help engineering the reconstruction and restating of the concept of identity – be it individual, group, or national identity. The selection of texts is meant to illustrate the importance of different narratives, actions, and attitudes in the complex equation of defining one's sense of belonging in an internationalized world.

Key words: identity, belonging, love, devotion, sameness, otherness

Cultural Sameness

It is a fact that "most people think individualistically"(Hurd,1973: 5), being hardwired to maintaining their own self in a constant process of opposition and difference, inherently considering the presence of the Others as "the condition of life" (Morley, 2000: 265) within an increasingly tormented world in which individuals find it more and more difficult to face and solve their own identity status and issues, generated by the latter in terms of historical recognition, cultural pratices and everyday routines. The impact of the dinamics of the variables related to inclusion versus exclusion, tolerance versus assimilation, acceptance versus accommodation is to be noticed in the ways in which individuals position their cultural selves in the larger context of social, political or spiritual transformations they go through

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via the mechanics of the contemporary society, so that their sense of belonging, their particular group identity to become visible, relevant, strong. Self-sentiments parallel cultural awareness in the intricate process of shaping, strengthenig and asserting one's identity, personality and feeling of togetherness with one's own community and with the other members of a pluricultural society; it is a strong tendency that symbolizes the strife for the preservation of one's self as part of equal cultural values in a world where "no culture is superior to another" (West, 2005: 1) and where difference is positively acknowledged. Understanding one's culture and its defining features most often leads to reinforcing that special feeling people experience when realizing the importance of belonging to a specific group, community, nation which grant their beliefs and behaviours to be the very foundation for their present worldviews and perspectives. The sense of belonging, that strong connectedness to a cultural, spatial, professional community, can often be regarded as an expression of a certain love, a love that manifests as an "an attitude that creates a particular type of environment in which both the lovers and those dependent on them can grow and develop" (Noller, 1996: 9&), a kind of love that commonly supports the primary group in an individual's life, which is family, a construction that differs „widely from society to society, especially in the size and nature of the residential unit (...), and with regard to the distribution of authority"(Hurd, 1973: 80). Families so often echo the structure and the changes of a specific social context through the relationships established between their members and through the way feelings of love and devotion are expressed and shared, considering, as Isabel Dalhousie does, that there are so many ways of identifying them, for instance, within a couple's life: "There are so many different sorts of love. And being in love has a lot of meanings. Affection. Tenderness. Infatuation. Obssession It's as if love were a disease with a whole range of symptoms"(McCall Smith, 2011: 44).

One's cultural self becomes effective in the establishing the nature of family ties, commonly expressed by the selection of memories one chooses to opt for, as remembrance implies a recognition of a past experience and its mobilization to serve one's present-day actions (see Van Nieuwenhuyse et al., 2012: 159) while also acknowledging a persistent feeling of attachment of which, for instance, little Bertie becomes aware when recollecting a much earlier memory of his life when

> Daddy and I went off to Glasgow together'(...). He recalled how he had been happy in the train with his father, with the ploughed fields unfolding so quickly past the windows and the rocking motion of the

> train upon its rails, and the hiss of the wind. And they had talked about friends, and how important friends were, and he had not wanted the journey to end (McCall Smith, 2006: 96).

The Scottish scenery, as a constituent of the local identity narratives, be it personal or social, is a good example of how geographical spaces can turn into important sites of closely connecting individuals to the experiences they may go through when feeling involved in a special environment to which they prove to be ”an integral part”, an environment that represents ”a component of connecting one’s self into the fabric of surrounding people, places, and things” (Schumann, C., 2016), an environment that gives them the sense of belonging, a basic need that collectively tightens identities. The theorists foreground the idea that there is a human thirst for belonging, manifest in the capacity to decode large systems of meanings, and present in the intricate entity of the human psyche, a need that makes one’s sense of having a meaningful life cosiderably depend on their sense of belonging” to a smaller or larger group, as proven by the condition of being fans of the same football team, as Kieron Smith was:

> People all supported Rangers. Their pitch was away up the road and along. On Saturday ye heard big big roars coming, Ohhhhh, Ohhhhh, so a goal was scored. Two boys of my class were going to see them, Terry and Ian. I went too. Terry’s big cousin was taking us.(...). There was all men walking and ye walked beside them (...). There was no a way in like that for the Glasgow Rangers. It was big big walls, cops on horses. Big railings and high gates. (...). It was the biggest biggest crowd, all men there and boys too and then cops and some were on their horses (Kelman, 2008: 50).

The uniqueness of one’s personal identity is most often shaped and forged by the features that mark a person as a member of a community to which they belong, whose acceptance, attention and support they gain within the larger context of one’s social identity. As ”identity consists in being recognized as” (Behrenson, 2017: 118), attachment and commitment to an ethnic structure by collectively defining oneself, is common in a pluricultural environment, where ethnic belonging needs acknowlegement within a context of conflating social, historical, traditional, everyday experiences, in order to grant a solid and positive participation of that specific community to the general evolution of the complex demographic segment of a particular geographical place. This is how Ansara Ali’s protagonist, Petr the Pole, acts in his position as a taxi driver in Chicago, namely, working for the best representation of

the group, respectively, the nation he loved:

> From day one in the taxi business, Petr the Pole had shown in no uncertain terms what color of blood flowed through his veins. As his taxiing days increased in number, so did the slogans, signs, stickers, and symbols decorating the taxi. (...), increasing in number (...) and in size (...). Bites and pieces of Polish poetry everywhere (Ali, 1995: 46; 209).

Projecting One's Sense of Belonging

"Narratives of identities are constructed in social environments (...) as an identity category socially available; it is dependent on larger socio-political developments"(Behrenson, 2017: 106) and it mostly consists of tracking features through time and putting them together as traditions, habits, peculiar everyday practices which all become relevant in the greater complexity of human activities of our globalized society, where the difficulty of defining one's self and the community one is part of, increases with every relocation, as that, for example, experienced by Dalila Mwathi:at her arrival at the London Heathrow airport. While queuing at the immgration office, she gets disoriented when realizing the difference displayed by the people there, while sharing the commonality of their own humanness:

> People were confusingly different from what she imagined. The hairstyles, different. The tatoos, different. Her eyes skip from one to new image to another, trying to absorb all the differences of every new thing. She wants to look at everything, tu turn around in her seat and examine every person, every surface, every item of clothing (...). Dalila glances down at the slimy texture on her fingers. It's blood and she realizes she has been picking the scab on her wrist (...). This she knows. Blood is no different (...). Blood is always the same (Donald, 2017: 7)."

The inevitable presence of the Other, of the fundamentally different one, labelled as being a member of an in- or out-group, is decided by theorists to be nowadays a necessary condition for any national/ist project as Otherness generates the very discourse that could posit any individual in a visible position (see Morley, 2000: 17), as easily observed by a transitory character, Uncle Digby, in Gurnah's book, *The Last Gift* (2011), a story of disrupted identities and broken promises; he explains to (H)Anna how important socialization and internationalization of ethnic practices can be in the contemporary world:

> To keep communities together, host and stranger need to know each other, but we cannot know each other if we don't know ourselves. We who care for the welfare of immigrants work as hard as we know how to get the message across to encourage people to know. Those words *I am British* feel like a cold tragic blast to me sometimes (Gurnah, 2011: 118-9).

The representation of one's feeling of belonging to a certain national group becomes imperative mostly with migrants, those who have left their homes for various reasons and moved to a new place; they express their fondness for the motherland in an honest way, the authenticity of their sincerity being "determined by way of emotional connection" (Lambert et al., 2013), testifying a positive patriotism, such as Kelman's first-person narrator observes as a Scottish immigant in the USA;

> My 'hame' [Glasgow] (...). My faimly was my faimly and that land was my birthplace. This was undeniable. Being away for so long it just went out of my mind. How long had it been since I considered the word 'hame' in regard to myself? Other exiles think about hame much of the time, they get together and talk about the guid auld days and all that stuff. I could chat about the dear auld motherland as well it was aye with an uncommon sense of relief at no being there (...). Irish folk I meet, they dont bother reminiscing, they want to sit there in company of one another but they dont talk, they just like to be there and every now and then they turn around and nod their head and maybe later on they sing a song(Kelman, 2004: 16-7).

Picturing one's feeling of belonging to a national group emphasises the cohesion of its members as well as their love and devotion, their patriotism, their sense of attachment especially in cases when individuals live as immigrants far from their homes and families, and when they strive to preserve the memories of their former lives in a form of ethnic display as Piotr the Pole, Piotr Poland-ski, Peter Poland does when he decided to turn his taxi into a symbolic venue for any of his clients:

> Petr's taxi was beginning to look like a stand. The front of this 'tank' bore the license of plate POLONIA (...). The problem was at the back. There, Petr had a different license plate. This one read POLSKA (...); everything else surrounding the taxi was also a mystery, and the deepest secrets were still inside (...), the decoration galore with the inside of a taxi looking fancier than a museum (Ali, 1995: 43).

Asserting his feelings for his motherland as it is, brings for the nostalgia that characterizes any immigrant separated from their own culture, from their homeland which in his case becomes something personal, strictly connected with his private life:

> Petr the Pole's first day on the job, as a taxi driver, was stamped with his fervor. Before he put his key in the ignition and started the first shift of his career on the road, he had already put two signs on his dashboard to introduce himself to his customers and the world. 'POLAND FOREVER', read the first sign. And his was an announcement of his patriotism. 'KISS ME, I'M POLISH', read the second sign. This was more a case of ambition than patriotism(45).

Love for one's country, patriotism, is seen as covering a large number of meanings, eventually reaching "a basic consensus about the homeland, providing a reassurance function" (Le Huérou, 2015: 28), and constantly proving to be "something deeply rooted in the personal and intimate, something connected with mother, home, and childhood, with all kinds of references to the private sphere" (29), something that generates strong positive feelings, the conscious decision of commitment and devotion to the past and present of one's motherland. Lucky the Indian, Petr's co-worker, cannot stop admiring the latter's allegiance to his culture demonstrated by the way in which his cab gradually turned into a proper sanctuary to house remembrances of his own history:

> The whole history of Poland and the whole mystery of Poland was before me [Lucky the Indian], researched, reviewed, experienced, assembled, and compacted in one taxi. A thousand years of Poland (...). The roof of Petr's taxi was (...) a bulletin board. Better still, it was like and art gallery (...). Every picture of every Polish hero and heroine could be found there. Unfortunately, all names and captions were written in Polish. There was one saving grace. In the center of them all was the Virgin Mary, Poland's Black Madonna (...). The inside walls of the taxi were no less colourful or decorated. Every space was pasted with something Polish. Even the windows were almost completely covered with pictures and stickers (...). Petr's dashboard was like a holy pace. It looked like an altar dedicated to the Black Madonna and to 'her' Poland (Ali, 1995: 206).

The presence of the Other, featuring the condition of exile, certainly leads to a process of chrystallization of one's personal identity as well as to the revaluation of one's degree of commitment and attachent to a

small or an extended group (family respectively, ethnic community or nation), to one's homeland, turned into a "repository of historic memories and associations, a place where our sages, saints, heroes lived, worked, prayed, fought" (Smith, 1991:9), as demonstrated by Petr the Pole and his taxi:

> Pictures, posters, and plaques occupied every available square inch of the wall of glory. There were also handmade cards with poems, sayings, titles, and anything that flashed from the imagination of Petr the Pole (...). Sinkiewicz was on one of Petr's cards, second on a list of other names (...), he had won the Nobel Prize (...). Petr put a title on on his card – 'Polish Nobel Laureates': Marie Curie (Maria Sklodowska) 1902 Physics, 1911 Chemistry, Henryk Sienkiewicz 1905 *Quo Vadis*, Wladyslaw Reymont 1924 *The Peasants*, Isaac Bashevis Singer 1978 Literature, Czeslaw Milosz 1980 Literature, Lech Walesa 1983 Peace. (Ali, 1995: 208).

The contemporary world is facing a constant reconfiguration of cultural identities within the expanding process of migrant transnationalism, so that assessing one's belonging to a certain community within this multicultural environment foregrounds individuals' sense of attachment, of devotion and love, of cohesion, for that particular community, a necessary condition to prove an active participation to the general picture of world views and voices.

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Magie in modernen Märchenromanen

Romina Elena Donţu[1]

Abstract: The selected fairy tale novels, „Goldröschen“ (2021) by Jenny Völker and „So finster, so kalt“ (2014) by Diana Menschig, use a variety of magical motifs from classical fairy tales, especially from the well-known tales by the Brothers Grimm. This article analyzes two different motif categories based on the Stith Thompson register. Present in both chosen fairy tale novels, the first category includes beings such as fairies, spirits, or elves, while the second category includes magical objects such as musical instruments, food, drinks, or utensils. The aim of the article is to highlight the extent to which the authors have transformed the meaning of the motifs to bring magical elements into the reality-like context of the fairy tale novels. The theory of adaptation, the motif-index of folk-literature, studies on the origin and meaning of the motifs, and a qualitative literature analysis are used as methodological support.

Keywords: fairy tale novel, adaptation, motif, marvels, magic

Einleitung

Das 20. und 21. Jahrhundert sind durch eine große Anzahl von Märchenadaptionen gekennzeichnet. Die Märchenadaptionen nähern sich den Grimm'schen Märchen, aber sie können zur gleichen Zeit Unterschiede zu den Märchen, z.B. in Bezug auf die magischen Motive, aufweisen. Im vorliegenden Beitrag werden die Umwandlung der Märchenmotive, die verschiedenen Bedeutungen der magischen Motive und die Darstellung der Magie in den Märchenadaptionen untersucht. Der Fokus wird auf die magische Welt und die magischen

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Motive in den ausgewählten Märchenromanen gesetzt, die danach mit denen aus den Grimm'schen Märchen verglichen werden.

Die magischen Motive spielen in den Märchen der Gebrüder Grimm eine besondere Rolle und können die Geschichte in unterschiedliche Richtungen führen, wie z.B. der magische Kuss des Prinzen in *Dornröschen* (Grimm, Jacob, Wilhelm Grimm 249-253), der die Prinzessin aus dem verzauberten Schlaf weckt, oder der magische Apfel in *Schneewittchen* (Grimm, Jacob, Wilhelm Grimm 262-274), mit dem die Stiefmutter Schneewittchen vergiftet. All diese magischen Elemente beeinflussen den Werdegang der Hauptfiguren und können deren Leben retten oder gefährden. Die Frage ist nun, ob dieselben magischen Motive in den Märchenromanen ähnliche Bedeutungen wie in den Märchen haben.

Für die Analyse wurden die Märchenromane *Goldröschen* (2021) von Jenny Völker und *So finster, so kalt* (2014*)* von Diana Menschig ausgewählt, die zahlreiche magische Motive aus den Märchen der Gebrüder Grimm aufweisen. Die magischen Motive, die für die Darstellung der magischen Welt in den beiden obengenannten Romanen eine notwendige Rolle spielen, werden aus semantischer Sicht interpretiert.

1. Literarische Adaption der Märchen

Zunächst wird ein Überblick zur Bedeutung der Märchenadaptionen geboten, der den Prozess der literarischen Adaption erklärt. Zum Begriff der Adaption wurden in der Forschungsliteratur unterschiedliche Definitionen vorgeschlagen und erläutert. Eine erste Definition, die den literarischen Adaptionsprozess beschreibt, stammt von Linda Hutcheon (2012). Sie definiert die Adaption als einen Akt der Besitznahme: „[…] taking possession of another's story and filtering it, in a sense, through one's sensibility, interests and talents" (Hutcheon 18). Auch die Definition von Julie Sanders trifft auf die Märchenadaptionen zu. Die Autorin bezeichnet die literarische Adaption als „transpositional practice, casting a specific genre into another generic mode, an act of re-vision in itself" (Sanders 18). In ihrem Buch *Adaption and Appropriation* (2015) betont Sanders, dass die Adaptionen: „[…] also constitute a simpler attempt to make texts 'relevant' or easily comprehensible to new audiences and readerships via the processes of proximation and updating" (Sanders 19). Die Verfasserin verdeutlicht die Aufgabe literarischer Adaptionen, klassische Werke an die heutige Zeit anzupassen, „mit dem Zweck, eine positive Reaktion beim gegenwärtigen Publikum hervorzurufen"

(Donţu 367).

Die Märchen und die Folklore gelten als Grundlage für die literarischen und filmischen Adaptionen:

> There are particular bodies of texts and source material, such as myth, fairy tale, and folklore which by their very nature depend on a communality of understanding. These forms and genres have cross-cultural, often cross-historical, readerships; they are stories and tales which appear across the boundaries of cultural difference and which are handed on, albeit in transmuted and translated forms, through the generations. (Sanders 45)

Laut Sanders kann angenommen werden, dass Märchen eine große Verbreitung in der Welt haben, eine breite Öffentlichkeit ansprechen und somit unabhängig von Zeit und Kultur ihre Essenz und Bedeutung beibehalten haben: „Fairy tale and folklore [...] possess a very specific set of signifiers and symbolic systems" (Sanders 82). Die Märchen bieten dem Publikum nicht nur Lehren, sondern, mithilfe ihrer Motive, auch Lösungen zu verschiedenen Problemen an. Somit können die Märchen als „cultural treasuries to which we endlessly return [...] [because] their stories and characters seem to transgress established social, cultural, geographical, and temporal boundaries" (Sanders 82-83) betrachtet werden, da sie, dank ihrer Vielfalt an gegensätzlichen Figuren mit unterschiedlichen Eigenschaften, in jeder Kultur und zu jeder Zeit adaptiert werden können.

Weiterhin ist es wichtig, die Perspektive der Autoren*innen der Adaptionen zu nennen. Diese erschaffen eine fiktionale Welt nach ihrer eigenen Weltanschauung und für ein modernes Publikum: "[The authors] are deliberately breaking down and deconstructing the conventions of fairy tale, viewing things from a new angle" (Sanders 93). Diese neue Perspektive zeigt sich auch in den ausgewählten Märchenromanen. Die Romane *Goldröschen* (2021) von Jenny Völker und *So finster, so kalt* (2014) von Diana Menschig beinhalten magische Motive und symbolische Figuren aus den Grimm'schen Märchen und geben durch deren Übertragung in die Gegenwart auch die heutigen gesellschaftlichen Themen wieder. Völker adaptiert das Märchen *Dornröschen* (Grimm, Jacob, Wilhelm Grimm 249-253), indem sie magische Motive bearbeitet sowie andere Figuren hinzufügt bzw. streicht. In ihrem Roman spielen die magischen Motive eine wichtige Rolle, denn anhand einiger Motive wird die Handlung in verschiedene Richtungen geführt. Das Motiv des tiefen Schlafs einer Prinzessin, jenes des magischen Kusses und viele andere erscheinen im Roman in einer unerwarteten Form, meistens auch mit unterschiedlichen

Bedeutungen im Vergleich zu denen aus den Märchen der Gebrüder Grimm. Diese Motive und die magische Welt aus dem Märchenroman werden in den folgenden Kapiteln analysiert.

Im Roman *So finster, so kalt* adaptiert Menschig mehrere Grimm'sche Märchen, wie beispielsweise *Hänsel und Gretel* (Grimm, Jacob, Wilhelm Grimm 80-88), *Rotkäppchen* (Grimm, Jacob, Wilhelm Grimm 136-140), *Brüderchen und Schwesterchen* (Grimm, Jacob, Wilhelm Grimm 57-66), jedoch basiert die Geschichte des Romans auf *Hänsel und Gretel*. Die Autorin transformiert die magischen Motive und Themen aus den Märchen und bildet daraus eine andere Geschichte, die teilweise auch die heutige Zeit beschreibt. Im Roman erscheinen Motive aus den Märchen der Gebrüder Grimm, die die magische Welt möglich machen und mithilfe derer sich die Figuren eine Lösung für ein bestimmtes Problem erdenken können. Die Motive und die transformierte magische Welt werden im vorliegenden Beitrag näher untersucht.

3. Überblick der Märchenmotive und ihrer Bedeutung

Im Folgenden werden einige Märchenmotive und deren Bedeutung aus den Grimm'schen Märchen dargestellt. Als Vorlage für diesen Beitrag wurde das Motiv-Register von Stith Thompson ausgewählt. Der englischsprachige Autor ordnet Motive aus der Volksliteratur in 23 Kategorien ein. Für diesen Beitrag wurden zwei von ihm dargestellte Kategorien ausgewählt, die die magische Welt in den Märchenromanen veranschaulichen: magische Wesen und Zauberei. Diese ermöglichen es, in den beiden Märchenromanen die magische Welt und die Märchenelemente aufzuzeigen.

Vor der Beschreibung der zwei obengenannten Kategorien müssen die Begriffe Magie und Motiv erklärt werden. Ein wichtiger Begriff ist Magie, die in Märchen u.a. in Form von Wesen mit wunderbaren Kräften oder durch magisches Essen und Trinken vorkommt. Der Begriff Magie ist weit gefasst und dient als „die einfache und unverhüllte Objektivierung des Wunsches in der menschlichen Vorstellung" (Beth 121). Dabei ist zu berücksichtigen, dass „sich Magie als bildhafte Handlung im Zauber ausdrückt, d.h. Zauber ist die Performanz der M[agie] im magischen Ritual" (Petzoldt 5). Die obengenannte Definition trifft auf die magische Welt der Märchen zu, da in Märchen wunderbare Ereignisse stattfinden, die nicht erklärt werden können. Ein Beispiel dafür ist der magische Kuss aus *Dornröschen*, wobei dank des Kusses der wahren Liebe Dornröschen erweckt wird. Wie auch Michael Maar in einem Gespräch über *Die*

Magie der Märchen (2019) betont, haben die Märchen etwas Magisches an sich und stellen mithilfe ihrer sinnbildlichen Figuren eine wunderbare Welt dar:

> Das Magische ist der Kern von Märchen, sonst hätten sie nicht so lange existiert und es gibt sie schon seit 3000 Jahren. Es müssen sich da Menschheitsmythen oder Kerne verstecken. Das ist der Reiz von Märchen. (Westphal o.S.)

Die Zauberei ist „zum einem als Abwehrzauber bzw. apotropäische Magie dem Schutz vor Unheil und dem Unheil hervorrufenden Schadenzauberer, zum anderen dem Erreichen eigener Überlegenheit und der Einflußnahme auf Mensch und Natur“ (Daxelmüller 1140) förderlich. Diese Aspekte der Magie werden auch in Märchen durch gegensätzliche Figuren, wie beispielsweise Hexe und Zwerg verdeutlicht, die wunderbare Gaben haben und damit den Figuren helfen oder Schaden verursachen. Daxelmüller meint über diese unerklärliche Kraft der Magie:

> Sowohl im Wunderbaren wie im Z.[auber] manifestieren sich unerklärliche, übernatürliche und geheimnisvolle Kräfte, die gleichermaßen segenspendend wie fluchbringend, ‚heilig‘ wie ‚magisch‘ sein können. (1142)

Magie kann in zwei Kategorien eingeteilt werden: „positive“ Magie bzw. „negative“ Magie. Wie auch Petzoldt (2011) feststellt:

> Man [unterscheidet] zwischen „positiver“ Magie wie sie etwa einem Talisman eignet, der als krafthaltiger Gegenstand seinem Besitzer Glück verleihen soll, und „negativer“ Magie, wie sie z.B. ein Amulett besitzt, das apotropäische Bedeutung hat und böse Einflüsse abwehren soll. (23)

Diese Einordnung wird auch in Märchen durch gegensätzliche Figuren veranschaulicht, wie beispielsweise durch die Stiefmutter aus *Schneewittchen*, die ihrer Stieftochter einen verzauberten und giftigen Kamm gibt: „die Alte steckte ihm den Kamm in die Haare, alsbald wirkte das Gift darin so heftig, dass es todt niederfiel“ (Grimm, Jacob, Wilhem Grimm 270). Die Stiefmutter übt einen negativen Akt an Schneewittchen aus. Vor der Ausübung des magischen Aktes verhalten sich die negativen Figuren (Hexe und Stiefmutter) höflich und betrügen mit ihrem gutherzigen Benehmen die Held*innen. In diesem Fall kann man die Ambiguität dieser Figuren erwähnen, die sich nur

durch das Resultat des magischen Aktes aufklären lässt. Im obengenannten Beispiel stellt die Stiefmutter ihrer Stieftochter den Kamm freundlich vor und nur durch den verursachten Schaden lassen sich die negativen Intentionen der Stiefmutter erkennen. Die negativen Eigenschaften der Magie erscheinen jedoch selten in Märchenromanen, da die Autorinnen der ausgewählten Märchenromane darin eine eher friedliche Welt erschaffen. Ein Beispiel hierfür sind die Zwerge aus *Goldröschen*, die den Figuren ihre Hilfe höflich und ohne Erwartungen anbieten: „Es geht wesentlich schneller, wenn wir die Geige besorgen, auf der du gespielt hast, um Rosalind zu erwecken" (Völker 300).

In den vorherigen Beispielen wurden verschiedene Zauberelemente genannt, die oft in Märchen erscheinen. Kamm, Spiegel, Apfel, u.a. sind Märchenmotive, die seit langer Zeit bekannt sind und die eine bestimmte und meistens auch unerwartete Bedeutung haben. Pöge-Alder definiert die Motive als „allgemein aufgreifbare kleine Einheiten […], [die] verschiedene Enthaltungsräume bieten und als solche fester Teil der Tradierung sind" (60). Näher erläutert sind Motive „sich wiederholende, typische Bauelemente […] denen eine sinntragende Bedeutung zukommt" (Pöge-Alder 63). Auch Stith Thompson (1946) definiert das Motiv als „the smallest element in a tale having the power to persist in tradition" (415). Diese Definition trifft auf die Motive der Märchenromane zu, da diese Romane solche Motive aus den Grimm'schen Märchen beinhalten, die seit langer Zeit bekannt und leicht erkennbar sind. Jedoch ist hier zu erwähnen, dass die Motive aus den Märchenromanen meistens eine andere Bedeutung als jene aus den Grimm'schen Märchen haben. Diese Aussage über die Bedeutung der Motive in den Märchenromanen wird im nächsten Kapitel mit Beispielen erläutert.

Dieser Beitrag untersucht zwei Kategorien aus dem Motiv-Register von Stith Thompson, die die magische Welt in den Märchenromanen realisierbar machen. Die erste Kategorie, „magische Wesen", beinhaltet Feen, Elfen, Geister, Wesen mit übernatürlichen, magischen Kräften, mächtige Wesen usw.[1] (Thompson o.S.) In der zweiten ausgewählten Kategorie, „Zauberei", handelt es sich um magische Objekte wie etwa Wälder, Instrumente, Kleider, Möbel, magisches Essen und Trinken usw. (Thompson o.S.). All diese Elemente finden ihren Platz sowohl in den Grimm'schen Märchen als

[1] Für die Darstellung der Motive wird die online-Version des Motiv-Registers von Stith Thompson verwendet: Thompson, Stith. *Motif-Index of folk-literature*. Bloomington: Indiana University Press, 1955-1958. Unter: www.ruthenia.ru/folklore/thompson/index.htm, [Zugriff am 10.06.2022].

auch in den ausgewählten Märchenromanen.

Im Folgenden werden einige davon erwähnt, die später für den praktischen Teil ausschlaggebend sind. Als erstes wird der Kuss erwähnt, der magische Kraft hat, aus den Märchen bekannt ist und Figuren wieder zum Leben erweckt. Axel Dickmann benennt im Falle des Märchens *Dornröschen* den „Erweckungskuss" (o.S.), denn in diesem Märchen werden nicht nur die Prinzessin, sondern auch die Bewohner des Schlosses und die Tiere durch den Kuss aus ihrem hundertjährigen Schlaf geweckt. (vgl. Dickmann o.S.)

Der Spiegel ist ein magisches Motiv, das durch das Märchen *Schneewittchen* berühmt geworden ist. Wie auch Dickmann erläutert, war der Spiegel ein Luxusgut und nur in vornehmen Räumlichkeiten zu sehen: „In den Zeiten der Märchen war die Herstellung von Spiegeln sehr teuer. […] So sind Spiegel auch im Märchen oft nur in Königshäusern zu finden" (o.S.). Im Märchen *Schneewittchen* verwendet die Stiefmutter den magischen Spiegel, um die Wahrheit bezüglich ihrer Schönheit zu erfahren und die Aktionen Schneewittchens zu verfolgen. Dickmann spricht in diesem Fall über eine „Zauber- und Spionagefunktion des Spiegels" (o.S.).

Ein anderes wichtiges Motiv ist die Geige, die in Märchen eine Unterhaltungsrolle hat: die damit gespielte Musik fordert die Menschen zum Tanz auf (vgl. Dickmann o.S.).

Der Wald kommt öfter in Märchen vor und kann sowohl als Schutzort als auch als Ort der Bedrohung angesehen werden (vgl. Dickmann o.S.). Ein Beispiel für den Wald als Schutzort ist das Märchen *Brüderchen und Schwesterchen* (Grimm, Jacob, Wilhelm Grimm 57-66), in dem das Schwesterchen und ihr verzauberter Bruder ein kleines Haus im Wald finden: „[Schwesterchen] ging immer tiefer in den Wald hinein. […] Und als sie lang, lang gegangen waren, kamen sie endlich in ein kleines Haus" (Grimm, Jacob, Wilhelm Grimm 59). Der Wald aus *Hänsel und Gretel* stellt einen Bedrohungsort dar, da die Kinder im Wald mit der Gefahr Bekanntschaft machen und die bösartige Hexe treffen.

Der Zaubertrank ist ein „flüssiger Extrakt, meist aus Bestandteilen von Pflanzen" (Abraham, Thinnes 1204). Die Zaubertränke haben meistens eine „heilkräftige Wirkung" (Abraham, Thinnes 1206), aber „in Märchen treten Z[aubertränk]e eher selten auf" (s.o).

Auch die Äpfel haben eine magische Wirkung und sind ein wichtiges Motiv in den Grimm'schen Märchen. Das Märchen *Schneewittchen* enthält den verzauberten Apfel, der dem Mädchen den Tod bringen soll.

Das Brot als wichtiges Grundnahrungsmittel spielt z.B. im Märchen *Hänsel und Gretel* eine bedeutende Rolle. Mithilfe der Brotkrümel wollten die Geschwister den Weg nach Hause zurück finden: „Hänsel aber zerbröckelte all sein Brot, und warf die Bröcklein auf den Weg“ (Grimm, Jacob, Wilhelm Grimm 83).

Ein weiteres Motiv in Märchen ist ein „durch unterschiedliche zauberische Mittel (Magie) ausgelöster Zwangsschlaf (Schlaf) von variierender Dauer, der sowohl Individuen als auch (seltener) ein Kollektiv erfassen kann“ (Friede 1194). Das Verhältnis von Schlaf und Tod „manifestiert sich beim Z[auber] in zweierlei Hinsicht: einerseits in der Tiefe des Schlafs […] und andererseits in seiner mitunter extremen zeitlichen Ausdehnung“ (Friede 1195). Zwei Beispiele sind hier zu nennen: Schneewittchen fällt in einen tiefen Schlaf für eine kurze Periode und Dornröschen in einen tiefen und langen Schlaf.

Die Zwerge sind magische Wesen, die meistens zugunsten der Held*innen agieren. Sie sind v.a. aus dem Märchen *Schneewittchen* bekannt, wo sie dem Mädchen ihre Hilfe zur Verfügung stellen. Auch Dickmann betont die positive Seite der Zwerge: „Im Gegensatz zur Stiefmutter sind die Zwerge nett, freundlich und hilfsbereit. Sie lassen Schneewittchen in ihren Betten schlafen“ (Dickmann o.S.). Im Gegensatz zu dem Zwerg steht die Hexe, die magische Kraft hat und für ihre böse Taten, etwa in *Hänsel und Gretel*, bekannt ist. Die Hexe „verkörpert das Prinzip des Bösen und tritt stets als Gegenspielerin des Helden auf“ (Gerlach 965). Die Hexen wirken als „böse Wesen, die aus verschiedenen Gründen die Märchenhauptfiguren ins Verderben stürzen wollen“ (Blaha-Peillex 136), die aber für ihre bösen Taten meistens auch bestraft werden: „Nicht selten wird die H[exe] von ihren Opfern überlistet und erfährt das ihnen zugedachte Schicksal“ (Gerlach 966).

Abschließend lässt sich feststellen, dass magische Handlungen eine wichtige Rolle in den Werdegang der Hauptfiguren spielen und dass „Magische Handlungen […] im Märchen als selbstverständlich [erscheinen] und […] keiner Erläuterung [bedürfen]“ (Daxelmüller 1143).

4. Analyse der magischen Welt und der magischen Motive in den Märchen und Märchenromanen

Im vorliegenden Kapitel wird der Fokus auf die Untersuchung der unterschiedlichen magischen Motive und der magischen Welt aus den Grimm‘schen Märchen und aus den beiden Märchenromanen gesetzt. Die Untersuchung umfasst erstens die Darstellung der Magie in den

Märchenromanen und zweitens die Motive, die meistens eine andere Bedeutung im Vergleich mit jenen aus den Grimm'schen Märchen haben. Diese Analyse soll zeigen, dass die magische Welt auch in Märchenromanen mithilfe der ausgewählten Motive anwesend ist. Als Hilfe für die Analyse werden das Motiv-Register von Stith Thompson und die unterschiedlichen Studien über die Herkunft und Bedeutung der Motive verwendet. Die Motive und die magische Welt aus den Romanen *Golröschen* von Jenny Völker und *So finster, so kalt* von Diana Menschig werden aus semantischer Sicht interpretiert und mit Zitaten aus den zwei ausgewählten Werken unterstützt.

Vor der Analyse wird ein inhaltlicher Überblick über die beiden Märchenromane gegeben. Der Märchenroman *Goldröschen* von Jenny Völker (2021) erzählt von Noah, einem jungen Mann, der alleine lebt und sich mit der Wiederherstellung alter Möbel beschäftigt. Eines Tages findet er einen Schminktisch und sieht in dem Spiegel das Bild einer schlafenden Frau. Einen Augenblick später gelangt er durch ein magisches Haus in die Welt der schlafenden Prinzessin aus dem Spiegel. In dieser Welt hat er die Aufgabe, die Prinzessin Goldröschen aus dem verzauberten Schlaf zu erwecken. Mithilfe verschiedener Figuren, die zum Teil magische Fähigkeiten haben, gelingt es ihm, Goldröschen vom Fluch zu erlösen.

Der Märchenroman *So finster, so kalt* von Diana Menschig (2014) ist auf zwei Handlungsebenen gegliedert, einer in der Vergangenheit und einer in der Gegenwart. In der Gegenwart spielt sich die Haupthandlung mit der Protagonistin Merle Hänssler ab, die gleich zu Beginn erfährt, dass ihre Großmutter aus dem Schwarzwald gestorben ist. In der Vergangenheit findet die Handlung aus dem adaptierten Märchen *Hänsel und Gretel* statt, die im vorliegenden Roman als ein zum Märchen gewordenes Ereignis geschildert wird. Die Protagonistin findet im Haus ihrer Großmutter eine Recherche über das Märchen *Hänsel und Gretel* und erfährt daraus etwas über die merkwürdigen Geschehnisse aus der Vergangenheit. Merle schenkt der Geschichte keine Aufmerksamkeit, aber mit der Zeit merkt sie, dass auch im Dorf ihrer Großmutter Kinder verschwunden sind und ungewöhnliche Ereignisse ablaufen. Sie übernimmt die Verantwortung für das Verschwinden der Kinder und beschließt ihnen zu helfen.

Die beiden Märchenromane verwenden magische Motive und Figuren, die nach Zipes (2012) eine besondere Rolle für die magische Welt spielen:

> Therefore, the focus of fairy tales, whether oral, written, or cinematic, has always been on finding magical instruments, extraordinary technologies, or powerful people and animals that will enable

> protagonists to transform themselves along with their environment, making it more suitable for living in peace and contentment. (27)

Die Märchenromane bieten eine Vielfalt an magischen Motiven und wunderbaren Figuren wie Elfen, Zwerge, Hexen u.a., die an der Entwicklung der Held*innen beteiligt sind und für die magische Welt in den Märchenromanen charakteristisch sind. Die magische Welt ist auch in den Märchenromanen präsent und wird darin in zwei verschiedenen Formen geschildert. Im Roman *Goldröschen* ist die Magie durch direkten Kontakt mit den magischen Wesen und Objekten anwesend, wobei im Roman *So finster, so kalt* die Magie mithilfe der Erinnerung beschrieben wird.

4.1. Magische Welt und magische Motive im Märchenroman *Goldröschen* von Jenny Völker

Der Märchenroman *Goldröschen* von Jenny Völker veranschaulicht die Magie mithilfe von märchenhaften Figuren und Motiven, die dem Helden Noah in seiner Entwicklungsphase und bei der Suche nach der Prinzessin helfen. Den ersten magischen Kontakt mit einem verzauberten Objekt hat Noah schon am Anfang des Romans, als er auf einem Flohmarkt einen Schminktisch entdeckt und in dem Spiegel nicht sein Abbild, sondern das Bild einer schlafenden Frau bemerkt. In dem Spiegel sieht er: „Schemen von einem Gesicht – seinem Gesicht? Nein, die Lippen waren knallrot und umrahmt wurde das verschwommene Gesicht von langen, blonden Strähnen“ (Völker 18). Im Roman hat der Spiegel eine allwissende Funktion und zeigt auf unerklärliche Weise das Bild einer abwesenden Prinzessin.

Noah kommt in die magische Welt durch eine Villa, die als Portal fungiert: „Wo bin ich gelandet?“ (Völker 50); „War diese Villa wirklich ein …. Portal gewesen?” (Völker 55). Noah lebt in seiner realen, d.h. nicht magischen Welt als Tischler, restauriert Möbel und führt ein normales Leben. Die Lebensänderung und sein Eintreten in die magische Welt sind für ihn neu und unerklärbar, sodass er sich darüber weitere Gedanken macht: „Er konnte doch nicht tatsächlich durch ein magisches Portal gegangen sein! Oder befand er sich wirklich in einem Märchenland?“ (Völker 56).

Im Märchenland trifft er magische Wesen wie etwa die alte Frau Marilla, die ihm Antworten auf seine Frage über die magische Welt gibt:

> Ist das eine Art Parallelwelt? Nein, wir alle gehören zur selben Welt. Doch die Magie hat sich im Laufe der Jahre in gewissen Gegenden

> geballt. Und da die Menschen die Existenz der magischen Geschöpfe häufig bedroht haben, wurde die Magie genutzt, um dieses und andere Königreiche zu erschaffen und anschließend abzukapseln. Es gibt Portale, durch die man in diese Welten gelangt, aber nicht jeder kann die Pforten durchschreiten. (Völker 80f.)

Diese Erklärung scheint für Noah weiterhin ungenügend zu sein, weil er nicht begreifen kann, wieso er die magische Schwelle zu diesem Märchenland erblicken konnte. Die alte Frau gibt ihm auch auf diese Frage eine Antwort: „Zum einen weil deine Wurzeln in diesem Königreich liegen, zum anderen weil du die Musik in dir trägst" (Völker 81).

Um die Anwesenheit der Magie im Märchenroman zu verdeutlichen, sind weitere magische Erscheinungen zu erwähnen. Die magischen Wesen, die wunderbare Gaben haben, erscheinen in diesen magischen Welten und treten meistens in Krisensituationen auf. Noah trifft Elfen, Zwerge und Vögel und lässt sich von diesen beraten und helfen: „Und dann gibt es auch noch Elfen und Zwerge. Wo bin ich nur gelandet?" (Völker 94). Durch Noahs Gedanken erkennt man seine Verwunderung, denn er reagiert wie ein normaler Mensch, der Kontakt zu etwas Neuem und Unglaublichem aufnimmt, das ihm nur aus Märchen bekannt war. Die Elfen sind „[...] übernatürliche Wesen, der altnord[ischen] Religion, die eng mit den Göttern verbunden sind" (Alvey 1328). Sie haben einen doppelten Charakter:

> Einerseits helfen sie ihren menschlichen Freunden, beschützen sie, belohnen Güte [...] und bestrafen nur die, die es verdienen [...] Andererseits werden E[lf]en manchmal für rachsüchtig oder mutwillig böse gehalten und oft als Krankheitsbringer, Kinderräuber oder Verführer junger Leute gefürchtet. (Alvey 1329)

Die Elfen aus dem Märchenroman sind freundlich und erscheinen zum ersten Mal im Moment, in dem Noah in die magische Villa eintritt. Auch mithilfe der Elfen, die ihm den Weg zur magischen Welt zeigen, nähert sich Noah der Befreiung der Prinzessin aus dem verzauberten Schlaf. Die Elfen erscheinen mehrmals im Roman, vor allem wenn sie gerufen werden und die Figuren ihre Hilfe brauchen: „Liebe Mailin, kannst du mich bitte von den Ketten befreien?" (Völker 218).

Nicht nur die Elfen helfen den Figuren, sondern auch die Vögel, die sowohl in Grimm'schen Märchen als auch in diesem Märchenroman auftreten. In Märchen sind die Vögel meistens „Haus- oder Nutztiere" (Dickmann o.S.). Im Roman *Goldröschen* wird der magische Vogel als Nutztier angesehen, da Noah mithilfe der Krähe den

Weg zu den Zwergen findet: „Ich folgte einem Vogel und redete sogar mit ihm“ (Völker 94).

Ein wirkungsvolles magisches Objekt ist der Kompass, mit dessen Hilfe Noah sich auf dem Weg orientieren kann: „und dieser Kompass hat mich in dieselbe Richtung gewiesen“ (Völker 97). Den magischen Kompass hat Noah von Marilla bekommen, der Zauberin, die in das magielose Land reiste, um Noah zu finden. Sie war die alte Frau, die ihm den Spiegel verkaufte: „Sie haben mir den Spiegel verkauft! Sie waren das auf dem Antiflohmarkt!“ (Völker 79). Im Gegensatz zu den meisten alten Frauen aus den Märchen, die die Rolle der bösen Hexe haben, ist Marilla eine freundliche und nette Zauberin, die Goldröschen aus dem verzauberten Schlaf mit Noahs Hilfe befreien will: „Mein Name ist Marilla, Marilla Mondschein. Ich bin eine Zauberin des alten Geblüts“ (Völker 305). Von ihr wird behauptet: „Niemals hat [Marilla] etwas zum Schaden anderer getan und wegen ihrer Zauberkräfte wird sie hoch geachtet“ (Völker 222).

Nicht nur die Zauberin, sondern auch die Zwerge erinnern an Märchen und stellen die magische Welt dar. Die Zwerge aus dem Märchenroman erfüllen eine ähnliche Rolle wie diejenigen aus dem Märchen *Schneewittchen*. Sie schützen Goldröschen und bewahren sie in einem Sarg in ihrem Haus. Die Zwerge tragen Namen wie Frohmut, Hartmut, Freimut, Siegmut, Liebmut, Weismut und Kleinmut und erinnern auch wegen der Zahl sieben an *Schneewittchen*: „Sieben Zwerge, die eine Schlafende in einem gläsernen Sarg bewachten…“ (Völker 100). Auch der Kuss der wahren Liebe erinnert an Märchen, wie beispielsweise an *Dornröschen*, das im Märchenroman erwähnt wird. Im Unterschied zum Märchen hat der Kuss im Märchenroman keine magische Wirkung. Noah kann die Prinzessin nicht mit seinem Kuss retten: „Aber ihr zwei kennt euch doch gar nicht. Wie sollte euer Kuss dann der der wahren Liebe sein?“ (Völker 102).

Der Zaubertrank spielt eine wichtige Rolle im Roman und wird von den Zwergen vorbereitet: „Schwungvoll goss [die Zwergin] ihm eine dampfende rote Flüssigkeit aus dem Krug ein“ (Völker 105). Nach dem Trinken des Zaubertranks kann Noah wieder musizieren und ist wegen dieses Zufalls verwundert: „Ohne es recht zu bemerken, beugte er sich zur Seite und griff nach der Geige“ (Völker 114); „Hast du mir gestern etwas in den Wein gemischt? […] Ich wollte nicht mehr spielen, nie wieder musizieren, aber als ich heute morgen aufgewacht bin, hat die Geige nach mir gerufen“ (Völker 117-118). Durch die Geigenmusik gelingt es Noah, die Prinzessin aus dem verzauberten Schlaf zu wecken. Die Geige hat in diesem Fall keine unterhaltende Rolle, sondern eine heilende Funktion.

Mithilfe der magischen Motive und der Wesen, die in direkten Kontakt mit den Hauptfiguren treten, ist die magische Welt im Märchenroman *Goldröschen* möglich. Diese magische Welt wird im engen Verhältnis mit einer magielosen Welt dargestellt und durch Noah entdeckt, der am Anfang die Magie nicht wahrnimmt. Jedoch beschließt er, seine magielose Existenz hinter sich zu lassen und Rosalind als Teil seines neuen Lebens zu betrachten. Im Vergleich zu den Grimm'schen Märchen stellt der Märchenroman *Goldröschen* eine eher positive und hoffnungsvolle Welt dar. Außerdem ist noch festzustellen, dass die magischen Motive aus den Märchen in diesem Märchenroman andere Bedeutungen haben.

4.2. Magische Welt und magische Motive im Märchenroman *So finster, so kalt* von Diana Menschig

Der zweite Roman *So finster, so kalt* beschreibt die magische Welt anhand der Erinnerung an verschiedene Märchen und magische Motive. Das bedeutet, dass die Figuren keinen direkten Kontakt zur Magie haben, aber die Magie steht durch die Anwesenheit der Märchenelemente immer noch im Hintergrund. Die Figuren aus dem Roman erinnern sich oft an Märchen und finden mithilfe der Märchen Lösungen für die eigenen Krisensituationen.

Ein erster Kontakt mit der Magie findet in dem Moment statt, in dem Merle Hänssler in einem alten Dokument die Geschichte von Johannes und seiner Schwester Greta liest, die Ähnlichkeiten zum Grimm'schen Märchen *Hänsel und Gretel* aufweist: „Die Geschichte hat meine Großmutter an *Hänsel und Gretel* erinnert" (Menschig 91).

Ein zentrales Motiv ist in der Figur von Jakob Wolff zu sehen. Trotz seines Namens ist Jakob eine positive Gestalt, ein Germanist und Märchenforscher, der sich unter anderem auch mit den Schauplätzen der Märchen beschäftigt: „Alte Burgen, Katen, […], Häuser im Wald, die Schauplatz eines Märchens sein können" (Menschig 92). Der märchenhafte und tierische Name *Wolff* ist auch für die Dorfkinder mit Charakteristika der bösen Figur aus *Rotkäppchen* verknüpft: „Du bist der böse Wolf" […] „Ich bin nicht der Böse, ich bin der Gute" (Menschig 326). In Märchen ist der Wolf ein „eindringender, grimmiger und böser Verschlinger" (Bies 917), aber im Märchenroman ist er eine Figur mit guten Absichten: „Obwohl ich Wolff heiße, bin ich nicht gekommen, um dich zu fressen. Du musst keine Angst haben" (Menschig 187).

Ein anderes magisches Wesen ist die Großmutter Mago, die nur in den Erinnerungen der Figuren erscheint. Obwohl Mago eine gute und freundliche Oma ist, wird sie manchmal auch als Hexe betrachtet,

da sie im Haus im Schwarzwald wohnt und den Kindern meistens auch Lebkuchenmännlein anbietet: „Omi hatte immer eine geheime Nische, aus der sich ein paar eingeweihte Kinder mit Lebkuchen bedienen durften“ (Menschig 258); „Oma Mago war eine großartige Frau“ (Menschig 272). Auch der Lebkuchen ist ein märchenhaftes Motiv, das nicht als Lockmittel, sondern als eine gern vorbereitete Leckerei angesehen werden kann: „Merle stellte den Korb mit den Lebkuchenmännlein auf einen Tisch“ (Menschig 288).

Es gibt weitere Motive, die die magische Welt im Märchenroman möglich machen, wie z.B. Brotspuren und Äpfel. Die Brotspuren, die an das Märchen *Hänsel und Gretel* erinnern, haben auch im Roman eine wichtige Funktion. Mithilfe einiger Krümel nähert sich Wolff dem Ort, an dem sich die verschwundenen Kinder befinden: „Irgendjemand hatte ein Weißbrot zerkrümelt und auf den Weg gestreut“ (Menschig 307); „Ich bin einer magischen Weißbrotspur gefolgt. Du weißt schon, wie bei Hänsel und Gretel“ (Menschig 334). Auch Merle findet die Kinder mithilfe eines magischen imaginären Wesens: „Ich bin einem Wolf gefolgt“ (s.o.). Die beiden Figuren Merle und Jakob können sich diese Halluzinationen nicht erklären, aber dank ihres Glaubens und ihrer Erinnerung an Märchen retten sie die Kinder aus dem Wald. Der magische Apfel, der in mehreren Grimm’schen Märchen auftaucht, ist ein wichtiges Element, mit dem Jakob Wolff die Kinder befreien kann, die am Baum hängen: „Er rechnete mit allem, als er wiederum den Baumstamm schüttelte“ (Menschig 330). Bis er die Lösung findet, denkt er zusammen mit Ronja an viele Märchen, in denen der Apfel eine wichtige Rolle spielt: „Merle muss drei goldene Äpfel fangen. Wie in dem Märchen *Der Eisenhans*“ (Menschig 327); „Aschenputtel muss das Bäumchen schütteln. Nein, falsch! Schneewittchen isst den vergifteten Apfel von der bösen Stiefmutter“ (Menschig 329). Mithilfe der Märchen und des Schüttelns des Bäumchens rettet Jakob Wolff die drei Mädchen.

Im Roman denken die Figuren oft an Märchen und erklären sich einige Ereignisse anhand der Märchen. Eine andere Anspielung auf Märchen wird durch das Reh aus *Brüderchen und Schwesterchen* gemacht: „Wir haben heute [ein Reh] gesehen. Das war ganz nah, und wir hätten es beinahe gefangen“ (Menschig 46). Auch das Grimm’sche Märchen *Jorinde und Joringel* (Grimm, Jacob, Wilhelm Grimm 371-375) wird angedeutet, als Merle und Jakob über die alte Recherche diskutieren: „Zuletzt bin ich noch auf das Märchen *Jorinde und Joringel* gestoßen. Die beiden sind aber keine Geschwister, sondern ein Liebespaar“ (Menschig 165). Da Merle mit Märchen aufgewachsen ist und diese mag, nennt sie sogar ein Kätzchen Jorinde: „Du wirst Jorinde

heißen“ (Menschig 205).

Außerdem ist noch zu erwähnen, dass, trotz der ständigen Erinnerungen an Märchen, die Figuren weiterhin alltägliche Tätigkeiten ausüben. Ein Beispiel dafür ist Merle, die als Anwältin Prozesse führt: „Prozess gewonnen! Gut gemacht, Merle!“ (Menschig 141).

Die vorangegangenen Beispiele zeigen, dass auch in diesem Märchenroman die magische Welt mithilfe der Erinnerung an Märchen und magische Motive anwesend ist. Trotz des fehlenden direkten Kontakts mit der Magie kann man hier auch über eine andere Form der Vermittlung der Magie durch Märchen sprechen. Die Hauptfiguren aus dem Roman glauben an Märchen, assoziieren die Ereignisse aus ihrem Leben mit den Märchen und sprechen darüber: „Wer sollte dich denn vergiften wollen? Du bist doch nicht Schneewittchen“ (Menschig 160).

Fazit

Im vorliegenden Beitrag wurden anhand der zwei Märchenromane und der Märchen der Gebrüder Grimm die magischen Motive und die magische Welt analysiert. Die magischen Motive haben in Märchenromanen meistens andere Bedeutungen als in Märchen und belegen die moderne Adaption, mithilfe deren die magische Welt leichter zu identifizieren ist. Ungeachtet der Darstellung der Magie, einmal durch direkten Kontakt mit den magischen Wesen und Objekten und einmal durch Erinnerung an Märchen und magische Motive, ist Magie in den Märchenromanen möglich. Durch die Transformation der Bedeutung der Motive haben die Autorinnen die Geschichten in einen zeitgenössischen Kontext gebracht. Unter Berücksichtigung der Analyse kann behauptet werden, dass auch in Märchenromanen magische Elemente das Leben der Figuren erleichtern und beeinflussen können.

Zusammenfassend ist festzuhalten, dass der Roman *Goldröschen* eine ähnliche Darstellung der magischen Welt wie die Märchen beschreibt, jedoch konstruiert Jenny Völker darin eine andere magische Geschichte, durch die positive Umwandlung der Märchenmotive und das Einfügen anderer Wesen. Der Märchenroman *So finster, so kalt* von Diana Menschig nähert sich der heutigen Zeiten und entfernt sich von den Grimm‘schen Märchen durch die aktuellen behandelten Themen.

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Thou Shalt Love Thy Sister. Sibling Love, Religious Upbringings and Taboo Topics in Raduan Nassar's *Ancient Tillage* and Mihail Victus' *toate păcatele noastre*

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Abstract: No matter how desperately society tries to conceal them, taboo topics are still visible in people's lives and especially in literature. This study aims to make a comparison between two male characters, André from Raduan Nassar's Ancient Tillage and Horia from Mihail Victus' toate păcatele noastre. By discussing their religious background and their (sometimes incestuous) feelings towards their sisters, this study shall demonstrate that, although they come from distinctive pieces of literature, André and Horia share a similar experience.

Keywords: religion, love, siblings

I. Introduction

Society shies away from taboo topics. It hesitates to talk about bodily functions, it does not discuss suicide, it refuses to acknowledge that abortion is a woman's decision and it definitely closes its eyes in regards to incest. However, what society fails to see is that these taboos still peer out from the darkest depths, making themselves visible in people's lives. One such taboo topic that society always tries to hide is the existence of incest. This paper aims to examine the (sometimes) incestuous relationships between brothers André and Horia and their younger sisters, Ana and Irina.

Middleton (2013: 603) brings into discussion the (in)famous cases of the Ancient Egyptian brother and sister marriages. These took place in order to "preserve the purity of the royal blood line, to keep privilege and rank rigidly within the group and to set the divine rules apart from their mundane subjects" (Middleton 2013: 603). Today's society would be disgusted by a marriage between a brother and a sister, but the unions between Ancient Egyptian brothers and sisters "were not only not prohibited; they were required" (White 1948: 429). In addition to that, incestuous affairs are mentioned in the Bible as well. Notable to many is the case of Abraham. He admits that his wife Sarah is his half-sister, "the daughter of his father but not his mother" (Genesis 20:12). These cases, although one real and one

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coming from the Bible, suggest that mankind has been fascinated with the practice of incest and even engaged in it, despite being aware of its abnormal character.

Sibling relationships are also examined in pieces of fiction, as literature tends to take into consideration matters that people otherwise would never dare talk about. Ursula K. Le Guin's *The Left Hand of Darkness* features a story of two siblings who mate, despite a taboo against it. *The Shadow of the Wind* by Carlos Ruiz Zafón features main characters, Julián Carax and Penélope Aldaya, who are siblings and also lovers. The grandparents of the intersex narrator from Jeffrey Eugenides' *Middlesex* are brother and sister. The young-adult series *Blue Bloods* by Melissa de la Cruz tells the story of couples who are "bonded" and one such couple is made up of twins.

This paper focuses on two literary works, *Ancient Tillage* by Raduan Nassar and *toate păcatele noastre* by Mihail Victus. Although these novels come from entirely different backgrounds, both of them touch upon incestuous relationships between brothers and sisters.

II. The Science of Incest

White (1948: 416) argues that even with so much focus on incest, this phenomenon is far from being understood. Our modern society is unsuccessful when it comes to grasping the explanation of incest. "Men of science have been obliged all too often to admit that they are baffled and to declare that it is too mysterious, too obscure, to yield to rational interpretation, at least for the present" (White 1948: 416). This suggests that, at the time White's paper was published, there was little to no understanding of incest. Nowadays there are more studies conducted in order to figure out the science of incest. Literature on incest could include Laviola's 'Effects of Older Brother-Younger Sister Incest: A Study of the Dynamics of 17 Cases' (1992), Fraley and Marks' 'Westermarck, Freud, and the Incest Taboo: Does Familial Resemblance Activate Sexual Attraction?' (2010) and S. L. O'Keefe et al's 'Sister-brother Incest: Data from Anonymous Computer Assisted Self Interviews' (2014). Thus, the reader can see an openness towards this controversial subject that might prove fruitful in filling knowledge gaps.

Although it is believed that incest crosses boundaries set by nature itself, there are some scientific explanations as to why it occurs. "Genetics – or blood – will tell, familial traits will be passed down and the power of attraction between two like beings is seen nowhere more strongly than between siblings" (DiPlacidi 2018: 88). As a result of genetics being involved in the very nature of the human being, people are inclined to share similarities among relatives. Just "like Narcissus, who fell in love with his own reflection, so too do many people fall in love with the familiar or recognizable" (Di Placidi 2018: 88). Therefore, there are pieces of evidence that, sometimes, incestuous relations develop due to the fact that those involved have common features. There could be a straight forward

explanation for this. A child

> finds sexual satisfaction in persons close to him because they are close to him, not because they are his relatives. To be sure, they may be close to him because they are his relatives, but that is another matter. As a consequence of proximity and satisfaction the child fixates his sexual desires upon his immediate associates, his parents and his siblings, just as he fixates his food hungers upon familiar foods that have given satisfaction. He thus comes to have definite orientations and firm attachments in the realm of sex as in the field of nutrition. There is thus no mystery about incestuous desire; it is merely the formation and fixation of definite channels of experience and satisfaction (White 1948: 424).

More so, it could be argued that, by nurturing feelings for a person one already knows, one is simply searching for a secure place, for a sort of shelter. Becoming romantically or sexually involved with someone who is a relative to you might be considered easier than engaging in a relationship with a newly-met person. Hartley claims that people who are alike "have the best foundation for a loving relationship" (2013). The author is of the opinion that a person is more likely for engage in a relationship with someone they feel comfortable with and someone who mirrors them. This would explain why sometimes siblings choose to involve themselves in incestuous relationships, whether strictly romantic or sexual.

III. André and Ana

André is the main male character in *Ancient Tillage* by Raduan Nassar, a novel published in 1975. He is a young man growing up on a farm in Brazil and the narrator of the novel. In the beginning of the book, his brother comes searching for him, as André had departed from the farm, abandoning his family. André mentions that his brother had been assigned the mission of "returning the wayward son to the bosom of the family" (Nassar 2015: 9) and that he "started speaking in prayer mode (it was my father's tone) of the stones and mortar of our cathedral" (Nassar 2015: 9. The reader can clearly see that André's brother is not just simply his brother. He is rather an extension of his father, someone who has to do the field work for the father. André's brother has to bring André back and he also uses the 'prayer mode'. This is nothing but the tone of his father, which André's brother seemed to have copied fully. When his brother hugs him, André mentions that he can feel "the weight of the entire family's soaking wet arms in his embrace" (Nassar 2015: 4). This indicates that there had already been some tense moments between André and the rest of his family. The weight of the entire family could refer to the expectations that had fallen upon André, due to his father being extremely strict and very religious and transferring his beliefs to the rest of the family.

André comes from a backgroud deeply rooted in religion and doctrine. Over the course of the novel, he mentions his father " preach over and over

again that our eyes are the lanterns of our bodies" (Nassar 2015: 7). He has to wake up at five a.m. for an "early communion" (Nassar 2015: 15), because "The more rigid the structure, the harder the fall" (Nassar 2015: 16). According to André himself,

> Love, union and our work alongside our father was the message of austere purity stored safely in our shrines" (Nassar 2015: 13). André knows that "everyone at home had their own desires, but nevertheless, evil impulses must be restrained, all the while those that were good should be moderated prudently, without ever losing sight of the balance (Nassar 2015: 14).

André's family is portrayed almost like a puritan family, with the father being the head of the family, while the mother and the children had to be obedient and respectful towards the father. Excess and sin are not tolerated in his family and even the good deeds they do have to be done in moderation. This austere regime André had to endure is hard to live under so he cannot be blamed for he seems to always have tried to escape from the "apprehensive eyes" (Nassar 2015: 5) of his family. Nonetheless, he is never going to be able to find the freedom he had been looking for. He comes to the realisation that the happiness he had imagined existed beyond his father's household is nothing but an illusion.

Out of all the family members, André's relationship with his sister, Ana, is the most ambiguous one. At some point, André imagines that Ana "would impatiently and impetuously sweep into the dancing circle with her country-girl figure and a red flower, like a drop of blood, holding her loose dark hair to one side" (Nassar 2015: 18). This way of dreaming about one's sister has nothing to do with how one would usually imagine his sister. André depicts Ana dancing, an act normally criticised by the Holy Bible, due to its sinful nature and catastophic consequences. In Ana's hair there would be a red flower, the association with the blood hinting at sexual acts, for red is well-known to be a colour linked to "the flush of health or passion … the color of blood" (Ferber 1999: 169). Ana's hair is dark and loose, again pointing towards men's preference for women who wear their hair down, instead of having it tied into a ponytail. This portrait of Ana is filled with clues leading to the fact that André depicts a sensual, lustful, sexualized version of his younger sister. The readers meets Ana through André's eyes and they can discover that how André feels towards his sister crosses some boundaries set by nature.

André fantasizes about the "lavender aroma of her fresh complexion, the full tenderness of her mouth, like a piece of sweet orange, and the mystery and malice in her date-like eyes" (Nassar 2015: 19). The nature of their brother-sister relationship is again depicted as one with blurry edges. When André thinks about his sister, she appears in an erotic, voluptuous frame. Ana smells like lavender, she has what André imagine to be sweet, plump lips. One element that is worth mentioning here is the fact that her Ana's eyes

seem to hide mystery and malice. André considers Ana to be almost like a femme fatale, a deadly combination between allure and unknown, between temptation and vengefulness. The brother is both lusting for and afraid of his younger sister, whom he perceives as a female able to stir contradictory feelings in himself. The soles of Ana's feet have the ability of "branding and burning" (Nassar 2015: 20) inside André, showcasing once again the fiery, heated connection between the two siblings.

Up to a certain point of the novel, the reader is unaware if Ana feels the same way about André. However, André's brother tells him about the changes in Ana's behaviour after André's disappearance. He mentions that no one had changed as much as Ana had. Ana "shut herself up in prayer in the chapel" (Nassar 2015: 24) and she kept senselessly wandering around the house. She withdrew in silence, covered her head with a veil and caused everybody to worry. The summary of Ana's behaviour indicates that she acutely misses André. It is not clear whether she misses him as a brother or as a potential lover, but what is certain is that she mourns his vanishing. Similar to a bride abandoned at the altar, Ana wears a veil, which becomes a symbol of silence and grief. This Ana is the opposite of the exuberant, joyous Ana from André's imagination, thus indicating that she might return his feelings.

André tells Pedro, his brother, that "Ana was my illness, she was my insanity, my air, my splinter and chill, my breath, the impertinent insistence in my testicles" (Nassar 2015: 71). For the first time in the novel, André testifies in front of a family member. Ana's image shifts from the femme fatale to that of an illness, of insanity. Ana is no longer the seductive woman, but a disease that makes André question his sanity. The depiction of Ana is a disgraceful one, for now Ana becomes an impertinent insistence in André's testicles. The mention of testicles might point towards the sexual impulses that André feels towards Ana. However, to place Ana as low as in one's testicles could suggest that, deep inside his soul, André is aware of the disgusting nature of his feelings for her. André confesses that "my hunger was for Ana" (Nassar 2015: 71) consequently associating his desire for Ana to hunger. Hunger is a basic need for human beings, so André could be saying that his lust for his sister is as basic of a need as having an appetite. André compares his craving for Ana to his cravings for food, which could suggest that, just like food suppresses hunger, Ana could put an end to André's misery by returning his feelings.

After returning home, André recounts laying in hay and, all of a sudden, Ana is next to him. He slowly touches her "humus-coated belly" (Nassar 2015: 76) and remembers how they were "exchanging each other's saliva with our nimble tongues" (Nassar 2015: 76). Due to the postmodern character of the novel, the reader is not always able to fully grasp the meaning of the text. However, it can be assumed that André and Ana had previously engaged in a physical relationship, or at least in inappropriate touches between brother and sister. Despite incest being forbidden, André declares

his love for Ana and he is convinced that

> What happened between us was a miracle, dear sister, branches from the same trunk ... certainty of relying on each other both in times of joy and adversity; it was a miracle, dear sister, to have discovered that even our bodies fit together (Nassar 2015: 79).

Up until now, the reader might have suspected that André feels a certain amount of shame regarding his feelings for Ana. However, that doubt is long gone, for André admits that his connection to Ana is a miraculous one and that their bodies fit perfectly together, because they are brother and sister. André becomes controlling towards Ana, telling her that "I'm not asking too much, what I'm asking of you is fair, it's my due, my share, the ration I have coming to me" (Nassar 2015: 83). He believes that Ana owes him love and that her affection is something he is entitled to receive. Ana seems not to be touched by André's wishes and she keeps working her rosary. Ana appears to be conflicted by her feelings for André. One time she gives the impression of mourning his loss and the next time she pretends not to hear his demands and to work her rosary. By working her rosary, she could be trying to ask the divinity for help regarding her very own or her brother's feelings towards her.

The last scene from the novel echoes one from the Bible as it depicts a sort of feast where people gather in order to celebrate the return of the prodigal son. This gives Ana the opportunity to escape from the chapel and start dancing in the middle of the crowd. André mentions that she has her hair loose and that she is wearing jewelry. His sister sweeps "the dancing circle with her diseased body, confidently introducing her fiery decadence into the center" (Nassar 2015: 13), dominating everyone who looks at her with her shown decadence. André is convinced that she is dancing just for him, in order to both please and tease him. Therefore, Ana could be compared to Salome from the Bible, whose dancing made her father promise to give her anything. High on female curves, hand twists and bare feet, André might as well promise to give Ana anything, should she ask.

Among other topics, Ancient Tillage touches upon the inappropriate relationship between André and his younger sister, Ana. As André is the first-person narrator, it is more facile to see things from his perspective. He nurtures forbidden feelings for his sister, but he is by no means ashamed of them. On the other hand, Ana seems to enjoy as well as loathe the way she feels about her brother. The two siblings give the impression that they have a connection that is much more intimate than a regular bond between siblings.

IV. Horia and Irina

Horia is the male character in Mihail Victus' *toate păcatele noastre*. The novel is narrated from the point of view of Irina, Horia's sister. When the novel begins, the reader is told that Horia has been accused of taking

advantage of one of his female pupils. Horia teaches mainly History, but, because the principal asks him to, he has to fill in for a Physical Education position.

Similar to André and Ana, Horia and Irina themselves come from a strict, religious background. Irina mentions that they had to "pose together with their parents as a successful family, to look like obedient children, to never open our mouths uninvited"[2] (Victus 2021: 22). Once again, the father is the head of the family, while the mother is submissive and docile. The children are raised to be be well-behaved and every Sunday they must go to church. They have to follow a harsh praying programme and they even have to compensate for the wrong deeds they do. This creates a hostile environment for the protagonists, who are constantly seeking ways of escaping the sterile atmosphere from home.

One episode which hints at possible incestuous inclinations takes place when the two siblings escape from church and go swimming together. After bathing, the two of them have to dry themselves and their clothes and to hurry back to church. When seeing Irina naked for the first time, Horia cannot get out of the water. At first, Irina does not understand why, but, when she sees Horia keeping his hands between his legs, she understands. She asks Horia to stop hiding and this is the moment she gets to see him completely naked as well. This is a very intimate moment between them, one that would not normally occur between siblings who have reached puberty. Horia's erection is a fairly normal one for a teenager boy, but the fact that it occurs when he sees his sister is what raises question. Is it still an erection like any other would be or does it happen because Horia feels sexually attracted to his sister? The erections, Irina remembers, kept repeating, until Horia did not even bother to hide them from her anymore. Irina also remembers how Horia would sometimes touch her, but then quickly remove his hand, which made her think that he was not touching her on purpose. However, she was ready to help him get rid of this pain, if only he had asked. Irina was willing to perform inappropriate acts on Horia if that was what it took to see him relieved of that sexual frustration.

As an adult, Irina is in a relationship with a woman, Tania. Irina confesses to Tania about the summer Horia saw her naked, explaining how her brother must have developed a crush on her ever since. Irina also mentions the premature sexuality of her brother, which could provide an explanation for Horia's erection upon seeing his sister naked. In addition to this, Irina believes that there must have been more than friendship between Horia and her, possibly something erotic. If Ana shies away from conforming the sexual connection between André and her, Irina acknowledges that something of sexual nature must have occurred between Horia and her.

Irina herself admits that she has always felt the need to protect Horia,

2 All the quotes from *toate păcatele noastre* are translated into English by myself, as the book has not been translated into English yet

even though he is “a grown man. He can take care of himself” (Victus 2021: 18). As a child, Irina tells Horia “I won't be able to get married, because I'll always have to take care of you” (Victus 2021: 25) and she even goes as far as admitting that “I'd marry you if you weren't my brother” (Victus 2021: 26). Due to the fact that Irina is a child, the reader might assume that she is only joking, but she adopts a very serious look when insisting that she would marry her brother. A sister who does not have romantic feelings for her brother would probably not joke about marrying him, but Irina admits she would without a doubt. In the summer of 1998, Irina, now a teenager, remembers that her relationship with Horia had changed, though she claims it was nothing of sexual nature. She reads in the Bible about Abraham, whose wife, Sarah, was his half-sister. Irina does not understand how such relationships were accepted in the past, yet now were perceived as morally wrong and undesirable. Irina seems to question the moral dilemma imposed by incestuous relationships, not comprehending why they are considered wrong nowadays. This question could be drawn out of simple curiosity or Irina could be regretting being related to Horia due to the fact that they cannot engage in a sexual relationship because of the society and its norms.

When the scandal at school is brought to light, Irina does not for a second question Horia. She is sure that the girl is lying, for her brother could never do such a terrible thing. Irina keeps asking herself how the girl could lie about Horia touching her and she fails to understand how someone would want to spread deceiving facts that would ruin one’s reputation. Irina is certain that she knows her brother so well and that he could never be capable of committing such atrocities. As opposed to Ana, whose perspective the reader has little access to, Irina’s feelings towards Horia are clearly expressed. She has faith in her brother, knowing all too well that he is not a monster, but a kind man. Irina experiences doubt, but only for a second, and she feels like she cannot breathe if she thinks about Horia assaulting that girl. She is aware that “distrust is an unpleasant and destructive feeling” (Victus 2021: 73) and she does not seem eager to distrust her brother ever again.

Irina tends to feel jealous whenever someone might ‘steal’ Horia from her. She forbids one of her friends from sleeping with Horia, for fear that her friend wants nothing but to take advantage of Horia, whom Irina still perceived as a child. Then, she is jealous of the sports’ coach who trains Horia for boxing. Irina is territorial when it comes to Horia, which could be based upon the fact that he is her brother, or because she does not want other people to keep her from spending time with the object of her desires. She believes that she knows what is best for him, but she fails to see that Horia is not a teenager anymore. Irina is somehow depicted as stuck in the past, a past in which she can protect Horia from anything or anyone that might try to hurt him.

Horia protects Irina too, especially when their parents have to leave for a short amount of time and uncle Paul moves in with the siblings. Uncle Paul assaults Irina one night and she returns to Horia for help. When trying

to harass Irina again, Paul is met with an unleashed rage in Horia, who severely beats Paul. The uncle is forced to leave, probably fearing another violent attack from the protective brother. This suggests that Irina is not the only one who protects Horia. He takes care of her as well, the two siblings finding comfort in each other, due to the lack of love and care coming from their parents or other relatives. It could be argued that most siblings would defend each other in such situations. It is the aggression in Horia's behaviour that could make readers question if Horia is trying to get revenge at someone who has hurt his sister or rather his secret lover.

toate păcatele noastre focuses on how a scandal completely changes Irina and Horia's lives. The two siblings have to face feelings and facts they had tried to left behind. The edges of Irina and Horia's relationship are depicted as blurry, with them not being able to differentiate whether they are brother and sister, mother and son, father and daughter or incestuous lovers.

V. Conclusion

To sum up, this paper has argued that André and Horia, although fictional characters coming from opposite cultural backgrounds, share a similar experience. They could find themselves labelled as the prototype of the brother who nurtures forbidden feelings for his sister. Although societal norms command that human beings should feel repulsed by incestuous relations, "there cannot be a universal aversion to incest—experienced by all humans, at all times—because sexual relations between close relatives are not unknown" (Haig 95). White (1948: 416) suggests that man has been fascinated by incest since the Classical antiquity so it is only legitimate that literature mirrors this interest for prohibited relations between relatives.

Modern and Postmodern literature do not try to conceal aspects of life otherwise considered filthy or unworthy of mentioning. Even incestuous love can prove a subject that deserves more attention. By analysing what society refers to as 'deviant' behaviour, one can see that, behind the label 'incestuous love' there hides austerity, loss, rebellion, insecurity, a desire of protection and, ultimately, a desire of siblings for protecting and loving each other.

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"Lovers on the ayre": Love as a Means and Metaphor of Identity Construction in Suhayl Saadi's *Psychoraag*

Éva Pataki [1]

Abstract: *In psychology, postmodernity is perceived as having detraditionalized our understanding of and attitude to love and intimate relationship, as a result of which postmodern relationships are viewed as being built on and determining a change in emotional and sexual intimacy, the significance of sexual satisfaction, as well as developments in the process of individualisation. In postmodern literature, as Catherine Belsey points out, "love becomes the condition of a happiness that cannot be bought" and "has come to represent presence, transcendence, immortality" (683). In diaspora literature, these changes and developments connected to love, and happening when the individual experiences the presence and transcendence of love, are often further intensified and complicated by issues of race, ethnicity and religion. In all its complexities and individual perceptions, postmodern love is often depicted as closely related to or intertwined with the process of the diasporic subject's search for identity. Close reading Suhayl Saadi's Psychoraag (2004), an experimental novel with postmodern text(uality), and its portrayal of the role of identity positions and the transformative power of music and love/intimacy in personal development, the paper examines the protagonist-narrator DJ Zaf's mental and physical journeys with regards to his two intimate relationships from the aspect of the diasporic subject's identity crisis. I shall argue that the protagonist's relationships – and by extension, love itself – are essential stages of his 'journey,' unalienable parts of his multiple selves, as well as inevitable elements and the ultimate metaphor of identity construction.*

Keywords: *love in postmodern literature, Scottish Asian novel, music, cultural hybridity*, *identity construction*

In psychology, postmodernity is perceived as having detraditionalized our understanding of and attitude to love and intimate relationships, as a result of which postmodern relationships are viewed as being built on and determining a change in emotional and sexual intimacy, the significance of sexual satisfaction, as well as developments in the process of individualisation. In postmodern literature, as Catherine Belsey points out, "love becomes the condition of a happiness that cannot be bought" and "has come to represent presence, transcendence, immortality" (683). In diaspora literature, these

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changes and developments connected to love, and happening when the individual experiences the presence and transcendence of love, are often further intensified and complicated by issues of race, ethnicity and religion. In all its complexities and individual perceptions, postmodern love is often depicted as closely related to or intertwined with the process of the diasporic subject's search for identity. Close reading Suhayl Saadi's *Psychoraag* (2004), an experimental novel with postmodern text(uality), and its portrayal of the role of identity positions and the transformative power of music and love/intimacy in personal development, the paper examines the protagonist-narrator DJ Zaf's mental and physical journeys with regards to his two intimate relationships from the aspect of the diasporic subject's identity crisis. I shall argue that the protagonist's relationships – and by extension, love itself – are essential stages of his 'journey,' unalienable parts of his multiple selves, as well as inevitable elements and the ultimate metaphor of identity construction.

Saadi's *Psychoraag* has received critical acclaim for its redefinition of Scottish identity and merits as the first Scots Asian novel (Cf. Mitchell, 2006), and may also be marked out for being a contemporary Glasgow novel with an ethnic twist: presenting the city as a postcolonial territory reterritorialized and hybridised by the Pakistani diaspora. With its musical narrative style and complex language, the novel further emphasizes its (self-) positioning as a hybrid cultural production. From the aspect of poetics, *Psychoraag* is an experimental novel alternating between first- and second-person narration, written in various languages and dialects, and including a host of intertextual references and drawings. It is not simply a coming-of-age story, a documentary of a community or phenomenon, revolutionary in the cultural milieu it portrays, but a self-reflexive, postmodern text using Rushdiesque narrative strategies and allegorical formations, speaking in a metaphysical voice and suggesting parallels with other art forms. Its text(uality) becomes a major character and agent: questions concerning the identity of the narrator-protagonist become questions concerning the identity of the text.

During the final six hours of the madness of the Junnune Show that the protagonist-narrator DJ Zaf spends in his cubicle at Radio Chaandni, he embarks on a mental journey recalling his parents' 'epic voyage' from Pakistan to Scotland, their early days of settlement and the creation of diaspora space in Glasgow, and he laments on the past events and loves that have defined him (Saadi 129). Despite the constant shifts and leaps from past to present and future, from reality to memory and hallucination, from song lyrics to intertextual

references, the protagonist's stream of consciousness, combined with a first-person "radio DJ-narrator technique," offers a highly complex yet seamless narrative (Mitchell, "Psychoraag"). The intertextual references vary from Hebrew and Muslim mythology, to Scottish historical figures and literary works, as well as to Persian and Urdu literature and culture and, most emphatically, the *raag*, the most celebrated form of Indian music used as the basis for improvisations, conveying various emotions, and enabling the musician "to unite his or her personality with a particular mood and, thereby, instil the same mood in the audience" (Saadi 428). Since the novel positions itself first and foremost in language and music, these references are important not only from the aspect of the hybridity of the text and its protagonist but also in terms of the situatedness and rootedness he experiences. What I mean is that, while references to Scottish and Pakistani literature, history, religion and culture serve as 'cultural markers' of a hybrid diasporic subject, the innumerable instances of Persian, Hebrew, Arabic, Turkish, French, Spanish expressions and cultural references, as well as Saadi's use of language, a hybrid dialect made up of Urdu, English and Glaswegian vernacular, a regional variation of Hinglish (blending English with Urdu, Hindi and Punjabi), on one hand, portray Zaf as an educated polyglot at home in the world – a cosmopolite at heart – and, on the other hand, point to a "post-ethnic 'Scottish' identity" (MacDonald 87), which may incorporate and compress a multitude of ethnicities and cultures at once, but is identified by none of them exclusively.

Music may be interpreted as yet another form of language and signifier of identity in the novel, and it occupies a central position therein, as a means of getting in touch with the audience (and the readership), of evoking memories, conveying thoughts and various mental states, and of indicating a carnivalistic, almost chaotic hybridity and cultural diversity. The protagonist's song choices from Eastern and Western music, or as he calls them, "Wanderin soangs, a narrative ae the night" (Saadi 401), provide the spine and frame of the narrative of *Psychoraag*, and are also interconnected by means of flashbacks and flash-forwards: the music triggers memories and memories inspire the music, thus creating Zaf's very own "psychoraag" (Saadi 401). Although Zaf initially claims to be "a sample," a fragmented, faulty representation both in Scotland and in Pakistan, he later realises that his identity "lay not in a flag or in a particular concretisation of a transcendent Supreme Being but in a chord, a bar, a vocal reaching beyond itself" (Saadi 210), that is, while he previously identified himself according to his region (as a Glaswegian), his words here

suggest an identity position beyond spatial concerns since it is music that describes and defines him. When he says "music an soang … That's whit Ah'm aboot" (Saadi 208-9) [1], he lays claim to an identity (continually) constructed and positioned in and through music – as Kathrine Ashley points out, "[l]ike a raag, which is never performed the same way twice, identity […] is conceived as a flexible process rather than as a predetermined state of being" (Ashley 140-1). Music thus serves as a self-reflexive poetic and cultural metaphor, hybridizing both the language and the text itself, while "psychoraag" may be interpreted as the metonym of Zaf's stream of consciousness, as well as a metaphor for the diasporic subject's identity formation and construction.

Love and intimate relationships are just as much a fundamental part and, at the same time, a metaphor of the protagonist's cultural identity, self-positioning and identity construction as music since, in Zaf's words "iviry piece ae music ye listen tae, iviry person who comes intae yer life, iviry breath ae soang fae the dark river ae the raat [night] that runs under the skin, changes ye" (Saadi 37), that is, music and love both have a transformative power with regards to one's personality and identity. Before finding love and a concomitant sense of belonging in his Glaswegian community of listeners, his "[l]overs on the ayre" (Saadi 334), and creating a transcendental self in music, Zaf attempts to define himself in relation and as opposed to space/place – Pollokshields, the neighbourhood he grew up in –, as well intimate relationships – with fellow Asian Zilla and Irish nurse Babs. As he claims, the women he'd loved would always be there, in his head, gathered around his body, defining him […] A person wasn't defined by what he did, though or said when the sun wis shinin, the music wis singin up the major keys. It wis what you did on the nights when there were no shadows […] It wis what you did to people, when they didn't match up to your dreams, that counted. How you treated those you loved and who loved you when everythin wis goin down. (Saadi 33-34)

One of the people who did not match up to his dreams but rather turned out to be a 'nightmare' in more ways than one is his ex-girlfriend Zilla, whom "the great city of Glasgow had trapped […] in its vein" (Saadi 91) and who reminds Zaf of roots, i.e. his neighbourhood and cultural identity, denoting rootedness as both attachment and fixity, being firmly entrenched, which he attempts to run away from. When Zaf notes that "[g]rowin up in the Shiels in those days wis purgatorial and, for years, [he] had existed in a state of unrequited life" (Saadi 377), he displays an unbearable sense of confinement and – drawing on the

1 In all such cases, the ellipsis is in the original text.

definition of the purgatory as an intermediate state and a transitory, in-between space – and being defined by Bhabhaian (1996) cultural in-betweenness, generating an identity crisis as a stage in his process of identity-construction.

The purgatorial diaspora space, where as a young adult he felt trapped in the "constant sense of imminent, barely suppressed violence" (Saadi, *Psychoraag* 115), and struggled with a frightful feeling of rootedness in a place and a culture, indicates a certain motionlessness and inescapability, resonating with the feelings he readily associates with (his love for) Zilla:

> Zaf had never known where his own reality lay. That was why he'd left Zilla. Because she had dived into the depths of herself, only to find that there wis no end, that her soul wis a form of hell [...] Deid eyes. It wis as though Zilla hud become those streets (Saadi 279, 299).

Zilla's metaphorical transformation into the place she inhabits may mean rootedness *par excellence*, both physically and mentally, which Zaf perceives as particularly frightening since it may as well happen to him too: when Zaf refers to Zilla, as well as Zafar, the gangster of Kinnin Park, as alter egos (Saadi 47, 106), alternate dark selves, his words suggests a fear of turning into them – embodiments of a possible future as a junkie or a criminal – should he stay in the Shields, which he desperately wants to avoid. Furthermore, as all three of them are cultural in-betweeners in/of a hybrid diaspora space, I read Zaf's rootedness, and his loathing thereof, being fixed in a state of in-betweenness and identity crisis, permanent and inescapable. Zilla managed to escape the diaspora community and the immigrant 'ghetto' only to get trapped in drugs (given to her by Zaf in the first place) and prostitution, and although Zaf left her, her presence is constantly felt in his consecutive relationship and she returns in a drug-induced hallucination to reunite with him, as I shall discuss it later.

Zaf's attempt to run away from Zilla may thus be read as an attempt – and failure –to escape unwelcome parts of his identity and the feelings they generate: his own roots and rootedness, and the sense of in-betweenness they entail, perceived as a threat, a spatial-mental confinement, a paralysis-like state – although these later prove to be unavoidable stages in his identity construction. Zaf's wish to uproot himself and find where 'his own reality lay' drives him to Babs, Zilla's (and his) complete opposite, who "knew her place in life ... she had no dilemmas about who she really wis – no fracture of the soul" (Saadi 326), meaning that she has a sense of self devoid of painful insecurities and crisis generated by cultural in-betweenness. Furthermore, Babs'

attitude to her native place is strikingly different and therefore highly attractive: "She'd been brought up in the deep south, in Galloway, where she had been surrounded by the land and the sea. She carried them with her wherever she went. The hills and the ocean breathed in her head" (Saadi 11). Babs appears to be likewise rooted but not confined in a place and culture, and incorporating them into her identity with ease. Her "lust of migratin Celts" (Saadi 20) and 'carrying her homeland' with her signifies a different kind of rootedness, which Zaf perceives as a positive feature and a significant factor in her power over him (Saadi 175), since it implies "stability and a source of unproblematical identity" (Massey 151) and points to what Proshansky et al. (1983) call "place identity," denoting situatedness and rootedness through an emotional bonding with a place. For Zaf, Babs' rootedness is perceived as and hoped to offer him, too, emotional safety, which may be explained by Erich Fromm's psychoanalytic theory (1955) of basic human needs, which include rootedness (the need to establish roots and feel at home in the world), a sense of identity (awareness of one as a separate self) and relatedness (a desire for union with another person through, for instance, love, producing authentic fulfilment) – needs which Zaf believes to be able to fulfil with and through Babs. These three existential needs may provide alternative roots for Zaf, to remedy the lack caused by the roots he wishes to reject as, in Fromm's words,

> if man loses his natural roots, where is he and who is he? He would stand alone, without a home; without roots; he could not bear the isolation and helplessness of this position. He would become insane. He can dispense with the natural roots only insofar as he finds new human roots and only after he has found them can he feel at home again in this world (37).

Zaf is convinced that with Babs he could feel, in a Frommian sense, "at home" again: transgress the boundaries of his "mental ghetto" (Saadi 383) and run away from "the eternally judgemental, hung-up families of [the immigrant neighbourhood of] East Pollokshields and Kinnin Park – far away to some vast, empty place where they would be able to lose themselves, where they would be able to become just two tiny figures, specks of dust in a classical European vista" (Saadi 77). Their love seems to offer an opportunity to leave behind the rootedness experienced in and spatially embodied by his diaspora space, to fit into the enabling diversity he associates with Europe, and thus live free from expectations and limitations imposed on him by both his diaspora and society and making the home he knew unhomely and suffocating.

Through their relationship, Zaf expresses his refusal to "live along both sides of a double-edged blade" (Saadi 279-80), that is, westernisation or clinging to his roots, and chooses uprooting, becoming "some kind of interloper not just in Govan but also now to his parents and to the life he had had before" (Saadi 272), a state of unbelonging in place, to community and family. When he claims that he "had grown up and away" (Saadi 272), his uprooting suggests both physical and mentally distancing and detachment – a defiant act or, at least, a wishful thinking thereof. However, although Zaf leaves the Shields, he never really leaves Glasgow and, with time, he experiences complex, at times contradictory feelings and an unresolvable crisis in their relationship as well: "[With Babs] he felt twice as tall, he felt accepted, loved or, at least, not hated. He had felt part of her world though he had always remained unsure, really, of what that world might be ... But still, he had needed more" (Saadi 328). His experience of not fitting (in), of not belonging is also described with a spatial metaphor when he laments "Once, they had been like continents and their edges had matched perfectly. In the mornin, though, it had always been more difficult to span the gap" (Saadi 409) – a realization that "he had been trapped like a fly in the lens of a camera, that he had been actin a role" (Saadi 202), denoting a renewed sense of confinement.

Babs and Zaf's relationship is further complicated by the fact that he "had carried Zilla's shadow with him through his life and, even now, all these years later, it haunted his every thought. And he wis sure that Babs could feel the presence of the other woman, tattooed deep in the moistness of his skin. Leathered to his soul" (Saadi 327). It seems that what he rejected in the first place – Zilla and whatever she stood for – is forever ingrained onto his skin and into his soul, it is an inalienable part of him. When Zaf claims he "had the odd feelin that he had known her always ... It wis unusual to see an Asian girl goin out with an Asian guy. It seemed somehow that the two entities were mutually repellent – as though there wis a danger that they might catch something from each other. Blackness mibbee. Or shame" (Saadi 90), the repulsion he points out suggests a fear of contamination by someone who is 'the same as' him and likewise perceived as the Other, and indicates that he projects his own self-hatred onto Zilla. Interestingly, at one point Zaf also describes Zilla as his feminine side: "Sometimes [he] had tried to elide himself into the mind and body of a woman [...] But the woman he became wis always Zilla. She wis like a fuckin alter ego" (Saadi 47). As an alter ego, Zilla embodies Zaf's dark, restricted personae, a part of his identity, his image in a (distorted) mirror he wishes to repel and expel just as much as his rootedness.

What he does not recognize at this point is that Zilla as an alter ego may represent, by definition, the duality (or rather, multiplicity) of his identity, his cultural hybridity, impossible to discard or run away from. By the same token, Zaf is drawn to Babs, because she "had been different. She wis white. Reality is nine-tenth of myth" (Saadi 76), that is, her seemingly stable, singular identity which he identifies with whiteness and which makes her 'the white territory' he yearns to conquer.

Zaf's relationships, and especially his emphasis on the two ex-girlfriends' complexion, are indicative of and thus need to be examined from the aspect of his identity crisis related to his own skin colour as well. When younger, whenever Zaf stared into a mirror, he was reminded of and angered by the 'alienness' of his reflection:

> He remembered a time he had hated himself so much, he had deliberately avoided mirrors. And yet, sooner or later, he would always find himself lured by one of the glass sirens ... Gazin into the mirror and not knowin what you were lookin at. [...] Purgatory wasn't a place in the sky. It was right down inside of your skin [...] He would be arrogant to his own people but would find himself unbearably obsequious with any white person. Charmin to the point of idiocy – as though he had wanted to obliterate himself, to merge his being in their white-ness. He had wanted, so badly, to be accepted and loved that he would've been willin to have scraped the blackness from his skin, cell by fuckin cell, until all that would've been left would've been the bones. And they were white [...] For a long time, he had wished that he wis white [...] he had aimed at some elusive quality of white-ness which probably had never really existed but which was all the more prized because of that. His image had chased him repeatedly through the days and the years until, finally, inevitably, it had always caught up with him and, every time it did, his eyes would be transfixed by the alien face in the mirror and he would die again. Glass deaths. There wis a certain masochistic joy in that" (Saadi 134-35).

This passage is especially noteworthy inasmuch as it highlights the physical, symptomatic aspects of Zaf's identity crisis. First, his avoidance of mirrors may be interpreted as a 'reversed' Lacanian mirror stage. In Judith Butler's understanding of this Lacanian notion, the child's sense of the body is generated through the projection of "an idealized totality" (43) of the mirror image, and by transforming "a lived sense of disunity and loss of control into an ideal of integrity and control" (43). In contrast, Zaf's words above suggest a sense of disunity and a self-hatred (a loss of control over his [self-]perception) generated in part by his mirror images as reflected in/by other people and the

actual mirrors he wishes to avoid, lest they should confirm his feeling of being an alien, the Other in the eyes of others. Secondly, the recurring image purgatory, with reference to his skin this time, is again equated with suffering from in-betweenness, which he yearns to do away with by "obliterating himself" and thus achieving similarity or sameness with white English people since he associates whiteness with security and wholeness(Saadi 283), a stable identity he is desperately searching for. Furthermore, the fact that Zaf longs for the destruction of colour, it being a racial signifier, and dies "glass deaths" each time he faces his own blackness-alienness in the mirror also evokes Roger Caillois's notion of mimicry, where imitative acts may be performed as a desire for self-erasure, to do away with the distinctions between itself and its environment, which may, however, result in the loss of identity. The "masochistic joy" Zaf finds in these "deaths" suggests that what he desires is not death *per se*, but self-erasure for the sake of a new identity, a chance to do away with the distinctions, which he hopes to achieve by scraping his skin until the whiteness of his bones shows – by mimicry as camouflage, denoting "blending in with something in the background that none the less is not entirely there itself" (Huddart 46).

Years later, Zaf strives to 'whiten,' to purify himself by engaging in a relationship with Babs, whose very being and affection for him seem to be the proof that the "elusive quality of white-ness" does exist and may be transferred upon him through uniting in love. When Zaf claims that he needs

> her smooth, golden white to fill out his darkness" (Saadi 281), he gives away a perception of his blackness as a lack, an emptiness that may be filled by whiteness. From this aspect, Zaf's desire for Babs may be interpreted in several ways. First, it points to Belsey's take on the Lacanian notion of desire, according to which "desire inhabits the unconscious, and its motive is a lack, an absence at the heart of identity." The demand for love thus signifies a lack, a hole to be filled and the "displacement of the want-to-be (685).

In short: Zaf's desire for whiteness is a lack, and Bab's love is the presence (Belsey 683) that promises to fulfil it. Second, Zaf's desire resonates with Lewis Gordon's phenomenology of racism, according to which the racial other is seen as "Absence" whereas white men and women may regard themselves as "Presence" (124). Similarly to the long passage quoted above, Zaf's words here give away a considerable sense of self-hatred as a result of internalizing racist attitudes to skin colour: he perceives whiteness as "an entry" to "Paradise," that would enable the diasporic subject to become "an honorary person. No longer

a Paki, nigger, wog" (Saadi 245). Zaf's love for Babs may thus be interpreted as essentially concomitant to *her* whiteness and *his* self-hatred, which, in Franz Fanon's theory involves both the fear of losing one's self and the desire for whiteness; in his words, "out of the blackest part of my soul … surges this desire to be suddenly *white*" (63) [original emphasis]. In David Marriott's view, this desire can be directly linked to Fanon's notion of "true love" as a "gift of self" (*Black Skin* 41). Yearning for whiteness thus may manifest in yearning for the love of a white woman, described by Marriott as follows:

> By loving me … the white woman embraces me with the whiteness of her love. That whiteness dazzles me with its promise, the conjuration of the white man buried within. In other words, by possessing her, I possess my wished-for self. […] Through her I can transcend all that is inborn in me by redeeming the whiteness hidden within. Her love betokens what I was meant to be, not what I am. (152)

What is most noteworthy in this description is the way the (love of) white woman is presented as a mere mediator, a means of turning the desire for whiteness into the possession thereof. As a third interpretation of desire, this perception of love recalls René Girard's notion of mimicry, his mimetic theory elaborated in *Deceit, Desire, and the Novel* (1965), the basis of which is the so-called triangular desire among the subject, the object and the model/mediator. In Girard's theory, the modern subject is unable to live up to his self-expectations to be original, (i.e., to be wholly himself) and so he imitates the alleged originality of the other to mask his own lack and to "camouflage the essential role which the Other plays in his desires" ("Triangular Desire" 302). As a result, he pretends that, like the other, he also "chooses the objects of his own desire" (295) – and this is precisely how triangular desire comes to life. In her introduction to Girard's "Triangular Desire," Dorothy Hale summarizes the process the following way:

> [T]he individual deceives himself that he desires an object that will satisfy him and that he can possess – when in truth he desires something that he can never be: the autonomous subject the mediator seems to be. The 'object' is thus itself a disguise, a mask to hide the subject's dependence upon another person. But we should also remember that the mediator himself is in some ways simply an 'object' to begin with, the screen upon which the subject projects the initial fantasy of achieved individuality. He is projected first as the autonomous individual and then as the 'rival' who possesses or seeks to possess the object that the subject believes himself to desire. (286-8)

What follows is that, whether perceived as desire, love, or envy, the "impulse toward the object is ultimately an impulse toward the mediator" (Girard, "Triangular Desire" 299). From this aspect, Zaf's love for Babs signals self-love he yearns to achieve through taking possession of whiteness, that is, he is trapped in a triangular desire where he is the subject, Babs is the model/mediator, and whiteness is the object.

Saadi portrays the desire for possession (of presence, true love, a 'true' self, even) with another spatial metaphor, the body as territory, and as a mutual desire of the two lovers:

> Babs ... had cried out, 'my brown god, give me your seed!' ... he had felt he wis dissolving, like rough brown sugar, into her and yet, in the same moment, he had felt the separateness between them widen and the two feelins made him sense that he wis about to be torn apart ... Before, he had always tried to see their relationship as colour-blind but, that night, he had realised that it could not be ... She needed his brown-ness – just as he needed her white. They were both conquerin territories. Three hundred years ... Nuthin wis equal between them. (25-26)

While their union as merging and dissolving may be read as both a desire for self-erasure and the fear of losing his self and the whiteness desired (pointing back to both Caillois's and Girard's notion of mimicry), the separateness that Zaf experiences foregrounds the impossibility of the fulfilment of his desire, while the phrase "conquering territories" points to the colonisation and counter-colonisation of the body of the Other as an object of desire and a rivalry for possession, with Zaf being on the losing end. Although, right from the onset, Zaf had been aware of Bab's power over him, deriving from her rootedness and whiteness, and did not seem to mind this imbalance of power, since "with Babs, he felt complete" (Saadi 175), the sense of separateness during their sexual intercourse may involve the realization that "[i]t had always been there, runnin beneath their relationship, the implicit threat of her takin her white-ness and goin elsewhere. She'd been the one who'd really always been in control" (Saadi 140-41). Consequently, when Babs gradually grows apart from and finally leaves him, Zaf feels that "he hud loast his great, white soul" (Saadi 317), that is, the whiteness he was 'meant to' have, and must start his search for love and his self all over again, re-positioning or re-constructing his identity as "Zaf, the King of the Airwaves" (Saadi 328).

On the final night of the Junnune show, the image of desired

whiteness returns in a somewhat different, more subversive form: "Zaf hated those kinds of boundaries – hated bein defined by his status of bein other – felt trapped by that whole thing. Mibbee that wis why he'd dumped Zilla – because he'd not wanted to be cast in his own skin [...] Zaf wanted to be like a lizard and to be able to slip from one skin to another, whenever it suited him [...] To be like a white man" (Saadi 45). The passage indicates Zaf's refusal of being defined by his complexion and a wish for the ability of self-positioning, the privilege of the white man, which could give him control over his (self-)perception – an attitude pointing to the concept of passing, "a successful self-representation in line with a socially favoured identity at the expense of an 'authentic' one" (Harrison 1). Referring to whiteness and all that it entails as essentially a matter of positioning resonates with Stuart Hall's concept of cultural identity as a positioning ("A Place" 395) and life as an "ensemble of identity-positions in all its specificities" ("Formation" 502), as well as Steve Pile's claim that "the self is always located within a situation" and that this situation is always "profoundly geographical" (54). This suggests that one's geographical location and social situation are concomitant with one's cultural and personal self-positioning. Such a positioning in space, as Elizabeth Grosz argues, "gives the subject a coherent identity and ability to manipulate things [...] in space" (92), while identity-positions mark various stages in the process of one's identity construction, or, in Hall's words, "points of temporary attachment to the subject positions which discursive practices construct for us" ("Introduction" 5). Drawing on these theories, I argue that Zaf 'applies' different identity positions in different places/spaces, situations and even in his romantic relationships – a self-positioning that may be interpreted as manipulation, control, or even transgression.

If his skin is a boundary, it is definitely one that Zaf transgresses: with Babs he positions himself as a 'white Scot' with a borrowed whiteness and as the "brown god" she needed him to be, while at Radio Chaandni he wears the mask of DJ Zaf and projects a part of his identity which is Asian. On one hand, these identity-positions evoke Bhabha's concept of hybridity as a "camouflage," "a contesting, antagonistic agency," a subversive form of counter-authority, as well as the "third space" of the "in-between" (*Location* 193, 38) which is a metaphor not of sameness, but of cultural difference, "a metonymy of presence" (*Location* 115). On the other hand, they may be read as identity performances which "reconstructed something that wasn't real from somethin that wis" (Saadi 22), purporting one or another 'exclusive' signifier of his self. Added up, these signifiers-positions form a

complex, multiple, hybrid identity, which, in a way, he also performs during his shows through his hybrid language use, and during the final night, through his hybrid playlist of music.

The acceptance and conscious performance of his hybridity goes parallel with and is metaphorised by a changing perception of the loves of his life:

> They wur right oot in the deepest, maist silent part [of a loch with Babs] [...] He could feel her darkness, arch ower his corpse – silent like the daith – could feel himself sinkin intae emptiness. A perfect, quiet moment. [...] Her whiteness turnin tae black. Becomin Zaf [...] Becomin Wan [...] No like the Other. No like Zilla. She had always existed in fragments. Broken mirrors. Shattered glass [...] he hud loast [Babs] there oan the loch-wi-nae-music, he hud loast his great, white soul an aw he could see, aw he could feel, wis Zilla. The perfect wan. The Shadae ae Goad. (Saadi, *Psychoraag* 317)

The image of Babs' whiteness turning into blackness and thereby into Zaf suggests a metaphorical dissolution of her power over Zaf and the end of triangular desire. At the same time, Zilla, though fragmented and broken, is elevated to the powerful position of 'the perfect one,' which may mark a crucial stage in Zaf's process of transforming his identity positions into a fluid, multiple identity. Such a transformation, however, he only perceives to be possible through rebirth, which he experiences not in the traditional diasporic form of relocation or re-rooting, but via a complex process of transfusion. In *Psychoraag*, this process is speeded up and completed by Zaf's alleged sexual intercourse (happening in his narcotic state) with Zilla, who makes him feel

> as though [he] wis no longer man or wumman but sumhin undefined – sumhin in between or doon below, a hindbrain ae a thing, a purely physical entity that would jist shudder an die an leave nae imprint [...] Her hale boady wis formin a hide ower his, a skin that stopped him fae movin, sweatin, breathin, a darkness that engulfed him an turned his boady, his mind, his essence, intae music, intae a single, howlin note ae despair. (Saadi 301-2)

While through making love with Babs, Zaf hoped to be reborn as white, Zaf's union with Zilla, sinister and illusionary as it may seem, suggests the birth of a third entity that exists beyond gender and skin-colour, and is both heavily physical and purely spiritual. The metaphor of turning into music filling the ether recalls the image of being 'lovers on the air' and suggests that their union is the ultimate transformation, transmutation *par excellence*, creating a transcendental being.

Furthermore, if Zaf's essence or 'true self' turns to music then this is a case of true alchemy, the realisation of the alchemist's ultimate goal – an alchemical "metempsychosis" (Saadi 177).

Throughout the novel, Saadi Zaf makes repeated references to alchemy; for example, Zaf's job as a DJ is to "Turn life intae music [...] Turn lead tae gold" (P201) and he asserts that "Good music [...] filled your world, it completed you. It replicated your soul and turned you to gold" (Saadi 239). These are not simply images of transformation but point to the alchemist's endeavour to create gold out of nothing. On the other hand, the metaphor of Zaf turning into music through love implies that Zaf (and, by extension, Saadi) also uses the concept of alchemy in a Jungian sense of the alchemist being transformed into a different, superior substance during the process of alchemy, the primary aim of which is "the creation of a Divine Self," (Cavalli 49), which Zaf describes as becoming '[i]neffable. God only wise" (Saadi 337). Zaf and Zilla's union may thus be perceived as a *cuniunctio oppositorum*, the final stage of the alchemical procedures, which signals "the union of opposites in which separated materials with opposite qualities were at last united to create a wholly new united substance – the ultimate goal of alchemical procedures" (Hopcke 124). What makes this alchemical transformation even more noteworthy is that a few pages later Zaf claims that "part ae him hud always been Zilla [...] Ivirythin that wis inside ae him wis Zilla," that is, as he becomes music, "[w]an note, carved in stone, firin aff tae the farthest corners ae the universe" (Saadi 305), it is not a fixed singular self that becomes a spiritual substance, a divine Self, but an always already fluid and multiple self. Therefore, I argue that Zaf and Zilla's union recalls the birth of Salman Rushdie's "Gibreelsaladin Farishtachamcha" (5), a joint entity, a hybridity and multiplicity *par excellence*, and thus signifies the acceptance of this hybridity and multiplicity, manifested in the implied divinity of the two notions.

Furthermore, transmutation is also linked to Zaf's alter egos: in his drugged hallucinations and music-induced madness, Zaf's figure often merges with that of Zilla, his feminine side/self; Zafar, the gangster of Kinnin Park, who is Zaf's diasporic 'dark' self; and a Pakistani boy on a faded photograph, "the brother he'd never had" (Saadi 197), who embodies Zaf's roots in Pakistan. Sometimes these identities merge into one, forming a (trans-) mutant self, for example, Zilla's "lover-pimp," "Zaf-Zafar, the double-headed, mortal deity" (Saadi 400), while other times they are joined by additional figures of identification, showing him a completely different reflection in the mirror: "The face wis interchangeable – wan moment, it wis Zilla, the

next Babs, then his maa, then his papa, then it wis Zaf an he wis Zafar. There wis no separation – ivirythin wis wan note" (Saadi 395). The phrase 'one note' Zaf uses with regards to his union with Zilla and all his alter egos suggests a fluid, multiple identity and his acceptance thereof.

In my view, Zaf's tangled, at times unwelcome, self-images, identity positions and alter egos, the women he loved and the loves that changed him are metonymies of his metempsychosis, and unalienable parts of his multiple selves and his "psychoraag;" as Zaf points out with a musical metaphor: "They had formed you. You were like a *mela*, inseparable from the *raag*" (Saadi 365). In *Psychoraag*, Saadi portrays love in its postmodern complexities, as an essential stage of the protagonist's journey: Zaf yearns to conquer and become, through triangular desire, Babs and all that she possesses, but ends up being entrapped by her control over him and rootedness in an image (blackness) he wanted to shed in the first place; he tries to run away from Zilla (that is, his roots, cultural identity, hybridity) but eventually becomes (one with) her through transmutation. If drawing on Rushdie, we perceive the air as a "transitory zone," a space of transmutation, of hybridization as the inevitable process of the diasporic subject's identity construction, then Zaf', Babs and Zilla are indeed "lovers on the ayre," and love, transitory and transformative by its very nature, is the ultimate metaphor of identity construction.

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Werbeanzeigen in der Hermannstädter Presse des 19. Jahrhunderts

Elena Rusu[1]

Abstract: The following paper focuses on examining advertising from a historical perspective whereby presenting various advertising strategies in the 19th century press of Sibiu using the main medium of communication of the Transylvanian-Saxon population, the Siebenbürgisch-Deutsches Tageblatt (SDT, 1860-1944). The focus of the study is the question of the strategies used by manufacturers of (brand) products in the mid-19th century to address Transylvanian Saxon (domestic) women as a target group and thus how historical advertising messages were designed about 150 years ago. The analysed advertisements from the SDT, which are directed at the target group "women", show different advertising strategies, which are introduced in the advertisements via advertising-relevant categories such as headline, continuous text, non-verbal. The corpus analysis carried out makes it clear that the advertising messages are more than just information tools and that advertising messages also refer to social values.

Key-words: 19th century advertising, advertising strategies, add language, women as target group, advertisements analysis

Einleitung

Die vorliegende Arbeit geht der Werbung aus historischer und qualitativer Sicht nach, wobei einige Werbeanzeigen in der Hermannstädter Presse des 19. Jahrhunderts exemplarisch am Leitmedium der deutschsprachigen Bevölkerung Siebenbürgens, das *Siebenbürgisch-Deutsche Tageblatt* (1868–1944), hinfort *SDT*, erfasst werden. Im Mittelpunkt der Untersuchung steht die Frage nach den Strategien, die Hersteller von (Marken)Produkten Mitte des 19. Jahrhunderts einsetzen, um siebenbürgisch-sächsische (Haus)Frauen als Zielgruppe anzusprechen und damit wie historische Werbebotschaft vor ca. 150 Jahren gestaltet waren.

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Nach einem kurzen theoretischen Vorspann zur Erscheinung der Werbung und zur Relevanz konstitutiver Werbeelemente in Werbebotschaften (Abschnitt 1) folgen Ausführungen zur Korpuszusammenstellung (Abschnitt 2). Für die qualitative Korpusanalyse wurde eine Belegsammlung aus dem *SDT* nach bestimmten Kriterien (Zugänglichkeit, Vielfalt, Zielgruppenorientierung) zusammengestellt. Zeitlich umfasst das Korpus Werbetexte aus dem Zeitraum 1874 bis 1887, die sich an Frauen als Zielgruppe richten. Die Analyse der Werbeanzeigen aus dem *SDT* in der zweiten Hälfte des 19. Jahrhunderts (Abschnitt 3) nimmt die sprachliche und typografische Gestaltung der Schlagzeilen, Fließtexte, Produkt-, Marken- und Firmennamen (Abschnitt 3.1.) sowie weitere werberelevante und visuell wahrnehmbare Elemente (Abschnitt 3.2.) in den Blick, um Strategien der Aufmerksamkeitserregung aufzuzeigen. Der Schlussteil des Beitrags geht auf die wichtigsten Ergebnisse der durchgeführten Analyse ein.

1. Begriffsbestimmung und konstitutive Elemente in Werbeanzeigen

Historisch gehen die Anfänge der Werbung in der heutigen Form auf die Mitte des 17. Jahrhunderts zurück (Altendorfer 46). Bezieht man die Flugblätter oder Plakate ein, so kann das Aufkommen der Werbung etwa zwei Jahrhunderte davor angesetzt werden (Zurstiege 33).

Die Geschichte der Werbung ist in enger Verbindung mit dem Aufkommen der Zeitungen im 17. Jahrhundert zu betrachten (Hauff 227). War zunächst das Werbeziel im 17 und 18. Jahrhundert nur auf das Verkaufen ausgerichtet, so veränderte sich im Zeitalter der industriellen Revolution das Kaufverhalten der Konsumenten durch die im 19. Jahrhundert aufkommende Produktvielfalt. Der wirtschaftliche Aufschwung, die steigende Konkurrenz, die zunehmende Urbanisierung und die im 19. Jahrhundert aufkommende Massenproduktion verursachten eine Veränderung der Werbestrategien. Neue Werbemittel (z.B. Hörfunkspots, Fernsehspots, Plakate, Kino-Werbefilme, Werbebriefe) und Werbeträger (z.B. Zeitungen, Zeitschriften, Rundfunk- und Fernsehsender, Plakatwände, Schaufenster) entfalten sich, wobei auch die Werbebotschaften visuell und auch sprachlich attraktiver ausfallen und das Publikum auf vielfältiger Weise erreichen (Janich 30). Selbst das traditionelle Werbeziel „etwas zu verkaufen“ wandelt sich, wobei durch das Aufkommen der Konsumenten- und Marktforschung die Fokussierung auf eine Zielgruppe an Relevanz gewinnt.

Um die Werbewirksamkeit zu erhöhen ist eine Orientierung nach den Erwartungen und Wünschen der Kunden notwendig. Eine Auswahl geeigneter Orte und Medien (z.B. Straßensäulen, Busstationen, Zeitungen, Zeitschriften, Plakate, Soziale Medien) sorgt dabei für die Erreichung bestimmter Zielgruppen. Nach Janich sind folgende Merkmale für die Zielgruppenbestimmung relevant: soziodemokratische Merkmale (Alter, Geschlecht, Einkommen, Beruf), psychologische Merkmale (z.B. Denkweise, Fühlen, Vorurteile), soziologische Merkmale (Gruppennormen, Gruppenmerkmale) und Konsumdaten (Konsumgüter, Konsumbedürfnisse und reales Kaufverhalten)(Janich 27).

Gegenwärtig stellen große erfolgreiche Unternehmen Konsumentenprofile auf, die auf die Befriedigung der Konsumentenwünsche ausgerichtet sind. Im 21. Jahrhundert wird das World Wide Web Teil der Marketingstrategien von Unternehmen, sodass Werbestrategien zunehmend auf die digitalen Medien zugeschnitten sind. Einflussfaktoren wie globale Vernetzung, Multimedialität und Interaktivität beeinflussen die Produktdarstellung und die Werbestrategien in Werbekampagnen. Zu den vorrangigen Werbezielen – Verhaltensbeeinflussung der Konsumenten, Erweckung von Emotionen oder Steigerung der Motivation und des Kaufdrangs – gesellen sich nach Janich der Wunsch, Informationen zu neu erschienenen Produkten zu vermitteln sowie ein Produkt bei den Konsumenten mental zu verankern, um die mögliche Konkurrenz auszuschalten (Janich 25).

Pflaum/Bäuerle/Laubauch definieren Anzeigen als Werbemittel, die u.a. von Privatpersonen, Industriefirmen, Gewerbetreibende und öffentliche Institutionen mit dem Ziel geschaltet werden, um Werbebotschaften bei Zielpersonen bekannt zu machen (Pflaum/Bäuerle/Laubauch 16). Die Autoren unterscheiden hierbei Anzeigen des Dienstleistungssektors (z.B. lokaler Handel), der Industrie (z.B. Markenartikelfirmen), des öffentlich-rechtlichen Sektors (z.B. Bund, Länder, Parteien) und des privaten Sektors (Familienanzeigen, Gelegenheitsanzeigen). Kroeber-Riel betrachtet Werbeanzeige in Printmedien als ein „Mittel der Wirtschaftswerbung“, das mit anderen Werbemitteln (z.B. Rundfunk- oder Fernseh) „in einem scharfen, aber dennoch natürlichen Konkurrenzkampf“ (Kroeber-Riel 8) steht.

Die Textsorte *Werbeanzeige* gehört zur Klasse der appellativen Texte. Da der Sender den Rezipienten zu einem bestimmten Verhalten auffordert, ein Produkt zu kaufen, werden in einer Werbeanzeige verschiedene sprachliche Ausdrucksmittel eingesetzt, um den

Rezipienten zu beeinflussen. Die Kaufaufforderung kann dabei auch durch explizite sprachliche Mittel (z.B. *Kaufen Sie X*) signalisiert werden.

Im Mittelpunkt der Werbebotschaften stehen allgemein die Produktabbildung und die Schlagzeile als sprachlicher und typografischer Blickfang, deren Gestaltung die Strategien der Aufmerksamkeitserregung verdeutlicht. Bei der Analyse der Werbebotschaften müssen auch andere Elemente berücksichtigt werden: Unterüberschrift, Dachzeile, Fließtext bzw. die hierarchische Abfolge der Information oder die Darstellung der Marken- und Firmennamen.

Bei der textdominanten Werbung steht der Text im Vordergrund. Das Bild dient indirekt der Erläuterung oder Veranschaulichung und ergänzt die Anzeige. Es dient folglich nicht der sachlichen Informationsvermittlung, sondern ist als emotionale Komponente wichtig. Bei der bilddominanten Werbung vermittelt das Bild die eigentliche Werbebotschaft, die Sprache wird nur zur Nennung des Produktnamens oder eines Slogans benötigt. Die Werbung für Genussmittel folgt häufig diesem Gestaltungsprinzip.

Da nur selten Werbebotschaften ohne Text vorkommen und die sprachliche Gestaltung der Werbebotschaft das Werbeziel beeinflusst, gilt Sprache als *das* Medium der Werbung. Bestimmte Abweichungen vom sprachlich Üblichen oder falsche Schreibweisen erwecken die Aufmerksamkeit der Konsumenten und heben den kreativen Charakter der Werbebotschaft hervor. Die Sprache in der Werbung dient daher verschiedenen Werbezwecken und vermag das Interesse der Kunden auf ein bestimmtes Produkt zu lenken. Man denke etwa an die Relevanz der Slogans und der Produktnamen. Im Folgenden werden die wichtigsten Elemente einer Werbeanzeige im Überblick erfasst.

Als Schlagzeile wird das auffälligste Element einer Werbeanzeige bezeichnet, das als „Aufhänger“ (Janich 43) einer Anzeige fungiert, um Aufmerksamkeit und Interesse bei den Rezipienten der Werbeanzeige zu wecken. Die Schlagzeile steht normalerweise zwischen Bild und Fließtext. Der Fließtext einer Anzeige, der in seltenen Fällen vollständig gelesen wird, greift den in der Schlagzeile thematisierten Aufhänger auf, wobei auch das Bildmotiv der Anzeige sprachlich ausformuliert oder ergänzt wird. Der Fließtext wird daher eingebracht, um Vorzüge und Eigenschaften des Beworbenen (z.B. Produkt, Marke oder Dienstleistung) zu präzisieren und die Notwendigkeit des Beworbenen zu unterstreichen, um die Leserschaft bzw. die Zielgruppe zu erreichen und zu überzeugen. Der Werbespruch (Slogan) ist nach Baumgart (95) „die zusammenfassende Schlusszeile der Werbung“, der das Produkt

begleitet und den Erinnerungswert der Anzeige gewährleistet. Seine Hauptaufgabe besteht deshalb darin, eine Abgrenzung gegen Konkurrenzprodukten zu sichern. Baumgart (25) betont, dass der Slogan und die Schlagzeile oft miteinander verwechselt werden, obwohl ein deutlicher Unterschied zwischen den beiden Elementen ausgemacht werden kann. Beide Bauteile der Werbeanzeige möchten die Aufmerksamkeit des Lesers erregen und sie auf die bildliche Darstellung und/oder den Fließtext zu lenken. Deshalb sind sie folglich „immer nur ‚Aufhänger' für etwas Folgendes, nie selbstständiges oder alleinwirkendes Element einer Anzeige. […] Die Schlagzeile führt hinein in die Anzeige hin zum Eigentlichen." Deshalb ist die Schlagzeile eher als Einleitung aufzufassen, die stets am Anfang der Anzeige angebracht wird, während der Slogan eher als Abschlussteil am Ende einer Werbeanzeige erscheint, wodurch der Erinnerungswert des Beworbenen erhöht wird. Der Slogan wird somit einprägend, auch weil er medienübergreifend und konstant eingesetzt wird und sich verstärkt auf den Inhalte der Anzeige bezieht. Baumgart (34) unterscheidet folgende Funktionen des Slogans: Herstellung der Kommunikation und damit das Erregen der Aufmerksamkeit, das Bekanntmachen und Einprägen, die sachliche Informierung und Argumentation und das Herausstellen eines imaginären Produktwertes als realer Vorteil bzw. die verschleierte Vermittlung des emotionalen Nebennutzes durch das „verbale Anpreisen der Ware" und den Appell an die Bedürfnisse des Konsumenten sowie die direkte Konsumaufforderung. Vgl. hierzu die Slogan-Beispiele: *Weil Sie es sich wert sind* (L'Oréal); *Schönheit erleben* (Nivea); *Ich fühl' mich schön mit Jade* (Jade); *Gesunde Schönheit* (Neutrogena).

Produktnamen sind individuelle Bezeichnungen eines Produkts. Sie ermöglichen eine Zuordnung zum Produkt und eine Differenzierung gegenüber anderen Produkten und liefern gewisse Informationen über die Ware. Produktnamen werden von Marken- und Firmennamen unterschieden. Im allgemeinen Sprachgebrauch werden Produkt- und Markennamen meist synonym verwendet. Die Produktnamen bilden die größte Gruppe innerhalb der sprachlichen Neuschöpfungen, die durch Warenbezeichnungen erweitert werden. Platen (39-45) klassifiziert die Produktnamen nach ihrer *Form* und unterscheidet Übernamen, Konzeptformen und Kunstwörter. Übernamen sind vollständige Eigennamen, Wörter oder Morpheme, die aus natürlichen Sprachen bzw. aus dem allgemeinen Namenbestand entlehnt und zur Bezeichnung umfunktioniert werden (z.B. *Elle, Lord, Krone*, *Brigitte, Mont Blanc*). Als Konzeptformen klassifiziert Platen Produktnamen, die sich von einer Vorlage

distanzieren (z.B. *Wella, Schauma, Nut-ella, Yogur-ette*). Kunstwörter unterscheiden sich von den beiden bisher behandelten Produktnamenkategorien durch einen besonders hohen Grad der Verfremdung. Prägungen dieser Art sind weder aus natürlichen Sprachen noch aus dem allgemeinen Namenbestand übernommen (z.B. *Adidas*, *Kodak, Twix*).

Die Werbesprache, in der sprachliche Formulierungen eine beschreibende, anpreisende und überredende Funktion haben, möchte Emotionalität, Originalität, Informativität oder Aktualität suggerieren. Um diverse Zielgruppen anzusprechen, werden in Werbeanzeigen auch jugend-, fachsprachliche oder dialektale Elemente eingebracht. Die persuasive Funktion von Sprache spielt eine wesentliche Rolle in der Sprache der Anzeigenwerbung. Janich sieht die Besonderheiten der Werbesprache in der Dominanz der Alltagssprache, um Nähe zum Empfänger der Werbebotschaft zu suggerieren bzw. um Verständlichkeit zu erreichen (Janich 45). Nach Baumgart ist die Werbesprache keine Sondersprache, sondern „lediglich eine instrumentalisierte, zweckgerichtete und ausschließlich auf Anwendung konzipierte Sonderform der sprachlichen Verwendung“ (Baumgart 34).

Da das Globalziel der Werbung darin besteht, den Konsumenten zum Kauf zu veranlassen oder ihn über eine Ware oder Dienstleistung zu informieren, erscheinen in Werbeanzeigen Kurzäußerungen am Anfang und am Ende des Werbetextes oft in Form von Infinitivsätzen oder als Nominalphrasen sowie Adjektiv-, Substantivkomposita und Neuschöpfungen, die zur besseren oder genaueren Veranschaulichung der Ware beitragen sollen. Produktsymbole, Firmen- oder Produktnamen erscheinen daher oft mehrmals in verschiedenen Größen, meistens zusammen mit Abbildungen des Produktes oder der Verpackung, die dadurch beim Kaufen leicht erkannt werden sollen. Bei der Genussmittelwerbung steht die Abbildung der Verpackung im Vordergrund oft in geöffnetem Zustand oder vorbereitet zum Konsum (z.B. werden Getränke in einem bereits gefülltem Glas abgebildet).

Der Grundsatz „Ein Bild sagt mehr als tausend Worte“ trifft auch auf die Werbeindustrie zu. Laut Werbepsychologen sind Bilder ein wichtiger Blickfang und werden oft zuerst und schneller als Texte wahrgenommen (Janich 76). Jedoch gehört das Vorkommen der Bildelemente in Werbung zu den moderneren Erscheinungsformen der Werbung. Weitere optisch erfaßbare Teile der Werbeanzeige wie z.B. Typografie und Layout spielen ebenfalls eine wichtige Rolle in der Werbewirkung.

Das Bild wurde als zusätzliches Mittel in der Werbung eingesetzt, um die Aufmerksamkeit auf das Produkt zu lenken, was durch die grafische Aufmachung der Anzeigen in den entsprechenden Werbemedien erreicht werden soll. Werbebilder vermitteln in der Regel genauere Informationen über das Ausssehen und über die Verwendung der Produkte. Eine wichtige Funktion der Bilder in Werbebotschaften liegt folglich darin, dass man emotionale Inhalte bildlich besser vermitteln kann, da Bilder bestimmte Assoziationen erwecken und eine Erinnerungswirkung erzielen. Bilder sind auch ein Mittel, ein Produkt zu präsentieren, wenn auch das Produkt und seine Eigenschaften mit der Sprache beschrieben werden. In Werbebotschaften werden durch Bilder Assoziationen zu einer Firma oder Marke hergestellt. So wird z.B. die Marke *Milka* mit der lila Kuh in Verbindung gebracht bzw. mental verankert, was durch eine langfristige, originelle und leicht verständliche Werbekampagne erreicht wird (Behrens 114).

Diverse Bildtypen erfüllen in Werbeanzeigen bestimmte Funktion, die zusammen mit den Texten ein kommunikatives Ganzes ergeben. Sie können eine eigentliche Produktabbildung darstellen, die Bildumgebung abbilden oder Eigenschaften des Werbeobjektes hervorheben. Die wichtigste Ergänzung des Bildes wird durch den Text geleistet. Es gibt Werbebilder, die ohne ein Minimum an Text zurechtkommen. Diese kommen bei sehr bekannten Waren- bzw. Firmenzeichen vor.

In der textzentrierten Werbung drücken Bild und Text dasselbe aus, wobei der Text aufgrund seines Informationsgehalts im Vordergrund steht. Das Bild veranschaulicht oder konkretisiert den Textinhalt. In der bildzentrierten Werbung steht das Bild im Vordergrund. Der Text ist das redundante Element, der das Bild präzisieren und erläutern soll. In der reziprok monosemierenden Werbung ist der Text aufgrund seiner Mehrdeutigkeit, seiner Vagheit, seiner Unvollständigkeit oder wegen bewusster Verfremdung ohne das Bild nicht verständlich (Janich 91).

2. Korpusdarstellung und Themenbereiche der Werbeanzeigen

Das *SDT* war das wichtigste Presseorgan der deutschen Minderheit in Rumänien. Die Tageszeitung wurde von Franz Gebbel 1868 in Hermannstadt als Wochenzeitung unter dem Titel *Siebenbürgisch-Deutsches Wochenblatt. Allgemeine Volkszeitung für das Deutschtum in Rumänien* herausgegeben. 1874 hat Carl Wolff den Namen der Zeitung in *Siebenbürgisch-Deutsches Tageblatt* umgeändert. Das

Siebenbürgisch-Deutsche Tageblatt war die erste Tageszeitung Siebenbürgens. Sie wurde in der Druckerei von Josef Drotleff gedruckt.

Das *SDT* hat seit ihrem Erscheinen bis vier Seiten den Werbeanzeigen eingeräumt, was als ein Zeichen dafür gewertet werden kann, dass diese eine wichtige gesellschaftliche Rolle spielen. Die Auswahl der Korpusbeispiele war mit den mir zugänglichen *SDT*-Ausgaben in digitalisierter Form verbunden, die über die Plattform „Digitales Forum Mittel- und Osteuropa" (DiFMOE) der Fachwelt zur Verfügung gestellt werden. Das historische Korpus umfasst 36 Werbeanzeigen aus der zweiten Hälfte des 19. Jahrhunderts, die in der Tageszeitung *SDT* erschienen sind.

Da es eine Vielfalt an Werbeanzeigen aus dem angegebenen Zeitraum gibt, wurde aus praktischen Gründen das Korpus weiter eingeschränkt, indem als Auswahlkriterium ausschließlich die Zielgruppe „Frauen" in den Blick genommen wurde. Angemerkt sei, dass das *SDT* zwar eine heterogene Zielgruppe anspricht, jedoch erst zu Beginn des 20. Jahrhunderts mit der Ermittlung diverser Verbrauchertypen (Haus-)Frauen als Zielgruppe gezielt angesprochen werden.

Als überregionale Zeitung ist das *SDT* für wissenschaftliche Untersuchungen geeignet, da sich die Tageszeitung an ein breites Publikum richtet, das Medium eine herausragende Stellung für die deutschsprachige Gemeinschaft in Siebenbürgen einnimmt und darüber hinaus mehrere Branchen Interesse an der Einbringung von Werbebotschaften in dieser Zeitung haben, zudem die Vielfalt an Werbeanzeigen für das Heranziehen des *SDT* ausschlaggebend war.

Bis zu diesem Zeitpunkt hat sich ausschließlich Ittu der Erforschung von Werbeanzeigen aus der Tageszeitung *SDT* gewidmet. Die Autorin verdeutlicht, dass bei der Produktwerbung oft ein suggestives Bild die Beschreibung der Produkteigenschaften vervollständigt (Ittu 442). Zudem hebt Ittu hervor, dass die historische deutschsprachige Presse einen soziologischen Beitrag zum Bild der Gesellschaft zu einer gewissen historischen Zeit leistet.

Alle Werbebotschaften aus meinem Korpus sind deutschsprachig, schwarz-weiß und bestehen entweder nur aus einem (knappen) Text oder weisen gelegentlich ein Bild bzw. eine stilisierte Abbildung der Zielgruppe oder eine stilisierte Darstellung des Produkts auf. Das Korpus besteht folglich aus authentischen Anzeigen, d.h. aus Originalanzeigen, die der Plattform DiFMOE entnommen wurden.

Meine Beispielsammlung erhebt keineswegs den Anspruch auf Vollständigkeit; sie wollte ein möglichst breites Spektrum an Anzeigen berücksichtigen. Aus dem gesamten Korpus wurde eine Anzahl von 36

Werbebotschaften für die Analyse ausgewertet. Der Umfang des Korpus wie auch die Einschränkungen hinsichtlich der Produktbranche sind mit den mir zugänglichen Quellen verbundenen. Hier eine kleine Auswahl aus dem Korpus:

Aviso für Damen!

Die ergebenst Gefertigten machen die Anzeige, daß zur beginnenden Sommer-Saison ein Sortiment

neuester Damen-Putz-Waaren,

zur gefälligen Auswahl vorliege.

Auswärtige Aufträge werden sogleich bestens effectuirt.

Dafür bürgen die bekannten Namen:

Josefine Wegmuth & Geschwister.

Heltauergasse Nr. 25.

Hermannstadt am 21. April 1874.

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Abb. 1: *SDT* vom 24. April 1874

„Puritas“,

Haar-Verjüngungs-Milch.

„Puritas“ ist keine Haarfarbe, sondern eine milchartige Flüssigkeit, welche die nahezu wunderbare Eigenschaft besitzt, weisse Haare zu verjüngen, d. h. allmälig und zwar binnen **längstens vierzehn** Tagen jene Farbe wiederzugeben, welche sie ursprünglich besassen!

„Puritas“ enthält keinen Farbstoff. Man kann das Haar nach Belieben mit Wasser waschen, man kann auf weiss überzogenen Kissen schlafen, man wird keine Spur einer Farbe merken, denn

„Puritas“

färbt nicht, sondern verjüngt.

Der Gebrauch

ist der einfachste von der Welt. Man schüttet von der Milch auf die Hand, reibt die Haare so lange damit ein, bis sie alle gehörig durchfeuchtet sind und wiederholt das alle Tage einmal. Das ist Alles. Hat das Haar seine ursprüngliche Naturfarbe wieder erlangt, was gewöhnlich nach zehn bis zwölf Tagen der Fall ist, so genügt für dessen fernere Conservirung eine wöchentliche 2—3malige Anwendung der Milch, und können so Schnur-, Backen- und Vollbart, wie das längste und üppigste Frauenhaar ebenfalls verjüngt werden.

Die Flasche **„Puritas“** kostet 2 Gulden (bei Versendungen 20 kr. für Spesen) und ist gegen Postnachnahme zu beziehen durch **Otto Franz & Comp.** in **Wien, Mariahilferstrasse Nr. 38.**

Hauptniederlagen:

Wien: Josef Weiss, Apotheker, Stadt, unter den Tuchlauben.
Pest: Josef von Török, Apotheker, Königsgasse 7.
Prag: Josef Fürst, Apotheker, Schillingsgasse.
Brünn: Wenzel Wlasak, Apotheker, „zum röm. Kaiser“. [374] 6-50

Abb. 2: *SDT* vom 5. Juli 1874

Es sei uns gestattet, die [5585] 1

p. t. Hausfrauen

auf ein großes Ersparniß aufmerksam zu machen, welches in dem Mitkochen bei Kaffe von echtem guten **Feigenkaffee** besteht. Man erreicht dabei 2 Vortheile: 1. veredelt man den Geschmack und 2. bedingt der billige Einkauf dies wesentliche Ersparniß. Zu dem Zwecke bitten wir einen Versuch von unserem unverfälschten

Feigen-Kaffee

zu machen. — Da wir für den Inhalt eines Paquettes (von unserem goldadjustirten (Feigen-Kaffee bezüglich **Echtheit mit fl. 100 garantiren**, ersuchen wir um besondere **Beachtung** unserer registrirten Schutzmarke.

SCHUTZ-MARKE V S&S REEL

Victor Schmidt & Söhne,
k. k. land. Fabrikanten, **Wien.**
Depots haben die Herren:
C. Bugarsky, J. B. Misselbacher sen., Carl Möferdt, C. A. Markowatz, Josef Wagner, Josef Winkler, L. Kurovsky, Unterstadt, **F. A. Markovinovich** und **W. Antoni** in **Broos.**

Abb. 3: *SDT* vom 2. Januar 1879

Für [1075] 1

junge Frauen!!

Bei R. Voigtländer in Kreuznach erschien soeben: Die junge Mutter. Winke über Kinderpflege mit eingehenden Anweisungen zur Behandlung der Kinder in dringenden Krankheitsfällen. Nach der elften Auflage von Dr. Chavasse's „Advice to a mother" bearbeitet von Dr. Friedr. Engelmann, pract. Arzt zu Kreuzbach. Preis 90 kr., eleg. geb. 1 fl. 35 kr. In allen Buchhandlungen zu haben.

Von der englischen Ausgabe sind in 11 Auflagen über **100,000** Exempl. verbreitet.

Abb. 4: *SDT* vom 13. Januar 1875

Das Korpus erlaubt eine thematische Gliederung in mehrere Kategorien. Folgende Themenbereiche lassen sich ausmachen: Damenmode (Kleidung und Modezeitungen), Medikamente und Körperpflege, Lebensmittel und Haushaltsprodukte sowie Bildung.

3. Strategien der Aufmerksamkeitserregung in Werbebotschaften in der zweiten Hälfte des 19. Jahrhunderts im *SDT*

3.1. Zur sprachlichen und typografischen Gestaltung der Anzeigen

Bei der qualitativen Analyse von Werbeanzeigen geht es im Prinzip auch darum, wie der Werbetext sprachlich und visuell gestaltet ist und welche paraverbale Merkmale wie z.B. Auffälligkeiten der Interpunktion, Schriftart und Typografie zu berücksichtigen sind. Die sprachlich-optische Aufmachung der Werbebotschaft ist ein wirkungsvolles Instrument für die Überzeugung der potenziellen Kundschaft. Es ist zu erwarten, dass die im Korpus vorkommenden

Werbeelemente die Vorzüge der Produkte verbalisieren bzw. hevorheben.

Von der Gestaltung der Werbeanzeige hängen sowohl Werbeerfolg als auch das Vertrauen der Verkäufergruppe ab, da der Werbetext und fallweise ein Bild Elemente sind, welche die Aufmerksamkeit und das Interesse der Leserschaft wecken und potenzielle Kundinnen direkt ansprechen wollen. Es ist folglich wichtig, dass die Sprache in einer Werbebotschaft in Verbindung mit dem Werbeobjekt steht und das Werbeobjekt so gut wie möglich beschreibt bzw. dessen Qualitäten hervorhebt.

Bei der Analyse der Werbebotschaften aus dem hier in den Blick genommenen Zeitabschnitt soll daher danach gefragt werden, welche Elemente der Werbebotschaft sich im Korpus ausmachen lassen und wie ihr Zusammenspiel in der Werbeanzeige insgesamt ausfällt. Es geht folglich um eine Interpretation der Werbeanzeigen im Hinblick auf die mögliche und beabsichtigte Werbewirkung in Abhängigkeit von der anvisierten Zielgruppe.

Eine sprachwissenschaftliche Beschäftigung mit der Erscheinung der Werbung kann sich nicht exklusiv auf der Darstellung sprachlicher Aspekte stützen, ohne weitere Komponenten der Anzeige zu berücksichtigen, da mit dem Text ein Produkt benannt und beschrieben wird, um es unter den vielen Produkten, die auf dem Markt sind, zu individualisieren und der Zielgruppe vertraut zu machen. Nonverbale Elemente als Bauteile der Werbebotschaft können ebenfalls die Vorteile eines Produkts erfassen. Eine dominante Bildwerbung hat die Funktion, das Produkt im Gedächtnis der Konsumenten nicht verblassen zu lassen.

Laut Janich gehören Schlagzeile, Fließtext, Slogan, Produktname und besondere Formen von Text- und Bildelementen zur Makrostruktur der Anzeigen (Janich 55). Zentrale Bauteile der Werbung wie Schlagzeile und Fließtext sowie Produktabbildungen lassen sich allerdings auch in den Anzeigen im *SDT* aus dem 19. Jahrhundert ausmachen.

Sprachlich ist bei den analysierten Werbebotschaften zunächst auffällig, dass direkte Anredeformen, Aufforderungen und Ausrufesätze zur Erregung der Aufmerksamkeit eingesetzt werden, wodurch die Leserin/Kundin direkt angesprochen wird: „Aviso für Damen!“ (*SDT* vom 24. April 1874), „Geehrte Hausfrau!“ (*SDT* vom 11. Juni 1887), „Wichtig für Damen!“ (*SDT* vom 17. Januar 1880), „Für junge Frauen!!“ (*SDT* vom 13. Januar 1875). Fallweise kommen auch andere Mittel der Aufmerksamkeitserregung zum Einsatz. So möchte eine Werbebotschaft mit der Schlagzeile „1000 Gulden –

Sommersprossen-Salbe“ (*SDT* vom 14. Mai 1881) Kundinnen mit einer Geldsumme anlocken, die mit der Salbe unzufrieden sind.

Die meisten Schlagzeilen beschreiben das Werbeobjekt kurz. Bei der Wortwahl handelt es sich überwiegend um Eigennamen (z.B.: „Cornelia“; *SDT* vom 28. Juni 1874), wobei die Schlagzeile oft in Begleitung eines Untertitels erscheint, der weitere Erklärungen (z.B. „Cornelia“: „Wiener illustrierte Moden- und Damen-Zeitung“; *SDT* vom 28. Juni 1874) oft in einem anderen Schrifttyp (z.B. in gotischer Schrift) liefert. Das Vorkommen von Fremdwörtern wie z.B. im Titel einer illustrierten Damenzeitung („Der Bazar“; *SDT* vom 23. September 1874) ist eher eine Ausnahme. Dieser Begriff stammt aus dem Persischen und gelangte durch die französische Sprache im 16. Jahrhundert ins Deutsche. Mit der Titelwahl soll dem „Produkt“ eine orientalische Note verliehen werden, was im 19. Jahrhundert in Europa exotisch und attraktiv wirkt.

Der Fließtext der Anzeige erscheint als Ergänzung zur Schlagzeile. Er soll neben der informativen Funktion auch eine suggestive erfüllen. Bei längeren Texten sollten diese durch Absätze und Zwischenüberschriften gegliedert werden. Die Fließtexte der 36 untersuchten Anzeigen weisen eine variable Länge auf, was womöglich durch die Preisfrage begründet ist. Die Kosten der Anzeigen hängen von der Länge und dem Volumen der verwendeten Druckfarbe ab. Die längsten Fließtexte sind etwa 20 bis 25 Reihen lang. Die in den Fließtexten verwendete Schriftart ist – mit einer Ausnahme – die gotische Schrift. Es handelt sich hierbei um eine im Juli 1874 erschienene Werbung für ein Körperpflegeprodukt, die Haar-Verjüngungs-Milch „Puritas“, das Tochterunternehmen in Wien, Pest, Prag und Brünn hat (siehe Abb. 2). Durch die Erwähnung dieser Städte soll der gute Ruf und die Bekanntheit dieses Produktes im Ausland hervorgehoben werden. Es ist anzunehmen, dass sich das Unternehmen leisten kann, für dieses Markenprodukt eine „moderne“ Schriftart zu verwenden. Durch diese Strategie, d.h. den Rückgriff auf eine andere Schriftart, wird das Produkt von anderen Produkten und Werbeanzeigen visuell abgehoben, um für die Kundinnen anlockender zu wirken.

Eine weitere Auffälligkeit im Korpus kann bei den Anzeigen für Damenmode ausgemacht werden, die in tabellarischer Form erscheinen und eine Auflistung enthalten (Ware, Qualität der Stoffe und Verfügbarkeit der Größen). Weitere Besonderheiten beziehen sich auf den Sprachgebrauch in den Fließtexten. Auffällig ist die Dominanz der Alltagssprache, da sich die Anzeigen an „normale“ Frauen richten und die Leserin bzw. potenzielle Kundin vom Produkt auch

angesprochen fühlen muss. Die Fließtexte beinhalten daher auch detaillierte Beschreibungen und Gebrauchsanweisungen z.B. für die Haar-Verjüngungs-Milch (siehe Abb. 2) oder für Arzneimittel. In den Anzeigen der Kategorie „Lebensmittel und Haushaltsprodukte“ kommen auch quasifachsprachliche Elemente vor (z.B. „Putz-Baaren“ oder „registrierte Schutzmarke“) (*SDT* vom 24. April 1874). In den Fließtexten werden zudem bestimmte Schlüsselwörter oder Textstellen in Fettdruck hervorgehoben, die oft nicht in Frakturschrift erscheinen. Ferner kann auch das Vorkommen von Ausrufezeichen, verschiedenen Schriftarten oder -größen ausgemacht werden.

Im Weiteren geht es um das Vorkommen der Produkt-, Marken- und Firmennamen in ausgewählten Werbebotschaften aus dem Korpus. Das erste Analysekriterium betrifft die verwendete Schriftart. Es ist tatsächlich der Fall, dass Anzeigen derselben thematischen Kategorie auch dieselbe Schriftart verwenden. So erscheinen z.B. in Frakturschrift die drei Anzeigen, welche für die Frauenbildung werben, wobei bei einer sowohl die Frakturschrift als auch die moderne Schrift vorkommt. Auch in der Kategorie „Damenmode“ lassen sich Ähnlichkeiten erkennen, wobei hier die moderne Schriftart überwiegt. Nur drei Produktnamen aus dem Anzeigenkorpus werden in Frakturschrift präsentiert. Denkt man an das Produkt und die Marke bzw. an deren „Macht“ und Präsenz im Gedächtnis der Zielgruppe, so verwundert es nicht, dass bei der Darstellung der Produktnamen und der Unternehmen deren Beliebtheit in der visuellen Darstellung berücksichtigt werden. Handelt es sich um Lebensmittel- oder Haushaltsprodukte, so beinhalten nur drei von den fünf Anzeigen auch einen Produktnamen, der in zwei Fällen modern gedruckt und in einem Fall in Frakturschrift erscheint. Gleiches trifft auch auf die anderen Kategorien zu, daher werden diese hier nicht eingehend präsentiert.

Ein auffälliges Element in der Namendarstellung erscheint bei der Anzeige für die „Damenzeitung“ „Der Bazar“ (*SDT* vom 23. September 1874), die „edel“ ausfällt. Hier wird eine moderne Schriftart verwendet und mit bildlichen Elementen verbunden. Bei den beiden Großbuchstaben, „D“ und „B“ kommen aus werbestrategischen Gründen zwei menschliche Personen vor, eine „Mutter“ bzw. ein engelhafter „Säugling“, was zusätzlich für Aufmerksamkeit sorgen soll. Da „Bazar“ den Untertitel „Illustrierte Damenzeitung” trägt, soll dieses Produkt durch reiche Illustrationen auffallen bzw. soll die Anzeige eine visuelle Kostprobe bieten.

Weitere Besonderheiten bei der Produktdarstellung betreffen die Wortwahl. Die Kategorie „Medikamente und Körperpflege“ erscheint relativ homogen. Fünf der sechs Anzeigen aus dieser Kategorie weisen

auf Fachexperten hin, um dem Produkt mehr Glaubwürdigkeit zu verleihen. Drei Anzeigen bringen Namen von Spezialisten ein (z.B. „Dr. Miller's Moospflanzensaft", „Dr. Miller's Venus-Cream") (*SDT* vom 6. Februar 1874 bzw. 3. Januar 1883), die bereits ein bewährtes Produkt auf den Markt gebracht haben. Die Produkt- und Markendarstellung verbindet sich folglich mit Eigennamen, die das Vertrauen in das Produkt bzw. in die Marke unterstützen sollen.

Bei der Durchsicht der Anzeigen fällt zudem auf, dass der Name des Unternehmens oft in der Schlagzeile, gewöhnlich in einer größeren Schrift als andere Textteile, erscheint, wodurch er besonders auffällig ist.

3.2. Nonverbale Elemente

Der Einsatz von Bildern kann die Aufmerksamkeit der Konsumenten auf das Produkt lenken, das Produkt im Gedächtnis der Zielgruppe verankern, Erwartungen der Konsumenten verdeutlichen oder sonstige Wertvorstellungen, die mit dem Produkt verbunden sind, verdeutlichen. Bildelemente gelten daher als Mittel der Produktnamendarstellung bzw. des jeweiligen Unternehmens.

In drei Anzeigen aus dem Korpus kommen stilisierte Abbildungen von Frauen vor oder das Firmenlogo. Exemplarisch sei im Folgenden auf eine Anzeige für ein „bürgerliches" Kochbuch mit 874 Kochrezepten hingewiesen (*SDT* vom 24. November 1874), wo der Produktname auf dem Kleid der abgebildeten Frau angebracht ist. Hier werden ausnahmsweise Text und Bild miteinander verbunden, um das Werbeobjekt visuell besser hervorzuheben. Die Textproduzenten erweisen sich für die damalige Zeit als besonders kreativ, indem der Produktname senkrecht auf der Bekleidung der ins Auge gefassten Zielgruppe (Frauen) angebracht wird.

In den Bereich des „Nonverbalen" fallen auch weitere Elemente, worauf im Folgenden kurz eingegangen wird. Zu den nonverbalen Elementen, die in den untersuchten Anzeigen vorkommen, gehören neben Firmenlogos weitere „Signale", die als gehobene Zeigefinger in acht Anzeigen vorkommen, um den Leser auf eine Textstelle aufmerksam zu machen (siehe Abb. 2). Zu den nonverbalen Werbeelemente zählen auch die Ränder, welche die Werbungen einrahmen. 20 von den 36 untersuchten Anzeigen weisen diverse Einrahmungen auf.

Schlussfolgerungen

Die historische Presse aus den deutschsprachigen Regionen Europas ist in den letzten Jahrzehnten zu einem bedeutenden

Forschungsschwerpunkt in der Germanistik und Kulturwissenschaft geworden. Diverse Einrichtungen zur Erforschung der deutschsprachigen Presse in Mittelost- und Südosteuropa bemühen sich, deren Geschichte von ihren Anfängen im 16. Jahrhundert bis in die Vergangenheit zu erforschen (Meier 19 und Sava 38). Erwähnt seien hier die Einrichtung „Deutsche Presseforschung" der Universität Bremen (1957) oder das „Leibniz-Institut für Ost- und Südost-Europaforschung" (2012). Eine weitere wichtige Dokumentationsquelle ist das „Digitale Forum Mittel- und Osteuropa" (DiFMOE), das auch für die Zusammenstellung des Korpus herangezogen wurde.

Die Existenz der Einrichtungen zur Erforschung der deutschen Presse in nichtdeutschsprachigen Regionen (z.B. Osteuropa) erlaubt, historische Informationsträger eingehender zu untersuchen. Die Ausführungen haben die Bedeutung der historischen Presse für kultur-, sozial- und medienhistorische Forschungen angesprochen und belegt, welche Besonderheiten historische Werbeanzeigen der zweiten Hälfte des 19. Jahrhunderts aufweisen. Zudem wurde auch gezeigt, welche konstitutiven Teile eine Werbung in der historischen Werbung anzutreffen sind.

Die analysierten Werbeanzeigen aus dem *SDT*, die sich an die Zielgruppe „Frauen" richten, weisen unterschiedliche Werbestrategien auf, die über werberelevante Kategorien wie Schlagzeile, Fließtext, Nonverbales in den Werbeanzeigen umgesetzt werden. Die durchgeführte Korpusanalyse verdeutlicht, dass die Werbebotschaften mehr als nur Informationsmittel sind und dass Werbebotschaften auch auf gesellschaftliche Wertvorstellungen hinweisen.

Aus den hier aufgezeigten Möglichkeiten der Anzeigengestaltung lässt sich schließen, dass in den Schlagzeilen und Fließtexten die Strategien der Aufmerksamkeitserregung vielfältig ausfallen und dass die im 19. Jahrhundert verwendeten Werbestrategien die Leserinnen als potenzielle Kundinnen oft direkt ansprechen. Die Analyse der Korpusbeispiele belegt zudem, dass die Schlagzeilen in den Anzeigen oft als typografisch auffällige Aufhänger einer Anzeige eingesetzt werden, deren Position variabel ist. Des Weiteren ist offensichtlich, dass bei allen untersuchten Anzeigen die Schlagzeilen in einer größeren Schrift und in Fettdruck erscheinen.

In allen analysierten Werbeanzeigen kommen auch weitere Werbeelemente vor: eine Beschreibung des Produkts, der Zielgruppe und der Anwendungsregeln: „Man schüttet von der Milch auf die Hand, reibt die Haare so lange damit ein, bis sie alle gehörig durchfeuchtet sind und wiederholt das alle Tage einmal. Das ist Alles." (*SDT* vom 5.

Juli 1874) In den Anzeigen werden auch Hinweise eingebracht, wo man das Produkt kaufen kann: „in Hermannstadt, großer Ring, Pfarrgebäude“, „In Hermannstadt allen echt zu haben bei F. A. Reissenberger“. Die Preisangabe bzw. Aufmachung stellt ein weiteres gemeinsames Element dieser Anzeigen dar: „In eleganten Holztiegeln zu 2 fl.“, „Versende gegen Nachnahme 1 Tiegel fl. 2.10.“ (*SDT* vom 14. Mai 1881)

In den Werbebotschaften wird eine Alltagssprache verwendet, die leicht verständlich ist, Hinweise auf Experten und Produktbekanntheit, weitere Hinweise (z.B. Preishöhe) werden ebenfalls eingebracht, um die Frauen des 19. Jahrhunderts, die den Haushalt führen, für das Wohlergehen der Familie sorgen und auch gut gekleidet oder gepflegt sein wollen, anzusprechen. Nonverbale Elemente wie Bilder sind nicht sehr häufig im Korpus vertreten, da offensichtlich ist, dass sich eher finanziell gut situierte Unternehmen diesen „Luxus“ leisten konnten.

Schlussfolgernd muss hervorgehoben werden, dass die untersuchten Werbeanzeigen außer der bereits erwähnten Einbringung von Direktanweisungen für die Adressatengruppe weitere Besonderheiten aufweisen. Die Abbildung bestimmter Körperteile in den Anzeigen dient dazu, die Verwendbarkeit des dargestellten Produkts zu verdeutlichen. In den Anzeigen werden zudem konkrete Veränderungen infolge der Produktanwendung angesprochen, wobei die Einbindung von Zeitangaben dazu dient, die Wirkung des Produkts im Bewusstsein der Zielgruppe zu verankern. Die Einbringung wertender Adjektiven (z.B. *frisch, gepflegt, schön*) dient der Hervorhebung der Produktwirkung und des Endergebnisses. Darüber hinaus sollen dadurch positive Emotionen (z.B. Freude, Zufriedenheit, Wohlbefinden) – auch infolge der kontinuierlichen Verwendung des Produktes – ausgelöst werden. Mit dem Verweis auf „Experten“ und auf bewährte Markennamen werden Glaubwürdigkeit und Wirksamkeit miteinander verbunden, was der Überzeugung potenzieller Kundinnen dienen soll.

Für die Werbestrategien im 19. Jahrhundert im *SDT* sind zusammenfassend folgende Umstände relevant: Kostenhöhe, Zielgruppenorientierung, Produktbekanntheit und Produkterreichbarkeit, Verankerung beim Zielpublikum, Platzierung durch die Redaktion und nicht zuletzt der Stellenwert des Mediums und dessen überregionale Verbreitung. Die Beschäftigung mit Werbebotschaften aus dem 19. Jahrhundert als Träger kultureller Identität ist ein interessantes Forschungsfeld, das es verdient, eingehender untersucht zu werden.

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Book Reviews

Comptes rendus de livres

Buchbesprechungen

Uncertainty as *Modus Operandi*

(Christian Craciun, *Lectio Incerta. Cronici literare,* Editura Eikon Bucuresti 2018 / *Lectio Incerta. Literary Chronicles,* Bucharest: Eikon Publishing House, 2018)

Anemona Alb[1]

What Craciun (2018) looks at in his book of critical essays *"Lectio Incerta"* is the myriad concatenations and indeed interlacing of the various paradigms pervading Romanian literature at the moment. His is a study of in-depth and persuasive approaches to and insights into postmodern Romanian literature, spelt out to the Freshman and laid out to the discerning eye alike.

Theoretical discussions of concepts and conceptual frameworks such as Modernism, Postmodernism are interspersed with insightful analysis of the authors and texts under scrutiny in the book. What the author means by the principle of 'uncertainty' is that prolific space for ambivalence, for ambiguity that is the stuff of dreams, but more saliently still, of literature. Equally relevantly, each author's *modus operandi* is laid out in terms of the very craft of writing, therefore an elaborate makeshift workshop is contrived for each literary piece and author, in turn. Visions of the world must, to the critic's mind, be instantiated alongside an underlying sense of what he terms 'honesty'; indeed, the precedence of the honesty of representation to any act of creation is what Craciun advocates as being crucial. He quotes Jorgensen ("Exit 45. Tragedie academica americana/Exit 45. An American Academic Tragedy", 2017, translation of title into English mine, Anemona Alb) as saying: "Scriitorul trebuie sa joace cinstit, nu sa ierte nedreptatile inainte de a le expune cititorilor./ What the writer needs to do is engage in fair-play and not forgive maleficent injustice beforehand, that is before laying it all out to the reader." (Jorgensen 2017, translation into English mine, Anemona Alb). The rawness of representation that constitutes the overtone of this statement is a mode that should ideally override all else, *i.e.* ideological selection and sugar-coating. Indeed, the age-long tension between aesthetics and ethics is a consideration here.

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Among the *paraphernalia* of analytical instruments that the critic puts forward for his young (and not-so-young readers) is the minute, albeit all-encompassing query: what *is* literature? And the subset of questions thereof: What is really the purported role of intertextuality? And finally, what *is* narration? Indeed, the mainstays of the art of writing are put forward here. In so doing, he appeals to state-of-the-art books of literary criticism and exegesis such as Mariana Net's "*Capricii pe teme de basm/Whimsical Variations on a Fairy-Tale Theme",* (2016, translation of title into English mine, Anemona Alb), whereby collective recollection and utopian projection get intertwined to beget revisitations of the staple themes of humanity. To quote Net (as quoted in Craciun),

> Abilitatea unui bun eseist sta nu doar in felul in care citeste, cat, mai ales, in cel in care reciteste din persepctiva intrebarii "rusesti": ce este literatura? Numai un astfel de autor poate avea curajul sa sustina, de exemplu, ca romanul Contele de Monte Cristo "...este unul dintre cele mai complexe texte ce s-au scris vreodata" si sa demonstreze naratologic asta. "In concluzie, literatura ca 'felie de viata' e un mit. Vorba lui Gide: indiferent cum am taia-o./ The ability of a good essayist consists not only in the way he reads a text, but mainly in the way he re-reads one, from the vista of the "Russian" query: what is literature? Such an author only can muster the courage to maintain, for instance, that "The Count of Monte Cristo" " ...is one of the most complex texts ever written" and to demonstrate that in terms of narrative. "As a conclusion, literature as a 'slice of life' is but a mere myth, according to Gide: no matter how you carve it out. (translation into English mine, Anemona Alb) (Net 2016: 47 quoted in Craciun 2018)

Not only is the array of tenets that constitute the staples pf Postmodernism (and of the Modernist roots thereof) eloquently laid out and analysed here, but a slew of identities, and indeed *personas* crop up in Craciun's overview of contemporary Romanian poetry and prose and, on occasion of British and American poetry and prose. The prevalent *persona* that the critic identifies in contemporary literature is that of 'the eschatological civic observer', which renders plurality to individual existential *Angst*, indeed makes the 'spectacle' of apocalyptic civilization an issue on a dutiful civil rights activist's agenda. That is arguably quite a departure from Llosa's '*La Civilizacion del Espectaculo*'; what Craciun discerns in contemporary paradigms is a civic-like, collective witnessing of the dismantling of the world as we know it. Lines like:

> stau in fereastra sa vad/cum moare planeta/un porumbel vine spre mine se izbeste de geamul inchis/de-a lungul drumului comercianti de fructe de padure/leviteaza cu o aura vinetie. / I sit on the window-sill to watch/the

> planet die/a pigeon plummets towards me and crashes against the closed window pane/down the road, peddlers of wild-berries/levitate all wrapped up in a purple halo" (translation into English mine, Anemona Alb) are a case in point. (Ioana Geacar, "*The End",* quoted in Craciun 2018).

When all the 'masks' are relinquished, when all *personas* shed, when all is said and done, the writer stands alone in an ideological no-man's-land, wherefrom all meaning has been looted. Christian Craciun is on a mission to recapture – some of – that elusive meaning in contemporary literature.

As stated above, "*Lectio incerta*" is a book for the discerning expert and for the novice alike.

Sallanz, Josef: Dobrudscha. ***Deutsche Siedler zwischen Donau und Schwarzem Meer.***
Deutsches Kulturforum östliches Europa, Potsdam, 2020, 262 Seiten

Orlando Balaş[1]

Die am östlichsten Zipfel der Europäischen Union gelegene Dobrudscha, das Gebiet zwischen der Donau und dem Schwarzen Meer, das sich Rumänien und Bulgarien teilen, ist nur wenigen Westeuropäern bekannt. Noch Wenigere wissen, dass es hier etwa ein Jahrhundert lang eine kleine, aber nicht unbedeutende deutsche Minderheit gab. Um diesen Mangel an Informationen auszugleichen, hat Dr. Josef Sallanz (geb. 1963 in Arad, Rumänien, Germanist und Romanist, deutscher Dozent an der Universität Chişinău) ein umfangreiches Buch über die Deutschen in der Dobrudscha geschrieben, für das er mehrere Jahre lang vor Ort und in den Archiven in Bukarest, Constanta, Tulcea und Berlin recherchiert hat. Darüber hinaus hat er nicht weniger als 220 Bücher über die Geschichte der Dobrudscha und ihrer Bewohner sowie die Sammlungen der drei deutschsprachigen Zeitungen konsultiert, die im Laufe der Jahre in der Dobrudscha erschienen sind.

Dobrudscha. Deutsche Siedler zwischen Donau und dem Schwarzen Meer präsentiert und illustriert mit zahlreichen Karten und Bildern die Geschichte der Besiedlung der Kreise Tulcea und Constanţa in Rumänien (Norddobrudscha, 15.750 km²) und der Verwaltungsbezirke Dobritsch und Silistra in Bulgarien (Süddobrudscha oder Cadrilater, 7565 km²).

Dieses Gebiet war schon in der Altsteinzeit von Menschen besiedelt. Während der Jungsteinzeit sind hier zahlreiche Artefakte entstanden, wie die bekannten Statueten des „Denkers von Hamangia" und „seiner Frau". In der Antike leben in der Dobrudscha Geten und ab 700 v. Chr auch Griechen, in den Kolonien an der Westküste des Schwarzen Meeres. Im 1. Jahrhundert v. Chr. wird die Region Teil des Römischen Reichs. Zu dieser Zeit kommen in die Dobrudscha auch Goten, angezogen vom Wohlstand der *Scythia minor*. Vom 3. bis 13. Jahrhundert gehört die Provinz abwechselnd dem Byzantinischen Reich und dem Bulgarenreich. Ab dem 11. Jahrhundert lassen sich hier Petschenegen, Kumanen, Oghusen und Gagausen nieder. Die Nachfolger der Letzteren leben jetzt hauptsächlich in der Republik Moldau und der Ukraine. Ende des 13. Jahrhundert kommt Dobrudscha unter die Herrschaft von Kara Nogai, dem Anführer der Goldenen Horde. Seit dieser Zeit bilden die Tataren bis ins 20. Jahrundert den Größteil der Bevölkerung

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der Dobrudscha. Am Ende des 14. Jahrhunderts beginnt die Eroberung der Provinz durch die Osmanen. 1404 gelingt es dem Fürsten Mircea dem Alten, diese Region für kurze Zeit in seinen Besitz zu bringen. Damals haben sich wahrscheinlich die ersten Walachen/Rumänen dort angesiedelt. Seit 1420 wird die Dobrudscha wieder ins Osmanische Reich als Teil größerer Verwaltungseinheiten eingegliedert.

Nach dem Russisch-Osmanischen Krieg von 1877-1878 erhält das Russische Reich die rumänischen Kreise Bolgrad, Kahul und Ismail in Südbessarabien, während das unabhängig gewordene Rumänien zum Ausgleich die Norddobrudscha bekommt. Dann fängt die Rumänisierung der Provinz an. Viele Muslime und Bulgaren verlassen das Gebiet der Norddobrudscha und an ihrer Stelle kommen vor allem Rumänen aus allen Teilen des Königreichs, aber auch andere Einwanderer, wie Deutsche, um die entstandenen Lücken zu füllen.

Die ersten deutschen Siedler wandern in die Dobrudscha schon 1841 ein, nach dem Verlust ihrer Privilegien in Bessarabien und infolge der einsetzenden Russifizierungspolitik. Die größten Einwanderungswellen der Deutschen finden 1873-1883 und 1890-1992 statt. Die deutschen Einwanderer nennen sich selbst „Schwaben“ und „Kaschuben“. Die Vorfahren der Schwaben stammten aus Süddeutschland, während diejenigen der Kaschuben Plattdeutsch sprachen und aus Norddeutschland, sowie aus Ost- und Westpreußen stammten. Von 1889 bis 1899 steigt auch die Anzahl dar. Die Volkszählung von 1930 verzeichnet 12.023 Deutsche, die 2,75% der insgesamt 437.131 Einwohner darstellten. 1940 sind es schon 16.000 Dobrudschadeutsche, aber die meisten von ihnen werden aufgrund eines Abkommens zwischen dem Deutschen Reich und Rumänien nach Deutschland gebracht und von dort im besetzten Polen und im Protektorat Böhmen und Mähren angesiedelt. 1943 teilen die Deutschen aus der Süddobrudscha das gleiche Schicksal. Heutzutage leben keine Deutschen mehr in der Süddobrudscha, während in der Norddobrudscha nur noch 166 Deutsche (0,01% der Gesamtbevölkerung) bei der Volkszählung von 2011 verzeichnet worden sind.

Josef Sallanz’ Buch präsentiert detailliert, mit präzisen Informationen, aber auch mit interessanten Anekdoten, das wirtschaftliche und soziale Leben der Deutschen in Dobrudscha, ihre Kultur und Traditionen, sowie ihre Beziehungen zu den Nachbarn oder zum rumänischen Königshaus. *Dobrudscha. Deutsche Siedler zwischen Donau und dem Schwarzen Meer* ist ein bedeutender Beitrag zur Forschung der Geschichte dieser Provinz und der Deutschen in Osteuropa. Neben seinem wissenschaftlichen Wert ist dieses in einem zugänglichen und ansprechenden Stil geschriebene Buch auch eine unterhaltsame, empfehlenswerte Lektüre.

Apprendre et enseigner avec les cartes heuristiques à l'ère du numérique

Barry et Tony Buzan. 2012. *Mind Map. Dessine-moi l'intelligence.* Paris : Éditions Eyrolles, trad. en français par Marianne Bouvier, 236p.

Teodora Cernău[1]

Les frères Buzan ont rédigé un ouvrage qui porte sur la production et l'organisation d'idées en schéma heuristique. Autorité incontestée dans le monde entier pour ses recherches sur le fonctionnement du cerveau, Tony Buzan est le créateur du concept de carte mentale et l'auteur de best-sellers vendus dans plus de 200 pays et traduits dans 35 langues. Son frère, Barry Buzan est professeur émérite de sciences politiques à la London School of Economics. Auteur reconnu, il est spécialiste en histoire et structure des systèmes internationaux. Tout au long de sa carrière, il a utilisé les cartes mentales comme outil de travail.

Dans l'ouvrage « Mind Map. Dessine-moi l'intelligence », les auteurs présentent la méthode du *mindmapping*, tout en donnant des explications théoriques, de nombreux exercices et des exemples de schémas heuristiques. Cette technique est basée sur l'utilisation des listes de mots et d'images structurés et organisés en arborescence pour représenter une idée, un concept, un projet, ou un plan.

L'ouvrage est structuré en cinq parties qui explorent le pouvoir illimité du cerveau et de la pensée rayonnante, la méthode d'association libre d'idées et d'images, les principales applications de la technique et l'utilisation des cartes mentales pour les études, le travail, la vie de tous les jours et l'avenir. Dans l'introduction, Tony Buzan nous montre que le *mindmapping,* qu'il a inventé au cours des années 1960, représente un outil mental extraordinaire. Il nous raconte toute l'histoire de la méthode dès le début. Tout a commencé avec ses réflexions sur l'apprentissage efficace, la nature de la pensée, et les meilleures techniques de mémorisation ou de pensée créative. Si au début Tony Buzan a envisagé la carte mentale comme un moyen d'accroître la mémoire, il a été persuadé par son frère Barry que la pensée créative en est aussi une application tout aussi intéressante. Barry avoue que pour lui, *le mindmapping* reste un élément essentiel de son activité universitaire, car grâce à lui, il a atteint une productivité énorme en matière de livres, d'articles

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et de communications.

Dans la première partie de l'ouvrage, « Un potentiel mental illimité », les auteurs s'intéressent au pouvoir illimité de notre cerveau, puisque à un instant donné, chaque neurone est capable de transmettre une information à plus de 10000 neurones voisins. Ensuite, ils démontent la théorie selon laquelle les gens privilégient soit l'hémisphère gauche (les hommes de science), soit l'hémisphère droit (les artistes). Cette théorie a pour effet de limiter notre capacité à développer de nouvelles stratégies. Les auteurs nous présentent aussi un nouveau concept basé sur le fonctionnement du cerveau humain : la pensée rayonnante qui à son tour, mène tout naturellement aux cartes mentales. L'action de dresser une carte heuristique est semblable à la nature explosive des trajets neuronaux qui parcourent le cerveau pour chercher de nouvelles connexions lors du processus de la pensée. Ils y ont inséré aussi des manuscrits rédigés par « les grands cerveaux » : Léonard de Vinci, Thomas Edison, Picasso, ou Darwin.

La deuxième partie intitulée « Bienvenue dans l'univers des *mind maps* » décrit la façon dont les pouvoirs combinés du mot et de l'image peuvent nous aider à libérer notre énergie mentale. C'est dans ce chapitre que le lecteur découvre les règles essentielles sur lesquelles repose le *mindmapping*. Grâce aux cartes heuristiques, nous avons accès à la représentation visuelle et graphique de la pensée rayonnante. À travers des exercices de remue-méninges, on peut découvrir le potentiel d'association de mots et d'images dont nous disposons. Les auteurs nous encouragent à dresser des cartes mentales sur les thèmes du « bonheur » et de la « maison ».

En ce qui concerne les règles des cartes mentales, les auteurs nous indiquent qu'il faut placer toujours une image au centre, parsemer la carte avec des images, donner du relief aux mots et aux images, recourir aux synesthésies, utiliser le mouvement, et bien structurer l'espace. Ils insistent aussi sur l'importance de faire varier la taille des branches, des images et des mots, et d'utiliser des couleurs et des flèches. Pour assurer la clarté de notre carte, il est souhaitable d'inscrire un seul mot-clé par branche, de tracer la branche de même longueur que le mot et de relier les branches entre elles. On y trouve aussi une liste de dix conseils pour bien réussir à dresser une carte mentale.

La troisième partie du livre « Principales applications » est dédiée à l'analyse des directions fondamentales de la méthode : la mémoire, la créativité, la prise de décision et l'organisation des idées. Un outil destiné à développer la mémoire, la carte mentale s'apparente à une ancienne méthode mnémotechnique qui remonte à l'Antiquité et repose sur le même principe de l'imagination et l'association. En ce qui concerne la créativité, les auteurs nous montrent que les cartes mentales nous aident à explorer toutes les possibilités créatives d'un thème donné, à générer des idées nouvelles et inhabituelles, à créer de nouveaux cadres conceptuels, ou à planifier de manière créative. Les modèles des cartes heuristiques inclus dans l'ouvrage nous donnent la possibilité de distinguer les cinq phases du processus créatif : le premier jet, la reconstruction et la révision, l'incubation, la seconde

reconstruction et révision, et finalement, la solution.

Dans le chapitre dédié à la prise de décision, le lecteur a l'occasion d'apprendre à utiliser la méthode pour examiner toutes les options envisageables avant de choisir. Les cartes mentales offrent une vision plus claire de la situation et facilitent l'identification plus rapide des besoins, des désirs, des priorités ou des contraintes. On y trouve aussi des exercices de pensée critique et d'imagination. Si d'habitude la prise de notes se fait de manière chronologique et linéaire pour identifier les principales idées d'une conférence, d'un cours ou d'un livre, les auteurs nous proposent de remplacer cette méthode traditionnelle par le *mindmapping*.

La quatrième partie de cet ouvrage est la plus étendue et nous invite à découvrir d'autres applications de la carte mentale dans tous les domaines de nos vies : les études, le travail ou les loisirs. Tout lecteur peut être stimulé par la lecture de ce livre, car la méthode lui permet d'analyser des problèmes, de définir ses objectifs, d'élaborer des projets, de mener des recherches, de préparer des examens, de parler en public, ou de gérer une équipe. À part les cartes mentales dessinées à la main, il y a aussi des cartes heuristiques créées en ligne avec l'aide du logiciel iMindMap.

Dans la dernière partie « Les *mind maps* et l'avenir », les auteurs dirigent leur attention vers les avantages et les inconvénients des cartes heuristiques numériques, tout en nous fournissant de solides bases pour réaliser nos propres *mind maps* sur l'ordinateur. Ils ont eu une intuition excellente sur l'usage des cartes numériques avec les outils actuels (YouTube, Facebook, des applications sur le portable, etc.). La fin optimiste du livre nous amène à imaginer un monde où chacun est conscient de l'intelligence supérieure qui réside dans tout cerveau, en attente d'être libérée. En conclusion, l'invention des cartes mentales a contribué à la révolution de l'apprentissage et de l'enseignement, tout en créant des gens mentalement éduqués.

Oldies, but Critically Goldies

Marc Chenetier's *Beyond Suspicion. New American Fiction Since 1960*, Liverpool University Press

Ioana Cistelecan[1]

Marc Chenetier's study incorporates American authors belonging to the 1960-1990s temporal frame and it inspiringly x-rays the works of such names as: W. Gaddis, Th. Pynchon, Stanley Elkin, Vladimir Nabokov, John Barth and Raymond Carver. *Beyond Suspicion*...underlines the dynamic of the American fiction, emphasizing nonetheless its progression and its development within its paradigm. The author points out to a sort of an error in judgment, to a sort of a critical stereotype continuously perpetuated by the hermeneutic canon, in the sense that the classic generic approaches to American fiction are misleading by the mere rejection of the categorization of literary pieces by their writer's region, race and gender; instead, he suggests and consequently attempts an examination of such works from a variety of artistic and epistemological perspectives.

As the title of the book itself states, the study may very well provide the readers a new, reinvigorating approach, that goes beyond given denominators and beyond commonly accepted literary umbrellas. Despite the fact that Marc Chenetier is obviously operating with such categories that are meant to render accuracy, logic, sense and order to his endeavour (*New Directions, Traditions, Transitions, Revisions* and *Evolutions* as chapter titles), his study ultimately seems to simply reject any possibility of a systematic organization, of working with clearly-cut categories, or of applying any trackable lines of literary evolution. Instead, the readers find themselves on a journey, embarking on an adventure, essayistically wandering through nearly half a century's display of American writing, thus discovering new, daring and unconventional meanings of literature. There is a fascination within the chapters' titles and subtitles and their purpose is to invite its readers to a new, out-of-the-box world (for instance, chapter 7 title - *The Connoisseurs of Chaos* – brings along a list of subtitles that ultimately resembles J. L. Borges's style: *Uncertainties, Apocalypses Now. Or Later. Or Past, Neuromancy, New Paradigms, Scientific Fictions, Between V and V-2, From Opposition to Collaboration, Neural Language, Physics of Emotions, Trivial Pursuit* and *Novels of Mastery*).

Another possible grasp of Marc Chentier's *Beyond Suspicion*...is that of embracing it as a sort of a guide, in the sense that it pretty much provides its readers a tour in the contemporary American fiction, extensively relying on plenty of associations, insights and debates, thus connecting some invisible dots not only

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among a multitude of works but also between an impressive diversity of aspects as far as the American literature, philosophy and criticism are concerned. The author is interested in exploring the impact of media, the reconfiguration of history and the construction of the consumerist subjectivity; in this respect, he displays a persuasive range of metafictional techniques, including both those which would emphasize the self-conscious author paradigm and those which would perceive literature as a communication game. Thus, he is definitely interested in such works that would prospect the very role of myth: that of rendering value, that of repudiating or even sabotaging it.

When discussing the concept of "low culture", the author naturally chooses to refer to *minimalism* and to successfully apply it on Raymond Carver. He supports his analysis on the use of minimalism as a given platform of text interpretation and thus his discussion of Carver becomes rather a way of questioning the very nature of the term itself, since Marc Chentier clearly states that "nothing is as simple, as that which a generic label tries to designate globally. The confusion, the careless groupings, the misunderstandings engendered by such shorthand deserve some clarification" (see p. 220). Nevertheless, the author of the study would simultaneously make Raymond Carver its central figure and, through both connections and associations carefully articulated, he would eventually and clearly differentiate Carver from plenty of the copycats that he notices as routing around the acknowledged centre.

Overall, one cannot deny the relevance of Marc Chentier's given reference point study: it provides its readers a pretty synthetic perspective on the evolution in American fiction between 1960 and the 1990s. The author undoubtedly proves both his originality and his systematic ability of supplying a fresh and intriguing perspective on the American fiction phenomenon. One might notice that *Beyond Suspicion…* is also worthy of gracefully connecting the French literary theory recurrent concerns with the American aesthetic paradigm dynamic, in a fresh and persuasive hermeneutic discourse.

Exploring American Cultural Territories and Ages: An Innovative Perusal

Cistelecan, Ioana, 2021b, *American Cultural Paradigms- X-rays on Trauma, American Dream& Immigrants' Fiction in USA*: Cluj-Napoca: Presa Universitară Clujeană

Cistelecan, Ioana, 2021 a, *Modern American Literature – Profiles, Texts & Text Interpretation*, Oradea: Editura Universităţii din Oradea

Magda Danciu[1]

The 21st century provides a generous background for researchers to investigate and question the nature, the structure, the auctorial intentions, the value of art works, as it provides the theoretical tools and the body of knowledge to facilitate a diversified, intricate approach to works in any fields of creativity, to any products conceived by human imagination; consequently, when examining literary achievements, it is noticeable how they almost always display their documentary force, becoming, as Ioana Cistelecan has observed, "a mirror of the past and of the present" with inevitable "big influence on the future" (Cistelecan, 2021, a: &). As books commonly mediate between the text and its reader in a process of "active negotiation as communication takes place" (Lodge et al., 2008: 23), theoretical discourses come to foreground the knowledge we acquire by reading them as well as the avenues that can be followed in order for us to discover not only the inherent meaning but also the answers of the text by submitting it to different levels of exploring, understanding and appropriating its essential components, mostly in case of prose writing: theme, motif, content, characters, plot, chronotopes/setting, point of view of the narrative, literary devices. It is the main task (and challenge) of any "disciples in Letters and all genuine and passionate lovers of literature" (Cistelecan, 2021 a: 22), and the collection of carefully carried out studies on the writings of well-selected representatives of *Modern American Literature* is an intelligently conceived guidebook for practising a kind of reading that can lead to a deeper understanding of any literary work in truth.

Keeping in mind that any narrative is "a form of understanding and exploration" (Parrinder, 2006: 4), the author opted for a user-friendly format of presenting her critical views on the works of the twelve selected writers, namely, each author's titles submitted to her examination are historically contextualized, both by age references and by a particular mention of their major published works, and aesthetically dimensioned (e.g. Poe's Gothic

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formula, Twain's humour and satire, Morrison's identity experiences, or Melville's modernism). Likewise, each text, be it a whole short story (E. A. Poe, Nathaniel Hawthorne, Mark Twain, Sherwood Anderson), a fragment of a longer text (Herman Melville, Ernest Hemingway, John Steinbeck, J.D. Salinger, Toni Morrison, Raymond Carver), certain drama scenes/acts (Tennessee Williams, Arthur Miller) is followed by suggestion for possible approaches to, and interpretation of the text- *Text Interpretation Hints*- which provides students with theoretical instruments in their endeavour to disentangle the intricacies of a literary piece.

Ioana Cistelcan's research on issues of 20th century American culture - *American Cultural Paradigms- X-rays on Trauma, American Dream& Immigrants' Fiction in USA*- scrutinizes those literary instances that best render the big picture of American culture that "acts and reacts as a melting pot paradigm, a generous habitat where trauma, crisis and American dream are continuously co-dependent and intertwined." (Cistelecan, 2021b: 10), so that the selected authors and works should faithfully mirror the theory course developed here, namely a pluri- and interdisciplinary juxtaposition of facts meant to generate a "new understanding of cultural forms and activities" (Bal et al., 1995: 15).The students (or any other category of readers) are confronted with a diversity of discourses to prismatically tackle the concepts that conflate the titles referred to in the study. The trauma theory – *Trauma & Trauma Fiction. Context & Paradigm*-, asserting that "trauma creates a speechless fright that divides or destroys identity" (Cistelecan, 2021b : 29), is basically circumscribed to "authors of *9/11 fiction*" (31) - J.S.Foer, Don DeLillo, Jay McInerney, John Green - whose novels are closely read and interpreted from this perspective, namely how the 9/11 tragedy affected "the society in general" (39), and how novelists chose to turn their characters into carriers of such a collective trauma.

Two chapters cover a category of fictional narratives that give students (and readers) an inside view of the American society, of the American nation and individuals, thus facilitating "access to personal experiences very different from our own" (Parrinder, 2006: 1) and completing the larger maps of cultural paradigms that define a certain literary genre; on the one hand, there is the *Western Short Story* which "exploits and arch plot (single protagonist) or a mini-plot (multiple characters)" and "combines aspects of the crime, society and diverse actions genres in which the protagonist is both condemned and exalted by the society" (Cistelecan, 2021b: 114), as demonstrated by a detailed scanning of two novelists works, Stephen Cranes's and Bret Hart's short stories. On the other hand, there is the local knowledge that students can acquire from the literature of the South, an area that "played a major role in the local colour movement" (143), referred to in *The Southern Local Colour Paradigm*, the chapter that focuses on the *regional realism*, distinctive through its "characters, dialect, customs, topography and other features particular to a given region" (143), as demonstrated by reviewing and rereading texts of Kate Chopin in *The Southern Feminine Touch*(153-167).

The pages dedicated to the definition and practice of the American

Dream, describe it as both "a socioeconomic promise of material success and (…) also a sociopolitical one (…), meaning something more profound and aspirational than simple material comfort"(169), such as it is followed and demonstrated by two seminal novels, F.S. Fitzgerald's *The Great Gatsby* and Truman Capote's *In Cold Blood*, in which the protagonists have failed in achieving the supreme goal as the authors opted for the exposure of "the disillusionment of the *American dream"*(178).

What is specifically national, group or individual identity, is constructed and validated through narratives and everyday practices that can emphasize the differences and peculiarities of people(s) in a historical and geographical dynamics that enables identity "to come to the fore in a world where nationalities are easily confused" (Parrinder, 2006: 23), of which an almost traditional example has become America, *the Mother of Exiles*. Ioana Cistelecan garners a number of contemporary writers to reinforce the constant contribution that the literature of the immigrants (European, Asian, African, Jewish Americans) has made to the American belles-lettres in the entire immigration history of the nation; she chooses to evince how voices of immigrants got through the writings of authors such Mario Puzo, Khaled Hosseini, James Baldwin and Bernard Malamud, who all represent *The American Immigrant Novel,* "a genre of American novel which explores the process of assimilation and relationship of American immigrants towards American identity and ideas"(224).

The present study foregrounds the author's constant concern for convincing students that a good theoretical approach to the understanding of literary texts always reveals an unexpected presence of other cultural details that were generated by various historical circumstances and reactions; theory and theoretical discourse invite people "to look at things differently, and to take advantage of the most powerful and innovative thinking and writing available" (Bal et al., 1994: 16).

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A Brief History of the Contextualization of Grammatical Discourse
Zuzana Puchovská (ed.), *Le discours grammatical contextualisé slovaque dans la description du français* (1918-2018), Éditions des archives contemporaines, Paris, 2021, 312 p.

Marius Miheț[1]

The choice of motto from M. Wilmet for the arguments preceding the book coordinated by Z. Puchovská says everything about the intentionality: which is that the image of a unitary French language is fiction, because numerous factors constantly diversify it. Wilmet has four perspectives in mind when it comes to French constantly changing: chronological, geographical, socio-professional and functional. Aware of the difficulty to capture its multifaceted sensibilities, the French language approached by the authors of the collective book details the variety and nuances through analyses that are useful and, from a certain point of view, exotic for the reception of French. Assuming the fact that all French speakers, be they native or not, add personality to the language without including the utopia of the unity of French – something that has been proven ever since 1991 by H. Besse and Rémy Porquier. On the contrary, the authors of this volume concentrate on the metadiscourse, through which – they believe along with their coordinator – they manage to grow the audience of French grammar and, especially, emphasize the factors that participate in the diversification of the language. Thus, the core of the research in the book is the hypothesis of the legitimacy of contextualized grammatical discourse, through which French grammar diversifies. At the same time. We will also find, among the works in the book, how such a hypothesis amplifies the scientific potential of French. Beyond the numerous specialized studies in the field, the authors of the volume explore the term of grammar through the methodical explanation of the linguistic and morphological system, and the novelty is that all forms of internal functioning of the French language are analyzed in the context of French culture and language. It would serve well Romanian philologists, with a long-standing Francophone tradition, to resume the grand analyses of the '60s and '70s, when French endured, during the communist years, and built bridges for dialogue that stand to this day. What fails to occur in our area – or, if such research does, however, happen, it is marginal or accessible to only a small, elitist public – Slovakian researchers, as we can see, manage to achieve. Not from any time, but from the last five years, focusing on three concepts of

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grammar: the Slovakian researchers aimed to explore naturalized French from the editions of all French works published in Slovakia in the past hundred years which can be characterized by a grammatical discourse, then, the ideas are specific to textbooks and to French as a foreign language. The research expanded to centers and institutions that were partners of Comenius University, such as the National Library in Martin, the University Library in Bratislava, and the State Scientific Library in Banská Bystrica. Of course, it is not simple to choose which important works must be at the center of such a century-wide investigation. That is why the authors and co-authors of this book established a few criteria that form the basis of this collective research. First of all, their works needed to identify the structures destined for non-specialists in French, then, the scientific works needed to contain a type of grammatical discourse, third, the articles needed to be written and conceived exclusively by authors who were Slovakian or of Slovakian nationality, and the final criterion to comply with was that the texts needed to be written in Slovakian foremost. We can see, from the published texts, that the authors kept the imposed criteria in mind. Chronologically, the first to uncover 50 years of metadiscourse is Katarína Chovancová, who analyzes the texts published in Slovakia between 1918 and 1968; the second communist period, stretching all the way to its end, between 1969 and 1992 is handled by Eva Švarbová, and the following period is covered by the studies of the coordinator, Zuzana Puchovská (1993-2018). The three socio-political periods have personalized characteristics for what we call the analysis of the grammatical metadiscourse. Contextualized, the metadiscourses in the published texts of this book center on the French textbooks destined for future learners, who wish to understand the system by which French grammar functions. Of course, with practical utility at the forefront, taking into consideration the future speakers of French, the authors efficiently adapted their methods and analyses. Cécile Bruley and Branislav Meszaros interpret, with the use of contrast, various works with Slovakian authors that were foundational to the learning of French for several generations. The works authored by K. Chovancová, E. Švarbová şi Z. Puchovská are interested in certain specificities, as I was saying. The three authors employ, for the periods that they analyze, some of the tools specific to the theorist, the linguistic theorist, and the detective work of the historians of yesteryear. The text that ends this collective monograph is authored by François Schmitt. Zuzana Puchovská's idea seems extremely lucid and intelligent to me: to conclude in a contrapuntal and professional manner, I would say, a work dedicated to a Romance language in a Slavic country through the opening opinion authored by a native speaker. Schmitt makes comparisons and refers to textbooks for foreign learners of French, as well as didactic textbooks, and draws extremely interesting conclusions on how to design a truly functional educational system.

I would say that this book is a veritable history of the analysis of the Slovakian-French grammatical metadiscourse. The angles and utility of the book are diverse, even multidisciplinary. For the research in other Romance

languages, I believe that such small histories can enter into an extremely interesting dialogue. As long as the research is carried out as competently as Zuzana Puchovská has managed to, of course.

"Bless his heart [...] I had never been happier"[1]

Alan Ogden's *The Vagabond and the Princess. Paddy Leigh Fermor in Romania*, London: Nine Elms Books Ltd, 2018

Dan Horaţiu Popescu[2]

Alan Ogden's *The Vagabond and the Princess. Paddy Leigh Fermor in Romania* adds to the impressive list of books by the same author, dedicated to Romanian realities and history. Some of them are mentioned on what used to be the frontispiece in earlier times, and they account for the author's status as both travel writer and historian. Among the travel books one can retain: *Romania Revisited* (2000) – following the trails of the English travellers in the area; *Fortresses of Faith* (2000) – a pictorial history of the Fortified Saxon Churches of Romania; *Winds of Sorrow: Travels in and around Transylvania* (2004); *Moons and Aurochs: A Romanian journey* (2007); and an editor's introduction to Donald Hall's 1933 *Romanian Furrow*.

In what regards the historian, the major focus seems to be on SOE (Special Operations Executive) the organization responsible for training and coordinating the partisan groups in countries occupied by Germans during WWII. SOE activities in Italy, Greece, and the Far East were dedicated one book each, whereas countries from Central and Eastern Europe were referred to only in *Through Hitler's back door: SOE in Romania, Bulgaria, Hungary and Slovakia* (2010). Alan Ogden is a writer with a definite penchant for the historical past, as some reviewers noticed. Laura Barber, for instance, in her short note in *The Guardian* on *Winds of Sorrow*, wrote that "In this meticulously researched account," the author's "real enthusiasm and curiosity are reserved for the country's bloody past" (2004).

Since for the last six years we have been into researching Patrick Leigh Fermor's life and work, the title of Alan Ogden's book drew our attention and instilled some hope that, finally, certain mysteries regarding that particular author were going to be solved. One of the Grand Masters of the 20th Century British literature, Fermor spent, as a more or less volatile *resident*, a significant amount of time in Romania between 1935 and 1939. Unfortunately, he produced a less significant amount of text on that period. Instead, as he had previously *travelled* in Romania in 1934, that journey on foot eventually found its place in the second of his masterpieces, *Between the*

1 From a letter by Balasha Cantacuzène to Patrick and Joan Fermor.

[2] Partium Christian University, Oradea, Romania

Woods and the Water, published in 1986, and in the posthumously edited *The Broken Road,* in 2013.

When referring, in his preface, to these last two parts of Fermor's intended trilogy,3 Alan Ogden describes them as "refined by years of literary alchemy into a delicious blend of fact and fiction" (2018, iii). Still, he is aware, just like most of Fermor's *aficionados*, of the lack of information, or of the writer's block with regard to the 1935-1939 interval. "This silo is almost empty," writes Ogden with an unconcealed grain of dissatisfaction, "save for a few carefully discarded flecks of memory [...] encapsulated in a single article for *The Daily Telegraph*" (2018, iii). Moreover, the feeling one reader has about these fragmented memories is that of over-distillation, resulting in "guarded omissions and protective half-truths." (2018, iii)

Given these premises, the title and the subtitle of Alan Ogden's book appear to fulfill long-awaited promises. "The Vagabond and the Princess," while nicely echoing the Disneyan "Lady and the Tramp," hides no metaphorical clues for Fermor's readers. The latter know who the "Vagabond" was and they are aware of his love story with the Romanian Princess Balasha Cantacuzène. The two future lovers met in Athens, after Paddy Fermor had completed his travel and reached Constantinople in the winter of 1935. They connected instantly, despite the age gap – he was twenty and she was 16 years his senior – spent some months in Greece and then moved to Balasha's estate near Galatzi, in Romania.

In this respect, the choice for the title and the subtitle, "Paddy Leigh Fermor in Romania," looks firmly grounded and not, as to quote Gerrard Genette on *Paratexts*, as if someone "had been baptized at random, by the method of drawing a dart at the calendar." (1997, 81) However, there is an opposition between "The Vagabond and...," which might claim to lure the readers through a story charged with nostalgia after *les beaux jours*, and "... Fermor in Romania," which might signal a documentary-like approach meant to color the white spots on the writer's biographical map. The descriptive function is shared by both title and subtitle, either metaphorically or literally, but the question to pose is "who is going to prevail, Alan Ogden the writer or Alan Ogden the historian?"

Definitely, the first chapter, "Romania in 1934," provides the readers with a thoroughly elaborated introduction to Romanian inter-war realities, somehow accounting for Paddy's own lack of resonance with them at the time. In fact, he had been "closeted with Hungarian [hosts]" and "in effect quarantined from the Romanians around him" (Ogden 201, 6). The consequences of the Trianon Treaty are brought to the front, extended references are made to Transylvania, Banat and to certain historical events that occurred between 1918 and 1934. Little room is reserved for Paddy's own considerations, which have been borrowed from his introduction to the English translation of Miklós Bánffy's *Transylvanian trilogy*. Thus, Paddy's Hungarian hosts appear "islanded in the rustic Romanian multitude [...] with

3 The first part, *A Time of Gifts*, hailed as a classic of travel writing, was published in 1977.

the phantoms of their lost ascendancy still about them" (as qt in Ogden 2018, 17).

So much for nostalgia in the first chapter. The same can be said about the fifth one, "Descriptio Moldaviae," actually replicating the title of an "extensive survey on the history and culture of Moldavia," authored by the former ally of Peter the Great, i.e. Prince Dimitrie Cantemir. Again Paddy is given very little room, only a short paragraph at the very end of the chapter, but Alan Ogden feels compelled to come up with as much information as possible. In spite of the historical and cultural differences between Transylvania and Moldavia, readers are entitled to know more about the second principality, "for it was here that Paddy was to spend on and off five of his most formative years." (Ogden 2018, 86)

Such descriptive and informative *minus Paddy* chapters are followed by *more Paddy-related* ones. In the second one, "Hungarian Hosts and Hostesses," Alan Ogden can trace Paddy's route in what the would-be writer had thought of being Transylvania in 1934. But again, what prevail are the amount and the accuracy of data. Fermor's apparent ignorance of social and historical facts is amended: "the young Paddy was looking at the world of Romania in 1934 through the hazy lens of Imperial yesteryear." (Ogden 201, 51) The third chapter, "The Secret Journey," as densely packed with items as the previous one, displays the stages of a later journey, from 1984, which Fermor managed to fictionally incorporate in *Between the Woods and the Water* and also account for it, as he had been an excellent SOE operative. Thus, he "kept true to his literary cover story and repeated his fabrication in the *Daily Telegraph* article" (Ogden 2018, 68).

A short fourth chapter on "Bucharest" brings us closer to the world described in the sixth one, "Băleni." A world of upper-class people, cultivated and spiritual, with some of them assuming responsibilities and with others prone to a partying lifestyle. In the chapter on Bucharest, many of these people are pointed at, as they were going to play a role in Paddy's life and to be frequently referred to in his correspondence following WWII. It was at Băleni where Paddy spent most of his Romanian sojourn and enjoyed days of "unalloyed happiness" (Fermor 1988). Alan Ogden gives the readers a consistent history of the Cantacuzène family, as one of its branches owned the place, highlighting not only the major events but episodes warmly remembered by occasional guests as well. Băleni used to be a social and cultural hub in the area, with aristocrats, politicians and artists, either Romanian or foreign, sharing unforgettable moments.

Within this context, Balasha's personal history is approached, since she was a co-owner of the estate. Her ascendancy and family heritage, her connections and even her failed marriage are presented as a welcoming frame against which Paddy's own insertion came naturally. Alan Ogden makes use of all the sources he could have access to, i.e. volumes by other travellers to Romania, letters from Paddy and Balasha, some never posted, rare copies of books in the V. A. Urechia Library in Galatzi, etc. It confirms once more the author's *scholarly interest in* and his *expertise of* Romanian realities before

WWII. Although we have the feeling that the historian still prevails, the chapter on Băleni is the closest he gets to nostalgia after *les beaux jours*.

The next two chapters take us to later, more somber times. "The Curtain Falls" tells in brief the story of Balasha and her sister's being displaced from Băleni and relocated by the communist authorities in the south of Romania. Before evacuation, while still in Băleni, she wrote to Paddy some very emotionally charged letters: "You are part of Băleni, Paddy, and when at night I pass through the rooms to the library you are there with a light looking for a book with a pile of books on the floor that you are sorting. The books are still here." (as qtd in Ogden 2018, 137) Toutes les Tristesses du Monde" covers the interval between 1965, when Paddy managed to get back to Romania, and 1976, the year Balasha died. The author's conclusion of the chapter is that "Paddy's love affair with Balasha remained in the long evening shadows of their private intimacy." (Ogden 2018, 146)

Paddy is quoted as expressing his regrets, in a letter to one of Balasha's relatives, with regard to the loss of the Princess's memoirs: "She wrote beautifully and, if saved, it would have been a marvelous record." (2018, 146) Nevertheless, there are more than 200 letters by Balasha in Patrick Leigh Fermor Archive at the National Library of Scotland. We assume that, if properly edited, much of the "long evening shadows" would be dispelled and also much of the magic would probably be retrieved.

Last but not least, the ninth chapter, "Romania Revisited" completes the image through letters from Paddy's various friends, some of them pictured in *Between the Woods and the Water*. Paddy's travel in 1982/4, as he tried to retrace his 1934 route, is mentioned, as well as his 1990 descent in the freshly post-communist Romania. Not exactly nostalgia, but overwhelming sadness experienced by Fermor, a feeling Alan Ogden himself seems to share. The chapter and the book end with a section on buildings such as kastélys, manors or conacs in Transylvania and Moldova – many of their pictures readers can find in the book – with Băleni as an ultimate destination. The historian makes way to the writer in the very last paragraph, as Alan Ogden refers to the fireplace in Paddy's house at Kardamyli, in Greece. Inspired by a fireplace in Băleni that Paddy himself had helped built, following the sketches of Georges Cantacuzino, the famous Romanian architect, it became a memory-triggering place. "As he gazed at the fire," writes Ogden, "Paddy was surely transported back to Romania which 'one… misses tremendously'" (2018, 158).

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Criticism as a Time-Lapse Photography

Podoby Sucasneho Rumunskeho Romanu/ Forms of Contemporary Romanian Novel. Jana Páleníková (coord.), Univerzita Komenskeho V Bratislave,/Komenius University of Bratislava, 2021

Dana Sala[1]

Literary criticism can act like a time-lapse photography that portrays the most fundamental changes of society through re-reading the effects of the novels written in a certain epoch. The volume coordinated by Jana Páleníková, entitled Podoby Sucasneho Rumunskego Romanu / Forms of Contemporary Romanian Novel, contains extensive studies in four languages: Slovak, Czech, Romanian and English.

All articles are dedicated to Romanian writers and to translators from Romania. There is one study dedicated to the novel in Bessarabia.

Through this book, the individual articles receive a new context. A postmodern notion such as intercomprehension becomes an inevitable tentation. One is tempted to try to comprehend even the texts in Slovak and Czech, despite the linguistic barrier, since they speak about Romanian realities and the uotes can be recognized by the Romanians who are avid readers. Thus, the volume creates the context for a literary intercomprehension between two languages that are not from the same linguistical family. English appears also as a kind of lingua franca.

The common theme of the volume is the critical gaze on facets of Romanian realities as contained by the evolution of prose with its unexpected turnouts. All articles deal with the theme of reflection. The quantity of new novelists that might have been unknown to a Romanian reader is impressive. If the novels have a specific capture, the list of names of the Romanian critics visible in this international book is also impressive.

The thirty-two years that have passed since 1989 act both like a mirror and a void. All the articles in the volume know how to figure out the essential outlines necessary for a new mapping of the road of this uncharted territory. The theme of gaze becomes emergent in several articles. Thus, in the first article is is companied by the theme of self-referentiality.

After a short Foreword, signed by the coordinator, Jana Páleníková, from Komenski University, Bratislava, the first article belongs to Eva Kenderessy. She writes about solipsism and humanism in Cărtărescu's novel, *Solenoid*. Eva Kenderessy is also the translator of Solenoid in Slovak lamguage.

[1] University of Oradea, Romania

The following article belongs to Jana Páleníková. She writes about history and fiction in the novels of Eugen Uricariu. The author of the article also translates for the first time in Slovak fragments for Uricaru's novels. The analyzed novels are: *Supunerea (The Obedience); Cât ar cântări un înger (How Much Would an Angel Weigh); Plan de rezervă (Backup Plan); Beniamin; Permafrost*.

Jarmila Horakova, from the University of Prague, writes in Czech about childhood and auctorial self and destiny in Vosganian's novel, Cartea şoaptelor (*The Book of Whispers*). She is also the translator of the book in Czech, under the title Kniha sepotu. The translation has been published for seven years now.

Klaudia Donkova writes about Floriuna Ilis. Romanian-Japonese relationships and atmosphere are caught in their intricate details in an article on the novel Cinci nori coloraţi pe cerul de răsărit. Fragments from the ovel are translated into Slovak.

Marius Miheţ undertakes an extesive radiography of the 1989 Revolution and its implications for Romanian literature: some writers were aware that they would be judged for their pact with communism, so they started to focus on their dissident acts, even when they could hardly be named so. This creates a shift on diarism at the verge with inventing autobiographical elements. The writers had all the freedom to invent, but they could not use it, some of them had to invent hypothetical dissidences, for fear of being judged. This is a symptom of the confusion than engulfs the writer between two epochs fundamentally different. Of all representative writers of the moment, Miheţ focuses on Adriana Bittel, as in an attempt to keep the discrete vibrations and non-ostentatious collection of photographies in prose, typical for her writing. Through Adriana Bittel, marginality gathers substance, and this shift is a symptom of a new reality of writing.

Doris Mironescu writes about post-transition. He even refers to novels of the pandemia. The authors discussed by him are either very established in their own connection with the reader, such as Dan Lungu, or representatives of very traumatic effects of change on their identity, such as Diana Bădică, M. Buzatu, Adrian Schiop and Bogdan Cosa.

Cristina Balinte discusses an unknown aspect of the theory developed by Gheorghe Crăciun, poet and novelist. His portrait is thus very much enriched with essential data.

Postsoviet prose in Romanian in Bessarabia benefits from an extensive *tableau*, written by Nina Corcinschi.

Felix Nicolau discusses in a comparative approach the appetence for trilogy of Romanian literature. The examples are Nicolae Breban with *Amfitrion* and Cărtărescu with *Orbitor*.

Lena Constante is seen in a new perspective, that of auctorial distance in order to gather the events in writing, and closeness au ralenti to recollect the moments of systematic torture in prison. The author of this study is Daniel Cristea-Enache Lena Constante was put into prison by the totalitarian system in the fifties.

The next article, *Feeling in the Dark-Romanian Memoir Writing in Communist Times*. Emilia Ivancu tackles a dialectics of the gaze and blindness with examples from Steinhardt, Valeriu Anania, Vlad and Sanda Stolojan, Ion Caraion.

Goergeta Orian makes an extensive analysis of a pandemia novel, with roots in the mythos of Miorița, by Bogdan Răileanu.

Iulia Cosma, from Pushkin to Nabokov, carefully traces a popular quote attributed to Pushkin about the translators as 'post-horses of enlightenment'. She then discusses the situation of translations from Romanian literature in Italian and publishes a list of the translations that appeared at Italian publishing houses after 1989.

The book Forms of Contemporary Romanian Novel creates a context of reflection in which three East-European countries can find their common grounds and the things that unite them. The international context created by Jana Palenikova is actually a better understanding of the archaeology of self through otherness.

Venturing into under-explored crossover territories

Mark Hancock, *Connected Speech for Listeners*. Hancock McDonald ELT, Chestser, UK 2022

Giulia Suciu[1]

Mark Hancock's latest book, *Connected Speech for Listeners*, the seventh in the critically acclaimed PronPack series, provides a vital survival kit for those who want to venture into the 'jungle' of English. If the previous six books focused on different aspects of pronunciation for speaking, the volume under the microscope moves into new territories – those of spontaneous spoken English and the link between pronunciation and listening, working on the premises that raising awareness of authentic spoken English is essential for improving listening skills.

Spoken English is not simply the sum of its parts, individual spoken words put together or written English read aloud. While you have some control over the pronunciation you produce, you have no control whatsoever on the pronunciation of the language that you hear. Spontaneous spoken English is unscripted, fast and messy.

Richard Cauldwell[2] uses a tripartite metaphorical distinction when referring to spoken English: the 'greenhouse', 'garden' and 'jungle' metaphors. *Greenhouse English* is characterized by words in their citation, dictionary form. The words are like plants in a greenhouse, artificially kept apart from the natural environment. In *garden English* words blend together in a controlled way in connected speech – we have weak forms, assimilations, linking and elision; the kind of language we typically hear in scripted audio materials or in coursebooks. *Jungle English* is speech in action; the kind of language produced spontaneously, in unplanned real-time interactions, bringing forth surprising revelations. Under the pressure of spontaneous communication, speakers take shortcuts and words are radically modified in ways that textbooks will never 'allow'. Being used to greenhouse English, or at its best to garden English, students might feel demoralized when they get out there into the 'jungle' only to find out that they have trouble understanding anything at all.

Hancock's book sets out on a journey through the jungle of English, providing its readers with clear, well-organized information and effective practice activities, vital for understanding English as it is, not as it should be.

[1] University of Oradea, Romania

2 Cauldwell, R. (2018). A Syllabus for Listening – Decoding. Speech in Action.

The main focus of the book is pronunciation for listening. If the previous books in the series focused on pronunciation for speaking, *Connected Speech for Listeners* deals with those features of pronunciation that you don't necessarily want to use in your own speech, but which are vital for understanding spontaneous spoken English.

The book is organized in three sections: section A contains 18 practical tips about how to teach pronunciation for speaking, section B provides practical materials for the main features of connected speech, while section C suggests ways in which pronunciation for listening might be integrated with other areas in the teaching syllabus.

In the context of a globalized world, where the goal in learning/teaching English is no longer native-likeness but international intelligibility, Mark Hancock's book does not promote a specific accent, but can be adapted or adjusted as needed. While the reference recordings are in an accent - it is simply impossible to speak without an accent, Hancock's advice for teachers is clear and straightforward: 'use whatever accent you normally have, but just make sure you aren't subconsciously slipping into a simplified '*teacherese*' version of it. '[3] Wondering what '*teacherese*' is? It's a term coined by Hancock to refer to the super clear, didactic version of English which comes as a second nature to teachers; an extremely useful version, making language more accessible to students, but when it comes to preparing them for the 'jungle' it doesn't always serve them well.

Available as an e-book or paperback, *Connected Speech for Listeners* is also supported by a full range of resources available on the accompanying website.

Given that pronunciation has been often ignored in English language teaching, Hancock's books are a must-have, for students and teachers alike, providing engaging and effective practice activities, topics that are dealt with in a fun and interesting way, proving once more that Phonetics is not a dry field of study and that the teaching of pronunciation can and should be an enjoyable experience.

3 Hancock, M. (2022). *Connected Speech for Listeners*. p. 37

Impulsive and Conventional. Erik Gray's Treatise on Lyrical Poetry about Erotic Love

Gray, Erik. *The Art of Love Poetry*. Oxford University Press, 2018

Éva Székely[1]

Erik Gray's[2] book: *The Art of Love Poetry* is a study that seeks to explain why poetry is the best means for the expression of erotic love. It is also a book that regards love poetry as a genre primarily, though not exclusively, practiced by male heterosexual poets. Apart from a few exceptions, the book focuses on love poems written by men between the 10th c. BCE and the end of the 20th century.

Characterized by irrationality and extreme passions but also by conventionality and a sense of purpose, erotic love is articulated by as different branches of art as music and prose. Yet, neither music, which, though an apt means of conveying feeling, is far too universal for the expression of specific, personal content, nor prose, which, as regards form, is far too pervasive and shapeless to be fit to communicate intense emotion, are best-suited for the expression of erotic or romantic love. Poetry, on the other hand, unites individualism, a characteristic of prose, with the physical dimension of music: "the sensuousness of rhythm" thus "suggest[ing] forms of intimate communication that transcend the limits of everyday language" (Gray 2).

The *Art of Love Poetry* is comprised of five chapters.

The starting point of the first chapter: "Poetry and Love," is that the lyric poem, by which Erik Gray means a short, non-narrative poem written in the present tense and foregrounding non-semantic elements of language such as sound and rhythm, is the most appropriate literary genre to express something which resists expression. Furthermore, both lyrical poetry and erotic love display the paradoxical duality of being at the same time conventional and spontaneous. They are also concepts the definition of which has changed during history. To prove

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[2] Erik Gray is a professor at the Department of English and Comparative Literature at Columbia University in New York. He specializes in poetry; his research interests include poetry and poetics, 19th-century British literature and culture, British Romantic poetry, and Victorian poetry.

his point, Erik Gray compares, in turn, the ideas regarding poetry in Horace's *Ars Poetica* with the ideas about love described in Ovid's *The Art of Love*, both composed around 10 BCE; P.B. Shelley's essay "On Love" (1818, publ. 1828) and Stendhal's *Treatise on Love* (1822) with W. Wordsworth's *Preface to the Lyrical Ballads* (1800), John Stuart Mill's *The Art of Poetry* (1833), and P.B. Shelley's *A Defense of Poetry* (1821). Gray closes chapter one with an analysis of the sources of eroticism, semantic and non-semantic, in P. B. Shelley's poem: "To Jane" (1822) and Sir Henry Wotton's "Elizabeth of Bohemia" (1620).

In the second chapter of his study, "Invitations," the author focuses on invitation poems, poems in which the speaker of the poem (a male speaker, par excellence) invites the beloved woman to leave the space she has hitherto belonged to for a superior land, a "locus amoenus" (50), an idealized space where she may unite with her lover (the speaker). According to Gray, throughout the centuries, invitation poems have shown a remarkable similarity: firstly, they are dialogic in structure: though it is only the male lover that speaks in the poem, these poems have a specific addressee, a woman who is expected to respond. Secondly, they "conflate person and place" (58), transferring erotic tension to an idealized, at times imaginary, landscape. Thirdly, they display a sense of ambiguity that characterizes erotic love, which appears in invitation poems as a liminal force that connects the instinctive and spontaneous with the "conscious and [the] controlled" (80). To prove his point, Gray makes a diachronic analysis of invitation lyrics or the invitation part of larger and more complex poems starting with "The Song of Songs" (10th century BCE) and finishing with William Carlos Williams's "Love Song" (1917). The poems he analyses are written exclusively by male poets: Theocritus ("Idyll 11"), Virgil ("Eclogue 2"), Ovid (*Metamorphoses*, book 13) Dante Alighieri (*Vita Nuova*), Christopher Marlowe ("The Passionate Shepherd to His Love"), Alfred Tennyson (*Maud*, *The Princess)*, P.B. Shelley ("Epipsychidion"), and Charles Baudelaire (L'Invitation au Voyage).

The tenet of the third chapter of *The Art of Love Poetry* entitled "Kissing" is that poems and kisses are bi-dimensional: sensual and spiritual at the same time. They are both "oral pleasures" (Gray 82) and "metalanguage[s]" (Gray 83) that communicate overpowering emotions. Furthermore, poems and kisses are both means of achieving and postponing erotic union. In spite of the fact that at the beginning of the chapter, the author deems kisses "gender-neutral" (83), Gray avoids the discussion of homoerotic poetry, and excepting American poetess Sarah Teasdale's "The Kiss" (1915), he examines the kiss poems of male poets only: Catullus's poems 5, 7, 99, Ovid's *Amores 1.4*,

Petronius's "Let us together closely lie and kiss," Johannes Secundus volume of kiss poems: *Basia*, Ben Jonson's "To Celia," Sir Philip Sidney's "Sonnet 72" from *Astrophil and Stella*, Robert Herrick's "The Kisse: A Dialogue," Charles d'Orléans's "Confession of a Stolen Kiss," and W.B. Yeats's "A Drinking Song."

According to Eric Gray, the presence of animals in love poems is "ubiquitous" (118). Hence, in chapter four, his attention is directed at birds, deer, and dogs as the most frequent species in love poetry. The love poems he examines are once again written by mainly male poets: *Song of Songs,* Catullus's Poems 2 and 3, Geoffrey Chaucer's *The Parliament of Fowls* (1380), Sir Thomas Wyatt's "Whoso List to Hunt" (1535), Edmund Spenser's "Sonnet 67" from *Amoretti* (1595), James Thomson's "Spring" from *The Seasons* (1730), Robert Frost's "Two Look at Two" (1922), and "Never Again Would Birds' Song Be the Same" (1942), and Theodore Roethke's "For an Amorous Lady" (1941). Chapter four mentions only three poems written by women: "Trinity" (1914) and "My loved One is away from me" (1914) by Michael Field, the pseudonym used by English authors Katherine Harris Bradley and Edith Emma Cooper, and Elizabeth Bishops's "Three Valentines" (1934). There are basically two roles for animals in love poems: they are used as symbols or metaphors, and as "loving agents, characters in their own right" (118). In the latter role, the relationship presented can be between a human and an animal (usually woman and pet: bird or dog), love triangulated between a couple of lovers and an animal(s), or love relationships only between animals (birds). Gray explains the prevalence of birds in love poems by the decorousness of aviary love: mating rituals, nesting, the raising of the fledglings, and monogamy, which is easily observable by men.

Chapter five: "Marriage," is the most innovative of all the sections of Gray's study. The chapter opens with a discussion of whether lyrical poetry is the appropriate form for the articulation of conjugal love. Contrary to the opinion of poets such as George Gordon Byron or contemporary Irish poetess Eavan Boland, who consider that lyric poems are incompatible with the humdrum of marital love, Erik Gray claims that "lyric is, in fact, the literary genre best suited for representing marital love." (159) He gives three reasons supporting his opinion: firstly, marriage like lyrical poems is both private and public. Secondly, they are both repetitive rather than linear and teleological, and thirdly constraints and rules are of uppermost importance in the case of both. In the second part of chapter five, Gray proceeds to discuss poems that celebrate the "unique nature of love within marriage" (159) as well as "the overlap between marital and passionate love" (159). As

poems written on the theme of conjugal love have become part of love poetry only since the second half of the 19th century, unlike the previous chapters, "Marriage" focuses on poems written during a relatively short span of time, no more than 150 years. While the author includes in the chapter the discussion of a few truly famous poems written on married bliss by women poets, poems such as Elizabeth Barret Browning's "How do I love thee? Let me count the ways", Anne Bradstreet's "To My Dear and Loving Husband" (1678) and Rachel Hades's "Love" (1992), the poems analyzed in chapter five, just as in the case of the previous chapters, are mostly written by male poets: Coventry Patmore's *The Angel in the House* (1854-1862), Alfred Tennyson's "The Daisy", Robert Browning's "One Word More,"(1857) T.S. Eliot's "A Dedication to My Wife" (1963), Robert Frost's "West Running Brooke" (1928), and Seamus Heaney's "The Skunk" (1979) and "A Postcard from Ireland" (1987).

In conclusion, Erik Gray's study, though limited in scope, as it focuses mainly on love poetry written by men in order to woo women, it is thoroughly researched and informative. Focusing on subjects such as invitations of love, kiss poems, the role of animals in erotic poetry, and conjugal love, *The Art of Love Poetry* offers a close reading of numerous love poems illuminating many of the literary and rhetorical devices common to love poetry throughout the centuries.

Rénover et innover en classe de FLE avec le guide inédit de Liliana Bărăscu

Liliana Bărăscu. 2022. *Perfectul e simplu, imperfectul e complicat (Mic ghid practic pentru profesori debutanți)*. Cluj-Napoca: Editura Ecou transilvan, 189p.

Georgiana Ileana Todoran[1]

Il suffit qu'on regarde la couverture du livre et qu'on le feuillette pendant quelques instants pour qu'on se rende vite compte qu'on tient entre ses mains *un petit guide pratique pour les enseignants débutants* inédit. D'abord, les enseignants y trouveront une histoire (parsemée de poèmes brefs et d'illustrations) qui les portera avec beaucoup de réalisme et de charme dans les espaces symboliques de l'école. Ensuite, la touche artistique de l'ouvrage, le style poétique de l'écriture et le témoignage personnel de l'auteure (enseignante et formatrice à la fois) sont quelques-uns des caractéristiques qui font de ce guide une expérience de lecture extrêmement captivante et agréable et par conséquent assez différente par rapport à la majorité des autres guides en la matière. Enfin, d'un point de vue pratique, l'enseignant (qu'il soit débutant ou pas) y trouvera des démarches didactiques originales à mettre en pratique en classe de FLE qui relèvent toutes d'une approche innovante en didactique du FLE et d'une vision profondément moderne de l'enseignement en général.

Dans les quatre premiers chapitres, nous assistons au voyage initiatique de l'enseignant, qui commence par « la salle des trônes » (la salle des professeurs), continue dans « la salle des miroirs » (la salle de classe) et finit par « la salle des échos » (l'espace de la rencontre avec les parents). L'auteur nous partage sa réflexion nourrie par sa riche expérience d'enseignante et professionnelle de l'enseignement (méthodiste, responsable de pratique pédagogique) concernant „les combats" que tout enseignant doit mener une fois arrivé sur « l'arène » (l'école). Elle démasque avec beaucoup de subtilité les pièges, les dangers, les difficultés, bref les obstacles auxquels les combattants sur le champ de l'éducation doivent s'y attendre. Faisant preuve d'une grande empathie pour la catégorie des débutants, insuffisamment munis à l'issue de la formation académique, l'auteure leur fait part de recommandations extrêmement utiles concernant des sujets tels les premières rencontres avec les élèves, l'ambiance de travail, la nécessité de l'éducation émotionnelle de l'enseignant, les six points essentiels d'un cours, la considération des erreurs des élèves, les travaux de contrôle, les devoirs, les

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qualités d'un bon professeur (qui reposent sur un équilibre très fin entre discipline et bienveillance, patience et fermeté, humour et savoir, autocritique et valorisation, etc.).

Dans les cinq chapitres suivants, l'auteure se penche plus spécifiquement sur des aspects liés à l'enseignement du FLE. Elle relève d'abord quelques défis à soulever tels « la dévalorisation de l'enseignement de cette langue », « le nombre restreint de cours de français », le grand nombre d'élèves dans une classe et leurs niveaux hétérogènes, « la mentalité des parents », etc. Ensuite, l'auteure propose quelques solutions concrètes et innovantes qui rendent l'apprentissage de cette langue plus attractif et qui transforme sa perception négative. Ainsi, l'auteure discute de méthodes d'apprentissage et d'évaluation censées stimuler les élèves positivement et accroître leur motivation interne. Le chapitre numéro 7 aborde ainsi la question de la pédagogie différenciée, une méthode moderne qui prend en compte l'hétérogénéité d'une classe en termes d'intelligence, compétences, intérêts, objectifs, talents, etc. Un autre sujet de grand intérêt pour les débutants, à propos duquel l'auteure fournit des informations concrètes et très utiles concerne l'évaluation. Le sous-chapitre « Comment interpréter les erreurs » relève d'une vision moderne et innovante, qui considère les erreurs comme les marches nécessaires dans l'acquisition d'une langue et non des raisons de « punition ».

Enfin, l'avant-dernier chapitre aborde la nécessité d'une démarche réflexive de tout enseignant, qui peut prendre la forme d'un journal, par exemple. Le fait est que, dans ce métier, plus que dans d'autres, le progrès est étroitement lié à une préparation rigoureuse du cours avant son déroulement mais aussi à une analyse critique après ce temps. Enfin, le dernier chapitre aborde la question de la place du débutant dans l'école comme structure institutionnelle et hiérarchique. Harmonieusement structuré, artistiquement mis en page et riche en recommandations utiles et modernes, ce guide représente un outil précieux pour tout enseignant.

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Next Issue's Topic:

Post-Otherness in
Literature, Culture and Language.
New Strategies for the Validation of Identity

Thematik der nächsten Ausgabe:

Post-Alterität in
Literatur, Kultur und Sprache.
Neue Strategien zur Validierung der Identität

Thématique du prochain numéro:

La post-altérité dans
la littérature, la culture et le langage.
De nouvelles stratégies de validation de l'identité

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The executive editors and the advisory board shall decide on any change about the frequency of the journal.

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TCR setzt sich zum Ziel, die Welt der akademischen Literatur- und Kulturforschung mit dem dynamischen Alltag des literarischen Phänomens, so wie dieses von den Kulturmedien und von der Buchproduktion widerspiegelt wird, in Einklang zu bringen.

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