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Introduction

The State of the Profession

The Americans have their State of the Union address every January. Here, we assess the state of our profession whenever we meet, at regular intervals, for conferences, symposia, workshops, training sessions and suchlike.

Between the 17th and the 19th of March, 2011, the English Department of the Faculty of Letters hosted its second international biennial conference on 'Cultural Texts and Contexts in the English Speaking World'. Encouraged by the interest shown for the first such event to be held at the University of Oradea two years before, we braced up an applied ourselves, again, to the arduous tasks that are the underbelly of the more or less glamorous side of a conference: holding meetings, distributing responsabilities, debating strategies, sending out calls for papers and other such niceties. It must have worked judging by the feedback: more than one hundred registered participants, of whom some eighty did show up. And, as it happens, from all walks of our professional life, be they academics, researchers, MA students, educators or simply enthusiastic fans of English and American culture, lovers of books and reading, curious minds or jaded partcipants who've seen it all.

It is always the particular mixture that gives the unique flavour to such academic gatherings. And, equally, the diversity of research interests that charter the whole territory of our academic endeavour: literature, cultural and gender studies, linguistics or the teaching of English as a foreign language. And then, there were a few who jumped at the opportunity to join a conference in English, although their research is only remotely connected with the topic. We did not quite have the heart to say no and decided to include their papers in a separate section entitled, for lack of a better term, 'Miscellanea'. For we all have to prove ourselves all the time, be productive and visible, build up CVs, attend conferences, get our papers published, in a general climate of opinion that does not encourage or stimulate research unless it yields immediate, palpable and marketable results. Our work is regularly measured and weighed,

and sometimes found wanting, by 'instances' that operate with charts and numbers, bibliometrics, percentages and scores of influence presuming to quantify ideas, taking metaphors to task and telling authors off for lack or excess of imagination.

At a time when department budgets in the field of humanities are constantly diminished, it's rewarding to see that colleagues are still willing to invest time and effort, sometimes paying out of their pockets for the costs of travel and accommodation or the participation fees, so as to attend, year after year, scholarly gatherings at home and abroad. Exchanging ideas, awaiting feedback, starting new academic joint ventures, meeting old friends and making new friends- the usual lures of a professional conference. There is dedication there and faith in the profession, together with the belief that it all pays off, eventually.

Intent on giving a fair chance to all participants, the conference was open and generous in its offer, catering to the various research interests of our colleagues: British and postcolonial literature, the increasingly popular field of Cultural and Gender Studies, American literature or the general field of Linguistics with its offshoots.

In this order, the first section of the volume, *British and Commonwealth Literature* continues to be the most appealing, no doubt a reflection of the privileged position that English Studies, in general, has in the curricula of most English Departments in the country and abroad.

Fiction, poetry and drama are all debated upon in the fifteen articles of the section, whether they deal with canonical authors or contemporary names, with filiations and anxieties of influence or with less frequented sub-genres like children's literature, fantasy fiction or the female gothic. The approaches, too, are as different as one may expect: deconstruction colored by biblical references is used to revisit canonical texts that pose such serious issues as the free-will or the Fortunate Fall, to speak of "the sense of loss" and that of "the perpetual quest for the missing element in ourselves" (O. Brindas); or, in a lighter vein, the deconstruction of the classical figure of Don Juan, now "an emotional terrorist who has declared jihad against the human spirit" recontextualized in Soho and speaking "an English which sometimes touches on the argotic" (D. Negrut). On the contray, two papers look at the ways in which (national) identity is constructed and "re/defined in the context of an international union" within the context of "a constant negotiation of power....as an allegory for the Atlantic world" (M. Stanescu) or in "cross-cultural circumstances", in the case of

"migrant writers" and "borderland" narratives. (T. Pop). Identities are built early and when it comes to Victorian morality, "the development of gender role identity" was "important to children's self-perception", shaped and "oversimplified" as it was by "the universally shared beliefs about gender roles that are held by their society". (E. Hantiu).

Four other papers share a comparative approach or look at a common motif: that of water as an ambiguous symbol for the "fluid' identities of modern and postmodern characters in two "lyrical" novels, for example. (I. A. Drobot). Or, the double-sided human projections in terms of "fulfillment" and "failure". (M. Lupsa). A palimpsest-like (and partially psychoanalitical) reading of Shakespearean characters in "Ulysses" occasions comments on the "concept of intertextuality" , metamorphosis and epiphany and on "the myth of filiation" (R. Iordache), while the re-writing of drama into musical invests the former with "a new spirit" and a new "artistic expression with a greater emotional and suggestive power" (L. Goia).

Issues pertaining to the postmodern inventory are tackled in the remaining articles of the section: a "narcissistic" self-centeredness, "the product of commodity culture", accounts for the impossibility of social insertion or "healthy psychological interactions" (A. Gyorke); the use of memory " as both a psychological and literary strategy" is instrumental in "recovering a lost identity", as well as in "resisting the sense of historical displacement"(S. Caporale-Bizzini); irony, "the overarching figure of speech", textualized through various stylistic and rhetorical devices is used to highlight the incongruites between "the economic, represented by the industry, and the cultural, represented by the university" (L. Enachi-Vasluianu); the revival of Celtic fantasy fiction in a Tolkien-like manner in which the theme of the journey and that of the quest are "causes of obsession" for characters trying to cope with reality (C. T. Hosszu-Crisan); the turning of the eighteenth century female gothic into "a contemporary art form that puts into relief major ideological debates about women, femininity, and gender"(A. F. Szabo).

Finally, one article looks at the poetry of Seamus Heaney who, the author believes, "follows a basically Wordsworthian path by the illumination of the everyday with the help of the imagination", thus making possible the fusion of "the romantic and modernist vision" (P. Dolmanyos)

Four articles in the *American Literature* section deal with ethnic writing: African-American, Jewish or Chicano. The invisibility of blackness and the

cultural construction of "race" re-kindle, from an ethical standpoint, the old dilemmas of "disembodiment, vernacular voices and social responsibility" (L. C. Lapadat), while "gender antagonism", equally colored with "racial and cultural" issues is discussed within the context of militant black feminism (M. M. Faurar).

Another article looks at the twisted relationship between the private (Jewish/American) self and the public ethos against some crucial moments in recent American history: the which-hunt of the fifties, the political turbulence of the next decade, or the contemporary "religion" of political corectness in order to show how "history comes into the living room" (T. Mateoc). The intergenerational "stories of actual and symbolic exile, of geographical, ideological and emotional rupture" is the concern of the fourth article, " a multilayered analysis of the evolution of hybrid identities" (C. Cheveresan).

The literature of the American Romanticism and American Renaissance is represented by E.A. Poe and H. Melville. Starting from the assumption that, for Poe, death is not a "natural and inexorable fact of life" but "a staged spectacle of suffering and horror, governed by a coherent narrative logic", the article shows how "Poe used and abused the contemporary pieties regarding death and the dead" (L. Cotrau). Hawthorne' modernity is at stake in the next article, concerned with the ways in which a minimalist style and a highly improbable plot are used to highlight "the oddities of human mind" and its "twisted...mechanism" (I. Cistelecan).

Iconic figures of the American South, of the Civil War and its legacy are present in the two remaining articles of this section. They both revisit classical texts from new perspectives, akin to cultural criticism or to findings in psychiatry: the link between "body images" and "the body politic", symptomatic for "the social, political, and cultural changes" of both the time of the narrative and that of the narration (K. L. Kovacs); or the descent into "suffering, trauma and madness" which bespeaks the decay of the aristocracy of the Old, Cavalier South, in the aftermath of the Civil War (P. Loredana).

The articles in the third part of the volume, *Cultural and Gender Studies* are as diverse as one could expect, considering the variety of topics and approaches that such a field of study makes possible.

There are, first, three articles concerned with the (Anglo) American scene: one looks at the beginnings of the Jewish immigration in the New World in search of " a new hope and a new life"(E. Maior); the second engages the

issue of otherness by considering the case of a Romanian writer whose exile in America brings up the notion of rootlessness whose result is "nothing but a feeling of anxiety projected on a landscape"(A. Falaus), while the third takes film as the artistic genre which renders best "the psychedelic experience" seen against a "wider socio-cultural context of the irreversible decline of the American Dream/Paradise in the 1960s" (A. Dorobek).

Consumerism as one of the epitomes of our (post)modern times is tackled either in relation to "chick lit" which illustrates the ways "whereby contemporary cornucopia and consumer excess may determine the shaping of the postmodern individual" (A. Alb) or, in the literal sense, that of food consumption, guided by "restaurant critics" and "their stories", which seems to have developed into a distinct subgenre of cultural studies, that of "gastronomic writing"(D. Radu; M. Danciu).

The last three articles engage, by turns, such issues as: 'celebrification' and "literary branding" as "ingredients necessary for success [of the writer] in a postmodern age" (T. Popa; R. Tomescu); gender roles in advertising which are "moulded by and reflect the structure of a society", affecting us in subliminal and insidious ways (G. Suciu; M. Pantea); last, but not least, we are offered a glimpse into "the history of the Military orders of monks, those....friars who so strangely blended the character of the monk with that of the soldier" (A.Marinau).

The articles of colleagues working in the field of *Language and Translation Studies* are a proof that imagination and originality is not exclusively the attribute of 'literati'. Whether using a contrastive approach or focusing on "oddities" and less-trodden paths, they reveal somehow obscure linguistic facts that one usually takes for granted. One of them deals with the concept of "silent noun" in Romanian, i.e,"nouns which lack a phonetic matrix, but which contribute to interpretation and are active in syntax"(I. Dumitrescu); the other examines the distinction between genitives and "pseudopartitives" by looking at specific constructions in the Romanian language (M. Tanase-Dogaru).

Equally focused are the next two articles, in the sense that they both deal with Hungarian; first contrastively, by examining "discourse markers" that provide cross-linguistic insights "into the similarities and differences between the languages compared" and "have theoretical and applied (especially FL teaching) implications"(F. Balint); then, " the situation of Hungarian as a

community language in the Republic of South Africa" is assessed from a sociolinguistic perspective (E. Forintos).

Finally, a multidisciplinary approach is used by the last author to discuss "the phenomenon of lexical ambiguity from multiple directions, including the theoretical, lexicographical and computational perspectives" (A Toth).

The four articles in the last part of the volume, *Teching English as a Foreign Language,* deal, inevitably with the practical, learner-oriented side of our profession, or with the educational policies meant to ensure the success of the enterprise. Communication, both verbal and non-verbal, is of utmost importance, one author assures us, in the process of defining, communicating and sharing meaning, if one wants to avoid "redundancies, awkward situations, pauses in speech, repetitions"(V. Banciu). Equally important is the use of "the most adequate strategies of generating and maintaining students' engagement" which involve " the clear setting of goals, relevance of topics, personalization, and a formative feedback" (C. Chiruc).

Two other variables at at work, also: "the use and evaluation of [English language] textbooks" from the interrelated perspective of linguistics and pedagogy with the view of determining which "aspects of language use in textbooks...may promote or hinder learning processes" (K. Szusza); and, the computer-based learning of English which, innovative and efficien as it surely is, may also trigger "possible negative attitudes" on the part of the educators (C. Galvan Malagon).

Teodor Mateoc

BRITISH AND COMMONWEALTH LITERATURE

The Sense of Incompleteness in John Milton's *Paradise Lost*

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Abstract: This article brings into discussion Milton's **Paradise Lost** and the idea of incompleteness that, at a certain level of interpretation, becomes central in the poem. The sense of loss, of something missing turns out to be something that best characterizes the humanity, not only as a consequence of the Fall, but, surprisingly, as a natural characteristic of man since the moment of his creation. In a larger context, created by this assumption, such topics as the freedom of the will, the idea of a fortunate Fall or the perpetual quest for the missing element in ourselves will make the object of this investigation.

Key words: incompleteness, the Fall, disobedience, Paradise, God, sin.

This article is a deconstructive analysis of John Milton's **Paradise Lost**. Taking the perspective of one of the story's main theme, the sense of incompleteness, the present investigation seeks to understand how the idea of complete/incomplete affects the interpretation of the poem and how Milton's interpretation of the old biblical story hints at the same problem. The examination is meant to pose crucial questions and stimulate discourse: Is humanity facing or experiencing a sense of incompleteness? Is this a theme of a general interest? What is the theological, Christian perspective on this matter? How is it reflected or is it accurately reflected in **Paradise Lost**?

In order to achieve an objective answer to the first question one must dive as deep as possible into the ancient mentality of the humanity. As a result, attempts to identify and define a certain sense of incompleteness had been registered since the very beginnings of the Christian faith.

In his **Confessions**, St. Augustine, one of the towering figures of the medieval philosophy, identified a God-shaped hole that existed in everyman's heart. In a similar register, the famous philosopher and mathematician Pascal wrote in his **Pensees**: "There is a God shaped vacuum in the heart of every man which cannot be filled by any created thing, only by God, The Creator, made known through Jesus." (Pascal 1993:45). This idea of a God-shaped hole in the human heart represents the innate longing of the human soul for something outside itself, for a magnificent other. It stands as a metaphor for a terrifying

bottomless abyss opening up inside, for the yearning in the human soul which drives the man in a spiritual quest.

The Romanian man of letters Nichifor Crainic considers that there is an eternal nostalgia of the Paradise that has been pursuing the man since the Fall. The moment of the Fall is seen as the moment when Man was separated from God: "Adam's tragic experience of being banished from the garden of Eden is repeated all over again in every human being that can no longer enjoy the completeness of life for the curse of ephemerally contradicts his innermost feeling, that of immortality." (Crainic 1994:250)

Under these circumstances, the man experiences two contradictory feelings: That he belongs to this world but, in the same time, is left out of a supreme, original order, one that is no longer available to him. That is why he is condemned to live exiled in a world in which the feelings of belonging and affiliation lose their meaning and the longing after a primordial home becomes overwhelming and sometimes unbearable.

From a theological, Christian perspective, the existence of certain sense of human incompleteness is a fully acknowledged and accepted fact. It characterizes the whole humanity and stigmatizes the word we live in. In the Christian belief, this sense of incompleteness was inexistent at the moment of creation. The Bible says that in the beginning, when God created man in "His image and Likeness", man was a complete being. "God created humans to be like Himself, He made man and woman." (Gen. 1:27) The second account in Gen 1:31 is that "God looked at what He had done. All was very good."Under these circumstances the sense of incompleteness that the humanity is experiencing is nothing but a direct consequence of Adam's Fall, of the sin that diminished the value of man by separating him from God, an acute feeling that continues to characterizes the whole humanity ever since. Adam, which means earthly creature, is only halfway emerged from the dust of the earth. He is halfway between earth and heaven, halfway between being and nonbeing, halfway between non-existence and life. (Runcorn 2001)

According to the Bible, when Man fell, he became naked and incomplete because of the sin of the disobedience that diminished his value. The consequence was that all human race died with Adam and continued to experience over and over again an oppressive feeling of being incomplete, naked, unfinished. Ever since the Fall, Man has never really lost a certain fear of rejection, of being banished or unloved by the others if they saw the emptiness or nakedness that laid inside or outside his earthly body. After the Fall, the Garden of Eden was to be replaced with an uncomfortable world where the Man constantly feels a foreigner. It has been said that Jesus, the son of God, was the only truly human being, we are human becomers, still unfinished.

In an attempt to write such a work that the world would not willingly let die, Milton elaborated on the biblical story of Man's fall and wrote **Paradise Lost**, a work, as the author himself states: "Of man's first disobedience, and the

fruit/ Of that forbidden tree, whose mortal taste/ Brought death into the world, and all our woe,/ With loss of Eden, till one greater man/ Restore us, and regain the blissful seat."(Book I:1-4)

In his work, Milton extends the biblical theme of Man's incompleteness to a larger scale. For Milton, this sense of incompleteness is not a direct consequence of the Fall but more than that, is an original characteristic of both the creation and the Creator. It is related to the image of an incomplete God, an incomplete Adam and Eve even before the Fall and an incomplete earthly paradise, an incomplete Garden of Eden. Milton's confessed intention, stated in Book I, was "to justify the ways of God to man."(Book I: 26) The underlying assumption was that God's ways needed justification and that Milton was authorized to be God's spokesman. From the very beginning, Milton configured an image of a God who was incomplete because he was not self –evident, his ways needed to be justified. Milton's God often appears on the defensive, explaining again and again that his foreknowledge of the fall has nothing to do with fate: Adam and Eve fall of their own free will, not because God in any way decreed it. This defensive tone is hardly becoming in an omnipotent deity, yet Milton must use it in order to justify his God. In the Argument to Book III Milton feels the need to create an image of a God who…"clears his own justice and wisdom from all imputation." (**The Argument** to Book III)

This idea of an incomplete God becomes even more obvious as the poem advances. It is portrayed an image of a God whose divinity depends on his worshipers. Through the eyes of the epic poem God created the man in order to repair the loss of the rebel angels. That is theologically incorrect for God is omnipotent and self sufficient. The creation was not necessary; it did not prove that he needed worshipers or anything else. According to the Bible, the creation was simply an emanation of his goodness, his omnipotence in action.

In **Paradise Lost**, even the celestial creatures, the angels, have a humanizing dimension that generates a humiliating sense of incompleteness. The angels have real bodies, bodies that work like human ones, though of course, perfectly: they don't wear down or die, and can even change shape as needed. But they bleed when wounded in battle, and when the angel Raphael comes to visit Adam and Eve in Paradise he sits down with them to eat. "So down they sat,/ And to their viands feel, nor seemingly/ The angel, nor in mist, the common gloss/ Of theologians, but with keen dispatch/ Of real hunger…" (Book V: 435-437)

Milton's idea of a perfect Garden of Eden, of an earthly paradise can also easily be defined as incomplete. Milton does not conceive a place that is perfect in every respect. One of the striking aspects of Paradise is that Adam and Eve must both work to maintain the garden: "With first approach of light, we must be risen/ And at our pleasant labor, to reform/ Yon flow'ry arbors, yonder alleys green,/ Our walk at noon, with branches overgrown/ That mock our scant manuring, and require/ More hands than ours to lop their wanton

growth.(Book IV:624-629) As a result, Milton's Garden of Eden is incomplete in its idleness.

The biblical Garden of Eden is presented in a whole different light. It is presented as a perfect place where God created and placed the man. It was only after Adam had sinned that God punished him for his disobedience. "Your food will be plants, but the ground will produce thorns and thistles. You will have to sweat to earn a living." (Gen 3:18-19). From a Miltonic perspective the most acute sense of incompleteness is experienced by Man. Milton's Man was incomplete from the very moment of creation. Milton's God intended that Man should work his way up to Heaven "under long obedience tried." Once the man gets there, earth would be changed to Heaven and Heaven to earth, "One kingdom, joy and union without end." Milton's Adam was from the very beginning unfinished, he was a becomer. For Milton even solitary creation, life closest to God, life at its most perfect and innocent constitutes a trial for man.

Milton's Adam experiences a feeling of loss of something missing, of intolerable solitude even before the Fall. More than that, before the creation of Eve, Adam finds his solitude intolerable and asks God for a companion. Once again he feels incomplete and tries to correct his incompleteness through the existence of a significant other. Adam's request of God for redress from solitude expresses a sense of incompleteness and a intuition of his likeness to God as a creative self. (Durhan, McColgan 1994: 159). Adam, aware of his imperfection as he compares himself with his Author, in whom he sees "no deficience found," defines himself as being in unity defective and longs for the collateral love that may allow him to propagate, to "beget/ Like of his like." Eve is offered to Milton's Adam as a way of curing his lonely state. For Adam, Eve is "My other self."(Book X: 128)

The creation of Eve deepens the sense of incompleteness because she herself turns out to be nothing more than the embodiment of a split creature. Creating Eve out of Adam, taking something of him to create her, God not only leaves Adam more incomplete but also replicates and perpetuates the sense of incompleteness in both of them. From this perspective, Eve stands as a supreme model of incompleteness. She is created out of Adam but instead of completing him, she increases his sense of incompleteness.

From the very moment of her creation she is uncertain of her identity and of her place in the Garden of Eden. Eve recalls awakening to life "I first awaked, and found myself reposed/ Under a shade of flow'rs, much wond'ring where/ And what I was, whence thither brought, and how."(Book IV 450-452) It is this curiosity about her identity that leads Eve to disobey God eventually. Eve is created to serve as Adam's companion and to become a reproductive machine (Cho 2003). God's first command to Eve is that she "Be fruitful, multiply, and fill the earth."(Book VII 531)

More than that, Eve is created as Adam's unequal companion. For Eve, Adam is "My author and disposer, what thou bidd'st/ Unargued I obey; so God

ordains./ God is thy law, Thou mine: to know no more/ Is woman's happiest knowledge and her praise." (Book IV 635-638) She has no personality of her own "to thy husband's will/ Thine shall submit, he over thee shall rule."(Book X 195-196) She is born in subjection and has an incomplete image even in Adam's eyes ''For well I understand in the prime end/ Of Nature her th'inferiour, in the mind/ and inward faculties." (Book VIII 540-542)

In the actual biblical account Adam is not so vocal. It is said that God created Man in his Image and Likeness and Man was a complete being. The Judeo-Christian God of the first Genesis account created male and female and told them to prosper. "So God created humans to be like himself; he made men and women."(Gen 1:27). The second account in Gen 2:23 is where God brings forth the woman from the man, from his rib. Adam is the one who names her woman because she is from him, from his image. One important aspect to be emphasized is that it was God's and not Adam's choice or desire to create Eve. "The Lord God said: It isn't good for the man to live alone. I need to make a suitable partner for him."(Gen. 2: 18)

Biblical Adam did not regard Eve as his inferior: "Here is someone like me! She is part of my body, my own flesh and bones. She came from me, a man, so I will call her woman"(Gen 2:23).

In Hebrew, the words man and woman are similar. Jehovah or Jesus Christ's name in Hebrew isיהוה . Sometimes Jehovah's name is abbreviated: יה.The Yod or י means hand of God, but also represents the masculine characteristics of God. While the Hey or ה , when used at the end of most Hebrew words, represents the female gender of the word. Interestingly, the words for Man and Woman in Hebrew are identical except for these two characters. Man in Hebrew is pronounced `ish and looks like this איש and woman in Hebrew is pronounced `isha and looks like this אשה, with a Hey or ה at the end. When God created man and woman, they both are created with Aleph or א and Shin or ש. The Aleph, which represents God and His attributes, and Shin which represents the burning bush, tree of life or spirit. So both man and woman are created with the same God-like attributes and His spiritual qualities. Then He places the masculine characteristics into Man or the Yod in the middle of איש and the feminine characteristics in אשה or Woman so that both share divine origins and attributes, but have distinct roles and differences so that together they can become one.(Tolman 2008)

In Hebrew, even the meaning of their names, Adam and Eve, becomes complementary. Adam is Āḏām, which meant "dust; man; mankind"; and Eve, Ḥawwā, "the living one." When placed together, the meaning of the two names, Adam and Eve, becomes "the living man/mankind."

The sense of incompleteness that Milton's Adam and Eve experience even before the Fall creates the basis for a whole different interpretation of the moment that brought sin into the world. One can easily conclude that both

Adam and Eve were set up by a God who created them incomplete from the very beginning. The creation, that was meant to replicate the Creator, turned out to be as incomplete as its creator.

It is Eve's incompleteness that determines her to want more, to be equal to her male partner, to desire all things that might have fed her need to know, to eat the fruit, thus making her equal to the male or to God. She basically might have wanted to venture higher than her lot, an inexact reference to Satan's words. As Eve is not an equal companion for Adam, she seeks independence from her husband. Shifting her loyalty away from God and Adam and towards Satan and the Tree of Knowledge, Eve strives to find her identity in the Garden of Eden, gain knowledge and godliness, and obtain independence from her unequal partnership with Adam. Her disobedience could be interpreted as an attempt to find alternative answers in her search for completeness.

All these aspects underline the assumption that both Adam and Eve were, in a way, set up by God. They were created incomplete so their fault for choosing wrong is excusable. Their incompleteness legitimates their sin and entitles their need to venture higher, to reach a higher level of completeness. Their need for independence and free will is, under these circumstances, not the expression of disobedience, but an overwhelming need to find the missing element in themselves, to be complete.

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Don Juan in Soho: A Deconstructive Approach

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Abstract: The present paper will make a text-based analysis of Patrick Marber's ravishingly modern and gloriously funny make-over, challenging the myth of the infamous, amoral hedonist from a deconstructive point of view.

Keywords: Don Juan, myth, Moliere, deconstruction, recontextualization

Patrick Marber's play, written in five acts, is a shameless story which starts from the classical Don Juan of Molière, preserving its dramatic structure and characters. **Don Juan in Soho** is a modern deconstructive approach, with a direct and challenging language, but also, sometimes, with comic and grotesque touches of one of the most inspiring myths in world literature. Marber brings up to date the theme of the ruthless seducer and all the circumstances which will bring Don Juan to his implacable ending. What is fascinating about Marber's play is the fact that he makes Don Juan, Stan, Elvira, Colm and the Statue live in one of the most libertine neighbourhoods of London: Soho and speak an English which sometimes touches on the argotic.

The play begins in the lobby of a modern hotel in Soho where we meet Stan, DJ's trusted servant, the keeper of the Black Berry (Marber 2007:9), who is questioned by Colm with regard to DJ's whereabouts. The old story is updated and we have a modern Don Juan who calls himself and asks all the others to call him DJ, who "bangs Croatian supermodels" although he "usually favours a bit of Bosnian" (Marber 2007:5). DJ is married to Elvira, but that does not stop him from fornicating with other ladies, usually supermodels on the circuit. Stan confesses to Colm with regard to all of the affairs DJ had, confessing to him that ".... what you're dealing with here is a savage, he's a *pirate*. Forgive my lack of discretion, but the man's a *slag*." (Marber 2007:6)

Stan continues his confessions, presenting DJ as a monster obsessed with sex, possibly homosexual and deviant, an emotional terrorist who has declared jihad against the human spirit (Marber 2007:7), deconstructing completely the mysterious aura of the terrible seducer:

> He'd do it with anything – a hole in the ozone layer. All he lives for is chasing skirt and once in a blue moon trouser. I'm not saying he's a poof but he's got

> the appetite – he'd shock the most rampant queen in Old Compton Street ! And it's not just models and virgins, oh no, he's *seedy* – likes a bit of rough to vary the menu; endless nights have I driven him to the reeking slums as he preys on the destitute and deranged. (…) He's a cheating, betraying, lying dog, and I've wasted the best years of my youth mopping up after him. Well, I've had enough of this broody Byronic bullshit." (Marber 2007:6-7)

When DJ comes down, Stan complains about never having been paid his wages and is rapidly reprimanded by DJ: "A wiser young man would regard my tutelage as payment in itself. There's an art to seduction and (forgive me) a fellow who is no oil painting might prosper *more* by whinge *less* and learning from the master." When Stan wants to "bung her details on the database" (Marber 2007:11), DJ refuses formal classifications of people into rich/poor, homo/hetero, black/white, good/bad and suggests two personal distinctions: "The only useful distinction is that between the 'fuckable' and the 'unfuckable'. (…) And between the 'haveable' and the 'unhaveable'. The truly desirable are both 'fuckable' and 'unhaveable'." (Marber 2007:12-13).

The modern Don Juan does not believe in monogamy and fidelity, considering himself to be a god on a mission to love all women: "All (women) are lovely to my gaze. I'm on a humanitarian mission! I'm not a baddie, I'm good news! What's not to love? I'm the Kofi Annan of copulation!" (Marber 2007:14). DJ has been married to Elvira for a fortnight and confesses to her that he pursued her for two years to the bleakest places on Earth and married her only because she was a virgin, but "Present circumstance has alerted me to the most frightening word in the dictionary – it's *wife*. Though *commedia dell'arte* comes a close second." (Marber 2007:17).

The second act takes place in the Accident and Emergency Department of a hospital, where DJ was taken after a boat accident he caused on the Thames. He was saved by Pete whose girlfriend Carlotta (Lottie) he will seduce in the Emergency Department, while at the same time hitting on Mattie, the fiancée of the victim of the boat accident.

The process of deconstructing the character of Don Juan is carried on in the third act which takes place in Soho Square. Stan, a modern day Sganarelle, tells DJ about the legendary Assyrian king Sardanapalus

> reputed to be the biggest perv in ancient history. He used to tart around in ladywear, loved having his face rubbed with pumice, had a thing – I kid you not – for combining strands of purple yarn. No one quite knows *why*. On a whim, burnt his palace down, killing all his slaves, eunuchs, concubines, entire family and himself. Delacroix painted his death: Sardanapalus sits there gloating over a carnival of suffering, coolly admiring the orgy of destruction he 's created. (*Beat*) Question: do you believe in reincarnation? (Marber 2007:39).

before he resigns from DJ's service. DJ remembers the good old times in Soho when he could enjoy all the pleasures of life for a tenner (Marber 2007:42) while offering Stan some drugs. DJ characterizes himself masterfully

> I *know* what I am and I understand it: I'm a child, a creature only of want. I choose this life and I own it. And no one owns *me*. Free will: it's the only thing we all have. And the only thing worth having. And most of us deny we have it at all." (Marber 2007:43)

DJ challenges divine wrath by blaspheming both against God and Allah, in his conversation with the vagabond who gives him some Rizlas. As a modern Satan, DJ tempts the vagabond with a six grand watch, a wedding gift from his wife, if he blasphemes against Allah, but the vagabond refuses. Following Moliere's model, DJ saves a young man from a fight, a young man who proves to be Colm, one of Elvira's brothers. As a result of his good, yet unintentional deed, Aloysius and Colm are willing to give DJ a chance to repent for the harm he had done to Elvira and repair her broken heart (Marber 2007:50).

Again, following Molière and Tirso de Molina's model, DJ has Stan invite the Statue (the Stone Commander), but this time it is not an invitation to dinner: "Your Royal Highness, Sir. Me and... and my, my *master* are going down Dean Street. Maybe take in a show of the nudie variety, maybe get lucky, procure some... some... ladies. We were wondering if you fancy coming?" (Marber 2007:53)

The Statue comes to confirm DJ that his end is coming. Far from repenting for his deeds DJ spends his last day on Earth partying with East European prostitutes, booze and drugs. He receives his father's visit who tells him that Elvira's father has communicated the news, but he was not surprised. Elvira also comes, not to embarrass him with hysterical fits of emotion, but to beg him "to repent, to save himself before it is too late" (Marber 2007:66). After DJ is visited by the Statue who reminds him again that end is near, DJ goes to his father and begs him to help him change. But it all proves to be fake, DJ never intending to change but to please his father "who's got the dough" (Marber 2007:75). The Statue comes and takes DJ in a cycle rickshaw to the place of his death where he meets Aloysius and Colm. A last offer to apologise is made to DJ, but he refuses that too, wanting to live "only as I please" (Marber 2007:82) and is symbolically stabbed by Aloysius in the groin and in the heart.

DJ dies and, following again Moliere's model, Stan taps some data in his BlackBerry and salutes DJ's death: "The world is a better place without him. We will all sleep sweetly tonight. He is gone and everyone cheers. (*Realises.*) Except *me* – cos he never signed the *cheque*! I want my wages, my wages, my wages!" (Marber 2007:83).

Conclusion

Patrick Marber recontextualizes and deconstructs the myth of the famous seducer, at the same time configuring a degraded world driven by money, sex, drugs, pleasure and immediate gratification. DJ is convincing as a ruthless conqueror, always in search of something new, "in love with everyone and everything" (Marber 2007:52). Love is a continual hunt and DJ proves to be in a painful search of the ideal woman, of himself and his destiny. DJ seduces his victims, he is proud of his libido and life goes on like at a wild pace. The fear of death is not enough to make him give up his life style and his identity.

Patrick Marber's play proves once again the universality of the motif, the idea that our contemporary Don Juan is just as immoral and unscrupulous as Tirso de Molina's character. Marber's play is a bittersweet play with an urge to philosophical meditation about morality.

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Constructions of National Identity: Henry James' *Lady Barbarina*

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Abstract: This paper aims at analyzing the transatlantic aspect of international marriage and the effects that this has on the identity of the ones coming from opposed cultures, with regard to Henry James' **Lady Barbarina**, frequently referred to as a critique brought to international unions. The paper will address the matter of the matrimony between the two central characters of James' work, a wealthy American (emblem of the New World) and a European aristocrat (emblem of the Old World), as symbolizing a dystopian project of creating a homogenous world. While demonstrating the fact that American capital proves to be easily transferable, I will try to see whether New World's freedom is less exportable or not.

Key words: global world, international marriage, difference, national identity, cosmopolitanism.

Lady Barbarina (1884) is a neglected tale, in comparison with other works pertaining to Henry James, and it represents a reversal of the usual theme that he explores. If most of his works depict the marriage of an American woman to a European aristocrat this writing deals with the consequences of a union between an American man and a titled European. This short story is placed at the head of one of the volumes of the New York Edition, volume which gathers fictions referred to as "international" by James himself (Preface 2006: 131). His constant interest in the "international theme" may be understood in the context of him being an emigrant, hence it is important to have a look at the biographic elements. Born in America, James was educated internationally; he lived in France, Italy, Switzerland and in the end settled in England, his upbringing making him a man of the world. His decision to become a British citizen- thus losing his American citizenship- confirms his cosmopolitanism and his wish to project a mixed world turns him into an ambassador for expatriation. The value

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of the international theme is represented by its power to raise awareness of and to better comprehend the American and European culture. James wrote in the 19th century, a period characterized by major industrial advancements which made possible a much faster crossing of the Atlantic, the great fissure responsible for the physical distance between the American and the European worlds. As a consequence, jamesian works portray essential aspects of the international encounters characterizing the age when, for the first time, it was easier for Americans and Europeans to discover each other. He wrote in the period of "the emancipation of the American spirit", of defining its "identity" and creating its own "tradition" (Mihăilă 2000: 101). Well-off Americans had the opportunity to visit Europe and, from this perspective, a very attractive suggestion was that of placing the two poles together, in an attempt to craft a single world.

On the background of the narrowing distance between the two continents as an essential episode in the American-European relations the marriage between the two characters in **Lady Barbarina** can be treated as an allegory of a utopian/ dystopian project of creating an Atlantic world. In the preface to this short story Henry James refers to a "social fusion tending to abridge old rigours of separation" (Preface 2006: 133), expressing his dream of an international ideal, which proves to be, in the end, not attainable. This separation can be understood as the Atlantic dividing the two spaces which, in the context of the industrialization boom, can be more easily crossed, permitting the two worlds, mostly unknown to each other until this moment, to discover the other's nature in a failed merging attempt. More than that, this idyllic plan is derided even from the first pages of this work, when "the marriage of a British noblewoman and an American doctor" is thought as "a subject for a master of satire" (LB 2006: 149). As a result, Jackson Lemon and Lady Barbarina are allegories of America and, respectively, Europe. He is a symbol of the New World, "neither handsome nor distinguished, but only immensely rich and quite original" (LB 2006: 156), for, as the son of a successful businessman, he is worth "seven" million dollars (LB 2006: 169). The European woman, an emblem of the Old World, the daughter of a marquis, is portrayed as beautiful, "very rare, yet very quiet and very simple" and "proud" (LB 2006: 160). Therefore, the protagonists inform on the features of the two contrasting spaces, more exactly on the freshness and simplicity of the former, as opposed to the complexity and sophistication of the latter. Another significant element when discussing the difference between the two spaces is the characters' names. While the English woman is always referred to as *Lady* Barbarina, Jackson Lemon has no title, and the only detail added to his name alludes to his profession, *doctor* (emphasis mine). Thus, once more one can distinguish between the European aristocracy and the American commercial spirit that the society of the Old continent cannot fully comprehend.

Their love story can be interpreted as a literary conceptualization of the American-European relations specific to the Gilded Age period. Lady Barb's leaving to America can be read as a migration towards the world's economic leader, on the background of the rise of the new American millionaires, seeing that Gilded Age culture was compulsively concerned with "issues of money and class" (Oster 2008: 971). Coming from an aristocratic family which is "unfortunately not very rich" (LB 2006: 148), with a fortune "less present than past" (LB 2006: 154) the English woman marries a commercial person who can offer her the necessary comfort. Thus, in this case, the Old World is projected not in search of a new land, but, in search of gold. This illustrates that the utopian scheme of generating a fused world fails, and, more than that, turns into a dystopian one, as between the American man and the English woman there is a constant negotiation, due to their unequal positions. The Europeans are hunting the new comer's money and his proposal seems to be cast as a purchase of Lady Barb's hand and not only as a mere expression of a mutual desire to enter a harmonious union.

It is important to mention the fact that, during the encounters between the Old World and the New World, Europe is treated as a tempting, charming and fascinating world, a seductive Orient, in Edward Said's terms, which the American aims at discovering, and, more than that, at controlling and possessing. Starting from the analysis of the Orient as a place of "romance, exotic beings, haunting memories and landscapes, remarkable experiences" (Said 1979: 1), it is interesting to examine Lemon's view on Europe. It seems that Europe has cast a spell on the American man, the magnificence of the Orient being translated into the beauty of the European women. Although he "was no Anglomaniac" he "took peculiar pleasure in certain physical facts of the English [...] and Lady Barb had affected him from the first" (LB 2006: 159). More than that, the American man is absolutely aware of the power that the English woman exercises over his own person:

> It was vivid to him, as he occasionally paused with fevered eyes on the card in the chimney-glass, that he had come pretty far; and he had come so far because he was under the spell-yes, he was under the spell, or whatever it was, of Lady Barb. There was no doubt whatever of this. (LB 2006: 158).

Therefore, Jackson Lemon's attraction to the exoticism of his possible future wife triggers his intense longing for marrying the titled European. Lady Barb is the daughter of Marquis of Canterville, "an ornament to English society" (LB 2006: 147), and he considers her to be "the finest girl" in England (LB 2006: 155), admiring her "beauty" (LB 2006: 159), believing she is "gorgeous" (LB 2006: 180) and wishing even more to make her his wife, for the object of his gaze should pertain to him. His wish to possess the one representing the Old Continent, as an allegorical reversal of colonialism, is perceived when he states

that "it would be a great luxury to call a creature so constituted one's own" (LB 2006: 159) and when he considers his wife his "precious possession" (LB 2006: 179).

Lemon's arrangements for his matrimony with the English lady give a clue of American imperialism and power. He is reserved when the problem of settlements arises and at first he does not want to obey the English tradition of allowing the intervention of a "solicitor" (LB 2006: 178). He tries to impose his own conditions and opinions, for "he preferred in any transaction his own terms to those of anyone else" (LB 2006: 170). He believes that if he owns a great fortune everything is solved and his pride makes him think of himself as the best husband a European woman might have, as he affirms: "any woman who marries me will be doing very well" (LB 2006: 187). He constantly brings into discussion his money, he negotiates his wedding, his future life with the woman he cherishes, he transfers gold to the old continent, and therefore his money becomes a translatable possession. Lady Barb seems to become an object in a transaction, emphasizing the American's financial supremacy. Persons become objects, as pieces in a collection, losing their individuality, for they are treated as mere pieces of merchandise, drawing attention once more to American imperialism. Even if he thinks to himself that "they were to give their daughter, and he was to take her: in this arrangement there would be quite as much on one side as on the other" (LB 2006: 171), thus apparently proposing an equal union, translated into the same level of involvement for each of the parts, while negotiating the terms of the wedlock one side is absent from the transaction. Lady Barbarina does not actively take part in the arrangements and everything gives the impression that is settled without the woman being able to express her desires, her role being explained by Lemon himself, who says: "she will be, before anything else, my wife" (186). Hence this reveals his conviction that a woman's position is no more than that of her husband's wife, diminishing, as a result, her identity. These represent the first moments which allude to the relations of power and the effects on the identity of the ones involved, denoting the manifestation of "an emerging American imperialism" (Burrows 2000: 96).

The distinct manner of arranging a marriage provides evidence of the difference between the two poles, as rigid versus free. In England a gentleman cannot "devote himself to a girl for so long a time without some sense of responsibility" (LB 2006: 155), thing that surprises Lemon, since on the other side of the Atlantic these matters are looked at more liberally. Another significant aspect for the contrast between the two spaces is represented by the manner of communicating of young unmarried people. While in America single men and women may spend time together unsupervised: "a man may see much of a girl; he may freely call on her, he may be constantly alone with her" (LB 2006: 161), in the Old Continent their communion is marked by several restrictions. Marriage is characterized by consensus in the New World, whilst in

the Old one tradition is very powerful. In other words, young American people are free to choose their partners, in contrast with England, where there is a high degree of parental interference. The American man "was conscious that if he should propose for the young woman who so strongly appealed to him it would be because it suited him, and not because it suited his possible sisters-in-law" (LB 2006: 160), this revealing the New World's freedom and vitality, as contrasting with the Old one's constraints and rigidness. As a result, the relation of Lady Barb and Lemon is influenced by these discrepancies, the clash between a European culture with a long history and a new America without traditions determining the girl to consider Lemon a "foreigner" (LB 2006: 164) and even "odd" (LB 2006: 162).

In the context of the international marriage it is interesting to observe what happens to the identity of those involved in such a union, as an icon of transatlantic relations. In 1855 the Congress passed a new Naturalization Act, which granted American citizenship to a foreign woman who married a male American citizen. Nevertheless, on naturalization, the foreign wife of an American citizen would lose the citizenship of her native country. Therefore, the matrimony of Jackson Lemon with Lady Barbarina suggests a game of identity, in which foucauldian relations of power are inherent. Lady Beauchemin affirms that "English and American society ought to be but one […] A great whole" (LB 2006: 156), and the protagonists are willing to take the "risks" (LB 2006: 155) that such a union might represent for their individuality. Jackson Lemon's response to the problem of his future wife not being American is that if he "should marry her she *would* be quick enough" (LB 2006: 152) thus implying even from the beginning his comprehension of marriage as entailing a woman's surrender of her national identity. As a result, in an era when the transfer of global supremacy from the Old World to the New one was becoming perceptible, one may note the deterioration of identity that even the free America imposes on women. The "project of an Anglo-American society" (LB 2006: 182) does not succeed exactly because this union implies changes on at least one of the sides involved, with a permanent negotiation of power. While the Europeans believe such a fusion might function, Lord Canterville thinking "it a capital thing the two countries should become more united" and that "there was nothing that would bring it about better than a few of the best people on both sides pairing-off together" (LB 2006: 172), Lemon's compatriots are, surprisingly, divided into those who are clearly expressing their disapproval of such a marriage, as Mrs. Freer warns him: "don't- don't- don't" (LB 2006: 185), "you see it would never do "(LB 2006: 186), and those who are animated by such an initiative, as Dexter Freer, who encourages the young man: "I beseech you to do it; it has never been done before" (LB 2006: 188). Jackson's power over his companion, symbolized by his gold, is also connected to his more straightforward judgment with respect to his own transformation:

> The most important of these was the change not only of the geographical but of the social standpoint for his wife, and a certain readjustment that it would involve in his own relation to things. He wasn't inclined to readjustments, and there was no reason why he should be (LB 2006: 158).

Therefore, this aspect points to the failure of the ideal fusion, taking into consideration the fact that although he permitted his money to be a translatable possession, his national identity is not negotiable, as a symbol of unchangeable values. He wants to marry the European girl and "transport her to New York" (LB 2006: 159), turn her into another individual, without perceiving that she, as him as well, refuses to be changed. When he understands that it is not "so simple to be an American" (LB 2006: 216), it is too late, because the dream of a fulfilled marriage is already ruined. Loneliness is the price that they both have to pay for their idealism: Lady Barb for her projecting the New World as a paradisiacal prosperous place and the American doctor for his considering the woman from the Old World as the supreme and as the collectible that he can possess.

The end of the story finds Lemon in a completely different position, having returned to the Old Continent and facing the danger of becoming a permanent expatriate, while comprehending that "the international project has not received an impetus" (LB 2006: 219). Although his intent was to transform Barbarina's national identity, the end of the tale shows quite the reverse. When discussing the international marriage, the concept of *home* has a very important role, as it helps shaping one's individuality and homesickness can be read as an emanation of one's wish to protect one's national individualism, idea affirmed by Woodward who states that "the idea of home also contributes to the desire to stabilize identity and the expression of longing for home can also be translated as a need to secure the sense of who we are" (Woodward 2002: 49). Hence, Lady Barb's difficulty in adapting to the society of New York, as a result of her displacement, and her constant yearning to return to the native land, idea expressed by her statement: "I don't know what I miss, I think I miss everything!" (LB 2006: 192), reveals her rejection to permit her husband alter her identity. On the other hand, one might observe Lemon's less rigid behavior, his openness, as he behaves almost as a citizen of the world. He feels at home everywhere, no matter if it is the Old Continent or the New one, in contrast with the European Lady Barb who cannot adapt to the new country she moves to with her husband. Thus one may state that it is the American who finds his freedom limited by unexpressed rules and his identity redefined in the end, on the basis of the decisions he takes when entering the new European civilization and on the basis of the compromises he makes.

The last pages of this jamesian writing provide a possible solution for the construction of a homogeneous world. The answer to all the problems

arising from international encounters seems to be represented by the cosmopolitan identity that Lemon embodies. James anticipates the cosmopolitanism that various contemporary scholars promote as the key to the peaceful coexistence of different cultures. Kwame Anthony Appiah believes this notion to be a possible way of constructing the interhuman relationships which characterize a globalized society. In his view, our responsibilities to those persons we have an effect on- wherever they may be- and the respect one should have for the differences which exist between people are essential for the peaceful coexistence of different cultures:

> So there are two strands that intertwine in the notion of cosmopolitanism. One is the idea that we have obligations to others, obligations that stretch beyond those to whom we are related by the ties of kith and kind, or even the more formal ties of a shared citizenship. The other is that we take seriously the value not just of human life but of particular human lives, which means taking an interest in the practices and beliefs that lend them significance (Appiah 2006: xv).

Thus, taking into consideration this view, the union between the American man and the English lady, as a symbol of the union between the two spaces situated on the two sides of the Atlantic in an effort to generate a single world, proves to be possible only as a result of one of the parts' openness.
Jackson Lemon represents the cosmopolitan personality Appiah promotes. He is a rich American doctor who was educated in the Old World and who is now constantly traveling to England. On the background of his encounters with Europeans one can observe his cosmopolitanism, as opposed to the Europeans' reticence and nationalism. It is Jackson Lemon's ability to enlarge his views and his readiness to assume responsibilities that help his union with Lady Barb. He proves to be willing to make certain concessions and to move beyond differences in order to construct a fused world. He understands the obligations he has to the others and these are translated into the final and most important decision he makes. He chooses to put his wife's needs first and returns to the Old Continent, as she wishes, without knowing if she will ever accept to go back again: "Lady Barb, before sailing, definitely refused to mention any week or month as the date of their prearranged return to New York" (LB 2006: 219). As a consequence, one can notice his comprehension of the importance of the responsibilities to the persons we affect that Appiah talks about and that he considers essential for building a world based on mutual respect. Therefore, Lemon's open way of thinking about different cultures, or, put it differently, his cosmopolitan identity, would be the solution for the construction of a harmonized world. This world is one in which differences would signify a positive aspect- the particularity of human life representing something from which the cosmopolitan could learn very much- and not an obstacle.

To conclude, this paper has examined the manner in which one's national identity is re/defined in the context of an international union. It has investigated the transatlantic dimension of the allegorical marriage of the two symbols of America and, respectively, Europe, while demonstrating that the constant negotiation of power is the reason for the failure of building a solid marriage, as an allegory for the Atlantic world.

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The Subversion of Stereotypes in S. Rushdie's Short-stories

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Abstract: According to Kant and Schoppenhauer 's theory of incongruity, 'we laugh at anything that violates our expectations'. I will discuss how one of the most controversial migrant writers, Salman Rushdie, manages, by purportedly failing to meet the readers expectations, to subvert stereotypes of all kinds and to deconstruct received truths. In order to achieve these goals he uses satire, parody and word-play. I will refer to these techniques used in his short-story volume **East-West** which is a collection of tales from the borderland, narratives about various forms of homes and homelessness, about identity formation in cross-cultural circumstances and aspects of human integrity that produce value and significance in the least likely of places.

Key words: stereotypes, cross-cultural, satire, parody, word-play, caricature, Eastern, Western, popular culture, historiographic metafiction, migration

East, West is a collection of tales from the borderland, narratives about various forms of homes and homelessness, about identity formation in cross-cultural circumstances, and aspects of human integrity that produce value and significance in the least likely of places.The originality and power of these stories may be indicated by noting aspects of Rushdie's earlier fictions that are not to be found here. The wonderful characters he portrays in this collection of short-stories strike us through their ability to mix popular culture with philosophical speculation, aggressively conversational expressions with subtle psychological awareness. At the same time, most of these stories may be read as subversions of stereotypes, be they Eastern or Western, subversions Rushdie manages to achieve by employing narrative techniques such as satire, parody, word-play and caricature. The cultural mix, which is one aspect of this intricate relationship, is reflected in Rushdie's narrative style: in his hands, short fiction can assume any form whatsoever: tale, parable, satire, allegory, the short story of classical modernism, parody, postmodern historiographic metafiction. I intend to delineate some of these.

The volume is divided into three sections: **East**, **West**, and **East, West** and it consists of nine stories, three in each section. The East section consists of **Good Advice is rarer than Rubies, The Free Radio** and **The Prophet's hair** while the second section called **West** is made of **Yorick, At the Auction of the**

Ruby Slippers and Christopher Columbus and Queen Isabella of Spain Consumate their Relationship. The third part entitled **East, West** starts with **The Harmony of the Spheres**, **Chekov and Zulu** and ends with **The Courter** a story published earlier in **The New Yorker**.

Satire is the first techniques used by the author to subvert stereotypes. Thus, one of his first targets which becomes the objects of his satire is religion. One of these stories, **The Prophet's hair** epitomizes the subversion of the Eastern conventions by satirizing religion. **The Prophet's Hair** is the story which, in my view, best deconstructs the sanctity of the Eastern stereotypes. The word 'sacred' in Rushdie's acception applies rather to worldly substitutes of religion than to religion.

On December 26th, 1963, a lock of the prophet Muhammad's hair disappeared from the Hazrat Bal Mosque at Srinagar , where it had been kept as a holy relic since the 18th century. It is stored in a container made of silver and crystal, which is wrapped in three pieces of consecrated fabric, and kept in three wooden boxes, which in turn are locked up in a coffer placed in the innermost of four chambers, each of which is guarded by a sentinel. The hair was found again in the gardens of the mosque on January 4th, 1964, 10 days after it had been reported missing. The disappearance has never been cleared up; however, at the time it was suggested by Muslims that either the Hindu community, or Nehru, then Prime Minister of India, or Washington were to be held responsible, whereas the Indian press on their part hinted at a Pakistani conspiracy. Against this background of widely differing conspiracy theories, Rushdie playfully offers his own fictional version of the events. The wealthy moneylender Hashim, at the point of stepping into his boat one morning, "notices a small vial floating between the boat and his private quay" (Rushdie, 1995:42). There can be no doubt that it is the very vial that contains the prophet's hair; yet Hashim, who is an avid collector of Indian antiques, decides to keep it without telling anyone about it, except his son Atta. However, the presence of the relic in the house of Hashim works a miraculous change: Hashim, who had previously been "fond of pointing out that while he was not a godly man he set great store by 'living honourably in the world'", and had "asked an interest rate of over seventy per cent" (41), suddenly turns into a religious fanatic who demands the strictest observance of Islamic rules of conduct, commanding his daughter to wear purdah, forcing his family to pray five times a day, burning all his books except the Qur'an, and forbidding visits to the cinema. At the same time, however, he is shown to be no less hypocritical than before: after revealing that he has a mistress and pays regular visits to prostitutes he tells his wife that "far from being the principal beneficiary of his will, she would receive no more than the eighth portion which was her due under Islamic law."(46) And when he is reminded by one of his debtors of the Qur'an's strict rules against usury, he calls him "a thief of other men's money" and tries "to cut off the wretch's right hand with one of

the thirty-eight kukri knives hanging on the study walls" (47). The family are aghast, and decide to hire Sheikh Sín, the "Thief of Thieves" to steal the vial from their father's bedroom. Atta, however, is robbed and severely beaten up by thugs when he is trying to find the master thief in the most wretched and disreputable part of the city; his sister Huma, however, is more successful, and manages to recruit Sheikh Sín. On the night of the theft, though, things go tragically wrong: the comatose Atta suddenly shouts "Thief! Thief! Thief!" at the moment of his death, waking his father, who in the dark kills Huma, mistaking her for the thief, and, overwhelmed by remorse when he realizes his error, turns his sword against himself and commits suicide. The mother dies from grief shortly afterwards; Sheikh Sín, who has actually managed to steal the vial, is surprised by the police and killed, and the vial is restored to its shrine. Sín's four sons, "having unwittingly spent a few minutes under the same roof as the famous hair" discover that "a miracle had occurred"(57), and that their legs, which their father had smashed in the first hours of their lives in order to provide them "with a lifelong source of high income"(57)., are sound and whole, thus reducing their earning powers, as the narrator wryly comments, 'by 75 per cent'.(75)

The Prophet's Hair is a story that is disturbing and funny at the same time The story seems to emphasize this very point by satirizing and revealing certain aspects of everyday life in the Islamic community portrayed in the story: the hypocrisy, the petty despotism, the cruelties, and the murderous passions that become discernible in the course of events, and that are, most of the time, "justified" on religious grounds. It is this very idea that **"The Prophet's Hair"** seems to question: by showing how religion is used for exerting political, social, and sexual power, the story reveals the factual difference of religious and political goals .Rushdie goes on to say that "the most secular of authors ought to be capable of presenting a sympathetic portrait of a devout believer" (Rushdie,1991:417)- which underlines the point **"The Prophet's Hair"** seems to make: there are no devout believers among the main characters of that story.

Another story which disappoints the readers' expectations is **Good advice is rarer than Rubies**. Set in the Indian subcontinent, the story revolves around the choices of Miss Rehana, a lady whose parents had arranged her marriage at a very young age. She felt honor bound to make an attempt to go to London even though she really did not want to. While waiting outside the British consulate, she is accosted by Muhamad Ali who advises of all the right things to say when applying for a visa, she purposefully gets herself banned from entry to England. When he offers to sell her a forged British passport, Ali is startled to learn that she has no desire to move to England, that she actually wants to sabotage her chances of emigration. There is no complexity, no irony beyond the contrast between the woman's decision and the assumption by others that she would want to emigrate to England.The technique used here by

Rushdie is the inversion of the classical story pattern, namely the writer' failure to meet the reader's expectations. From the very title of the story, readers may anticipate a moral fable-perhaps because of the rubies, in an oriental or exotic setting. Yet, the first paragraph seems like the beginning of a modernist "slice-of-life" story: 'On the last Tuesday of the month, the dawn bus, its headlamps still shining, brought Miss Rehana to the gates of the British Consulate. It arrived pushing a cloud of dust, veiling her beauty from the eyes of strangers until she descended.' (1995:5)

Upon unfolding, the story rapidly transforms from its apparent exotic setting and content into a realistic event .The reader discovers that Miss Rehana has arrived to apply for a British passport, which she needs in order to be able to join her fiancé in Bradford. The expectations raised by the beginning of the story are disturbed again soon after, when the second protagonist, Muhammad Ali, arrives on the scene. He is one of the many "advice experts" who earn their money by offering counsel to female applicants like Miss Rehana. He is instantaneously fascinated by her beauty, and the story now seems to shift towards an oriental erotic tale: Miss Rehana's eyes were large and black and bright [...], and when the advice expert Muhammad Ali saw them he felt himself becoming young again. (5)

Muhammad Ali even finds "his feet leading him towards the strange, big-eyed, independent girl" (6). He offers her his services, as she will only be able to get the British passport she needs so urgently if she buys his advice. When she replies that she is too poor, the erotic magic works again:' *I am going crazy,* Muhammad Ali thought, because he heard his voice telling her of its own volition, 'Miss, I have been drawn to you by Fate. What to do? Our meeting was written. I also am a poor man only, but for you my advice comes free.' (7) A little later, however, the narrative pattern starts changing once more, as readers learn that Muhammad Ali is a small-time crook who uses the respectable front of an "advice expert" to cheat his clients out of their money and valuables:

> It was at this point [i. e. when his clients ask his advice] that Muhammad Ali usually began to whisper urgently, to mention that he knew a man, a very good type, who worked in the Consulate, and through him, for a fee, the necessary papers could be delivered, with all the proper authenticating seals. Business was good, because the women would often pay him five hundred rupees or give him a gold bracelet for his pains, and go away happy. They came from hundreds of miles away--he normally made sure of this before beginning to trick them--so even when they discovered they had been swindled they were unlikely to return.(10)

In his dealings with Miss Rehana, however, the tables are suddenly turned on him: because of his infatuation with the young woman, he discovers to his amazement that he cannot help giving her his advice *gratis,* without getting anything in return except her smile and a view of "those eyes [that] did bad

things to his digestive tract" (6). We are now, it seems, reading a comic story about a professional swindler who has become the victim of erotic attraction. The narrative pattern emerging here is that of the cheater cheated (out of his money).

However, this is not the last word either. There is yet another surprise in store both for the reader and Muhammad Ali, who is actually double-cheated by Miss Rehana. For when she returns smilingly from the Consulate, we find that she has profited from Muhammad's advice in an unexpected way. She has used his expert knowledge to ensure the failure of her application, because--as Muhammad now learns to his dismay--she does not want to, and had never planned to, join her fiancé in Britain:

> 'It was an arranged engagement,' Miss Rehana said all at once. 'I was nine years old when my parents fixed it. Mustafa Dar was already thirty at that time [...] Then my parents died and Mustafa Dar went to England and said he would send for me. That was many years ago. I have his photo, but he is like a stranger to me. Even his voice, I do not recognise it on the phone.' (14)

Both the advice expert's *and* the reader's comfortable expectations that of course Miss Rehana would want to emigrate to Britain are overthrown; at the same time, the pattern of the moral fable reemerges, however with an ironic twist to the meaning suggested by the title. Likewise, the other narrative patterns are brought to an ironical conclusion: although, for Muhammad, Miss Rehana's decision is a tragedy which puts his professional honour into question, and which he simply cannot understand, and although he feels like a rejected lover who has done everything for the beloved person, and finds that she does not want it, he has actually been successful in that he has made someone happy: Miss Rehana's last smile from the bus that takes her back to Lahore "was the happiest thing he had ever seen in his long, hot, hard, unloving life" (16). Even in these last five words the reader's expectations are overthrown one more time: Muhammad Ali has not entirely become a figure of caricature and the butt of a joke, but suddenly we get a brief glimpse at the man and his life that invites our compassion.

Beck proposes a multiple reading of this story, and contrasts Rushdie's narrative with Joyces's epiphanies labeling the former's as 'metonymic' where 'objects, voices, points of view are put side by side and left there without further comment.'(Beck, 1998:5) For instance, we may well admire the independence and cleverness with which Miss Rehana outwits Muhammad Ali if we read the story primarily as a comic tale *à la* Boccaccio, or as an erotic tale.. If, however, we read it as a realistic slice-of-life story about present-day Pakistan, some elements of the story that, within the terms of the comico-erotic tale, might be seen to simply provide the background and assume a different significance. For example, one would have to appreciate that only the

coincidence of the death of Miss Rehana's parents has enabled her to take independent decisions at all, and would have to take note of the irony that she is actually going back to a life of dependence as an ayah in a traditional family at Lahore.Likewise, Muhammad Ali is both the outwitted swindler who only gets what he deserves, and, at the same time, the victim of the various social and historical pressures predominant in his world.

In the West section of the collection, Rushdie undermines the Western stereotypes by playing with his readers. These stories have a Western setting but they seem to take place in more exotic places even than the Orient. Of the three **At the Auction of the Ruby Slippers** is the one that stands out as an acid satire of the Western fetishization of anything-literally everything can be turned into a commodity that can be bought or sold in the market. **At the Auction of the Ruby Slippers** is a story about an auction in a western city.

> The Grand Saleroom of the Auctioneers is the beating heart of the earth. If you stand here for long enough all the wonders of the world will pass by. In the Grand Saleroom, in recent years, we have witnessed the auction of the Taj Mahal, the Statue of Liberty, the Alps, the Sphinx. We have assisted at the sale of wives and the purchase of husbands. State secrets have been sold here, openly, to the highest bidder. On one very special occasion, the Auctioneers presided over the sale, to an overheated and inter-denominational bunch of smouldering red demons, of a wide selection of human souls of all classes, qualities, ages, races and creeds. (98)

In this short story, Rushdie follows his essay 'Out of Kansas' published in **Step Across This Line** and here he expertly illustrates the western emphasis on movie stars and their fictional counterparts, to the extent of idolizing mere objects (in this case, Dorothy's slippers from "The Wizard of Oz.") It tells the tale of a man who wishes to gain the love of his cousin Gale(the name of the tornado in 'The Wizzard of Oz') by buying her a set of priceless magical slippers. With those slippers he can buy love, he can gain what he desires. What Rushdie satirizes here is the belief of the western consumerist society that things, items, money have the power to provide access to anything. That is the moral of the story as it well transpires from the following: Thanks to the infinite bounty of the Auctioneers, any of us, cat, dog, man, woman, child, can be a blue-blood; can be – as we long to be; and as, cowering in out shelters, we fear we are not – somebody.´ (103)

This is nothing else than a sort of fundamentalism of the West; but although everything has been turned into a commodity, these very commodities assume a quasi-religious character, as the example of the magic ruby slippers shows, which are put up for auction in the story. The auction is in fact the parody of a religious ceremony; and the magic slippers have indeed become a true fetish in that they stand in for , to quote Eagleton once again,'an intolerable lack'(Eagleton qtd. in Beck 360)-the lack of religious feeling. Ironically, this

feeling has been destroyed by the very market mechanism that is now expected to supply an adequate substitute. Rushdie satirizes the society that values such hallowed commodities, and puts them in a perspective that sees pure "objects," rather than sacred ones that have a sacred place. "We do not know the limit of their powers. We suspect that these limits may not exist" the narrator comments (Rushdie, 1995:92); he talks of the "cult" of the slippers; we hear of people that try to kiss the bullet-proof glass case in which they are on view; they have become the focus of the unfulfilled hopes and desires of the bidders: We revere the ruby slippers because we believe they can make us invulnerable to witches [...]; because of their powers of reverse metamorphosis, their affirmation of a lost state of normalcy in which we have almost ceased to believe. (93) The last word in this passage reminds one of Dorothy's famous, "there's no place like home" and, consequently of the entire struggle between East and West, between old homes and new, between the familiar, the strange, what becomes familiar, and what becomes strange.

Rushdie also satirizes colonialism in Christopher Columbus and Queen Isabella of Spain Consumate their Relationship'.This story is a fierce satire of colonialism and it undermines the Western strategies of dominance.. Rushdie plays on the interstices of colonial narratives with an eroticized story of colonizing appetites. He represents a frustrated Columbus, an immigrant, dreaming of Western glory and imagining the queen at the takeover: ´See: there at the gates of Alhambra is Boadbil the Unlucky, the last Sultan of the last redoubt of all the centuries of Arab Spain. Behold: now, at this very instant, he surrenders the keys to the citadel into her grasp ... there! And as the weight of the keys falls from his hand into hers, she... she... yawns.´ (114)

The story sexualizes imperial desire so that Columbus and the queen need each other for their conquests. "The loss of money and patronage," Columbus says, "is as bitter as unrequited love" (115). Resenting his dependence on the queen, he fantasizes about refusing her if she calls for him. When the summons finally arrives, however, he answers, "Yes. I'll come" (119).

Parody is another source of humour used to deconstruct received truths provided by narratives.The story **Yorick** is self-critical as it parodies sixteenth-and eighteenth-century texts. It is a postmodern pastiche of parody, word games, and merged literary allusions. The story introduces Yorick's saga as having begun when the ancient text came into the possession of 'Tristram, who, … was neither triste nor ram, the frothiest, most heady Shandy of a fellow.(64)The game ends with the subtitle of Tristram Shandy stating that 'such a cock-and-a –bull story is by this last confession brought quite to its conclusion'(83) The story's narrator is a jester merging with Yorick the court jester and ultimately with Rushdie the arch jester. However, Rushdie's humour is, as always, a cloack that is the key that unlocks the meaning of the story.

Word-play is another source of humour employed by Rushdie in his most acclaimed short story, **The Courter.** This last story of the collection reflects, in my view, Rushdie's enactment of the process of hybridization of culture on many levels, and particularly on the linguistic one.
It is a story of recollection, a young Indian remembering the family flat in London in the 1960s and his Ayah, "Certainly-Mary," who "never said plain yes or no; always this O-yes-certainly or No-certainly-not" (176). Certainly-Mary, akin to her name, lives in a hyphenated world in England, trying to cope with both culture and language. Thus Certainly-Mary, through accidental transposition of letters and with "unintentional but prophetic overtones of romance" (178), renamed Mecir, the East European porter, "the courter." Mecir, prior to his immigrant status in London, was a chess grand master. Certainly-Mary developed a loving kinship with Mecir, and soon chess became "their private language" (195) and a means of covert flirtation. Hatred of immigrants shatters this tranquillity when the Ayah and the narrator's mother, as victims of mistaken identity, experience a barrage of profanities from a pair of British youngsters. Mecir, knifed by one of these youngsters, goes back to work for a while; however, defeated by racial hatred, both Mecir and Certainly-Mary lose their smile and turn inward. Homesick, Certainly-Mary returns to Bombay, and Mecir, who has no family, disappears into uncertainty. Despite the racial attack on Mecir, Certainly-Mary, and his mother, the young narrator carries on the immigrant struggle to survive in a foreign land. At sixteen, eager to break free from his father's control, he awaits his British passport. The passport does arrive, and although he acknowledges that "in many ways [it] set me free" (211), he also has to confess to a dilemma that haunts all immigrants: "I … have ropes around my neck … pulling me this way and that, East and West, the nooses tightening, commanding, *choose, choose*" (211)

It is a story about displacements, conflicted loyalties, misprisions of identity, and failures of communication. Its charm is hard to resist: the affirmation of hybrid and divided migrant identities, the innocent love between two outsiders who communicate in faltering English and in the transformative mispronunciation. Rushdie implicitly claims not only that the language of migrants and foreigners can change the English language, but that it can change the world. The hybridization of the British society was and still is reflected in the dynamic and liberating explosion of the English Language All the central characters in the story have problems with English--with standard English as spoken in England--and there are recurrent instances of mistakes and miscommunications: the relationship between writing and speech is troubled, sounds go astray in the mispronunciations of "non-native" speakers, connections between words and things are disrupted, meaning is lost--and sometimes transformative new meanings are formed from the fragments of the English thus broken. "Mistakes" in English, then, are not always harmful and disruptive: they may serendipitously bring about a new understanding, a new

reality. "How does newness come into the world? How is it born?" Rushdie asks elsewhere, "Of what fusions, translations, conjoinings is it made?" (1989: 8).

In **The Courter**, newness is brought into the world by means of broken English. Broken English gradually becomes a pathway, even at times uncertain between the Indian and English cultures. The fabric of The Courter resembles that of a patchwork. Initially, the title, by its ambiguity, alerts the reader by suggesting the contingency of names and therefore the flux of cultural identity. In Rushdie's world, no longer do people have one formal name for life. The courter is the porter, but he fulfils both onomastic functions; in a similar way, many of the characters are given *nicknames,* based on *pun, similarity of sound, personal characteristics* and so on, such as Certainly-Mary, Baby-Scare-zade, Mixed-Up, the Dodo, or they may even have several different names such as father, Abba or the Minotaur, suggesting multiple perspectives and the fact that identity is shifting and can only be defined by other people's perception within their cultural framework. The narrator, undoubtedly semi-autobiographical, is nameless and offers a double perspective as he hovers between East and West, joyfully binding the different strands of the tales together and, finally, presenting the reader with near-stereotypes or caricatures, such as the two sexually obsessed Indians who are designated, semi-anonymously and interchangeably, as the Maharajah of B and the Maharajah of P. Similarly, maintaining his widely known *semantic inventiveness*, Rushdie takes obvious delight in subverting and deforming English words for comic purposes--where *ps* become *fs,* for example, so that "yes please" becomes "yes fleas" or *ps* become *cks* so that "going shopping" becomes "going shocking."(204) Furthermore, what Rushdie calls "remaking (English) for our own purposes"(1991: 17) is clearly shown where he 'hybridizes' English by weaving Indian terms into the fabric of his text. This practice, of course, has been common since the 1930s, but Rushdie twists it into sonorous, vivacious expressions such as "Hai! Allah-tobah! Darling" and punctuates his text with expressions such as "achha" or introduces discussion about the derision or ambiguity in England associated with specific Indian usages such as "thrice," or "quarter-plate" or "macaroni" "ghats."(1995:186)).

At the same time, the integration into the text of much dialogue of contrasting diversity, register and style enriches the fabric through a rich and diverse heteroglossia Thus we have the contrast between racist insults such as: "Fucking wogs [...] You fucking come over here, you don't fucking know how to fucking behave. " (204) and the genteel: "Now excuse us [...] We are not the ladies you seek" (204). All the different discourses in the text are linked, moreover, by a joyous, shifting and exuberant intertext, consisting of eruptions into contemporary culture or the sounds of the 1960s: pop songs, car, comic strips, westerns, nursery rhymes, Christmas carols, which in themselves, by their heteroglossic ubiquity, serve to counteract the grim despair inherent in the

tales told, by suggesting that these alternative discourses or voices coexist and compensate.

To conclude with, in these short-stories, Rushdie manages to make the readers smile by subverting stereotypes, both Eastern and Western, and to detach from received truths and conventions by satirizing, parodying and caricaturing them.

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Children's Literature in Nineteenth Century England

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Abstract: Instruction and entertainment have long been accepted as the primary aims of children's literature, although it has often been addressed to a dual audience of adults and children. Victorian children's literature was gender divided, reflecting separate male / female oriented spheres of activity with different types of books written for girls and boys. However, as children's literature is a particular cultural construct that continues to evolve over time, changes can be noticed even before the turn of the century. This article discusses various types of Victorian literature for children insisting on the new issues that developed together with a more substantial interest in educating children on a modern basis.

Keywords: gender, children's literature, illustrated books, cultural icons

Easy as it might seem, defining children's literature proves a rather challenging task. The parameters of children's literature are blurred in many ways. Childern's books can be books written by children or adults, written for children or written for grown-ups (as many of Charles Dickens's or Walter Scott's were) but eagerly read by children as well. On the other hand it is impossible to decide when exactly this amorphous body of literature might have begun. The folk tales, the fairy tales, the Middle Ages conduct books for young courtiers, all might have contributed to the development of a literature that was supposed to teach and entertain the younger generation. Most children's literature of the past had a moralizing religious tone, as the didactic purpose was definitely predominant. Children were brought up in the spirit of obedience, while entertainment could happen within strict limits.

In Samuel Butler's semi-autobiographical novel **The Way of All Flesh** (1903) the author attacks Victorian-era hypocrisy, insisting on the necessity of a religious and educational outlook more relaxed than the Calvinistic approach, which is presented as harsh. The author depicts an antagonistic relationship between Ernest Pontifex, a literary projection of the author himself, and his hypocritical and domineering parents who impose their strict rules upon their children.

> I was there on a Sunday, and observed the rigour with which the young people were taught to observe the Sabbath; they might not cut out things, nor use their paintbox on a Sunday, and this they thought rather hard, because their cousins the John Pontifexes might do these things. Their cousins might play with their toy train on Sunday, but though they had promised that they would run none but Sunday trains, all traffic had been prohibited. One treat only was allowed them - on Sunday evenings they might choose their own hymns. (Butler, 1998: 96)

Among the methods employed by parents we would today call "passive aggressive" to bend the young ones to their will and manipulate their education, there was that of imposing specific reading materials, mainly religious and moralizing. Examples of the kind would include, among others, **The History of Little Henry and his Bearer** (1814) by Mary Martha Sherwood (1775 –1851) which tells the story of a young British boy who, on his deathbed, converts Boosy, the Indian man who has taken care of him throughout his childhood, or Reverend Charles Kingsley's novel **The Water-Babies, A Fairy Tale for a Land Baby** (1862–1863) a didactic moral fable thematically concerned with Christian redemption, though the author also argues that England treats its poor badly, and questions child labour.

Moral tales and instructional literature defined the genre's early steps at the beginning of the nineteenth century, but in the late Victorian era the two major trends, namely the highly didactic and the other emphasizing entertainment based in fantasy or adventure merged into more attractive creations. By the second half of the Victorian period, the whole concept of childhood was in flux. Due to the explosion of information about the physiological and cognitive development in human beings in general, the material used in the literary field was changing as well.

Along the whole nineteenth century, literature written specifically for boys and girls became increasingly popular. While boys were presented with racy tales of adventure at sea and at war, their sisters were to enjoy domestic scenes meant to prepare them for their future tasks as wives and mothers. The reviewers of such literary pieces themselves revealed the tone of the volumes they advertised by using adjectives like "active", "vigorous" or "brave" when referring to stories for boys, whereas "delicate" or "charming" are the terms usually employed by the girls' reviewers. In Britain the educational purposes were evident: producing brave, reliable Imperial men and perfect housewives and mothers. As we know, the development of gender role identity is important to children's self-perception, and it influences the way children are treated by adults and peers, affecting the expectations that others have for their behavior. The gender identity of most children is shaped by the universally shared beliefs about gender roles that are held by their society. These shared beliefs often take the form of oversimplified gender role stereotypes: a boy must be brave, adventurous, resourceful while a girl has to be pretty, delicate and obedient.

Yours is the Earth and everything that's in it,
And - which is more - you'll be a Man, my son! (Kipling, 1993: 134)

As Victorian children's literature generally reflected the culture's separate spheres for men and women, stories for girls were often domestic and celebrated the family life, such as Louisa May Alcott's **Little Women** (1868) or even Harriet Beecher Stowe **Uncle Tom's Cabin** (1852), the creator of the angelic Little Eva, a paragon of kindness in the African-American slaves' harsh life. The American background was definitely more colourful, providing a more realistic approach to children's lives and experiences, but the boy / girl differences were still very obvious. In the United Kingdom the stories and the novels for girls took a more fairy-tale like shape. For example, Frances Hodgson Burnett's **Secret Garden** (1911) tells about Mary Lennox, an orphan girl who discovers the way of redeeming a forgotten withered garden; it is a story in which the author insists on the combination of the imaginary and the real worlds, and the ability of children to understand and appreciate them in everyday life. A more complex role is now attributed to girls, getting them out of the restricted universe of domestic bliss, an achievement that was fit for the beginning of a new century and a new era, but in spite of all these, the author is mainly remembered for her Little Lord Fauntleroy and not for Mary Lennox.

However, the moment has been already announced by the rebellious attitude of several Victorian women novelists, who created portraits of remarkable young girls in their works, such as Charlotte Brontë in **Jane Eyre** (1847), George Eliot in her **Mill on the Floss** (1860) or Emily Brontë in **Wuthering Heights** (1847). The nineteenth century British *bildungsroman* made famous by Dickens's impressive books opened the way for a specific British female *bildungsroman* having as main characters smart, strong-willed girls like Jane Eyre, Maggie Tulliver and Catherine Earnshaw. All these novels deal with the physical, educational and intellectual growth into womanhood of Victorian girl-children whose experiences determine to what extent the construction of the child shapes the women whom the characters, Jane, Maggie and Catherine, become. All these girls are regarded as "wild" as compared to the standards of Victorian society: they are interested in nature and spend a lot of time outdoors, read about nature or observe the life of animals and can successfully compete with boys.

As a result, the children's literature to follow was interested in appealing to both sexes and nothing could be more suitable for the purpose than animal life. Animal tales, such as Anna Sewell's **Black Beauty** (1877) and Kipling's **The Jungle Book** (1894) and **Second Jungle Book** (1895) are good examples of literature that appealed to boys, girls and adults of booth sexes as well. This tradition continued into the twentieth century with such memorable animal stories like Beatrix Potter's **The Tale of Peter Rabbit** (1902) or Kenneth Grahame's **The Wind in the Willows** (1908), while toys and stuffed animals

also became the characters in many stories, such as in A. A. Milne's **Winnie-the-Pooh** (1926). The breakthroughs in colour-printing contributed to the success of such books; picture books and illustrated texts became more numerous and quality was provided both by new technologies and the work of the most capable picture book illustrators of the age, including Randolph Caldecott, Walter Crane, Beatrix Potter and Richard Doyle.

The end of the nineteenth century contributed to dissipating to a great extent the tension resulting from a constantly shifting balance between two forces: that of the didactic works and that of the imagination creations. The moralizing, educational force of the previous works, whose concern was pedagogical, had in view the imparting of "useful" information and it dealt less with morality than with adjustment to a necessary social code with strict discriminating rules. Although frequently sugarcoated in narrative or dialogue, such tendencies were rather far from the shaping spirit of imagination, which ordinarily embodies itself in children's games and rhymes, fairy tales, fantasy tales or animal stories. Lewis Carroll's **Alice's Adventures in Wonderland** (1865) marked the first great victory of the imagination in the era, as it was designed for entertainment rather than self-improvement, aiming at emotional expansion rather than acculturation. Carroll's *Wonderland*, populated by anthropomorphic creatures, is the fantastic background on which Alice's adventures take place until the end of the dream – as it all seems to have been but a dream. Composed by Carroll for the children of the Lidell family, the book was mainly meant to entertain a dual audience. Children were certainly delighted by the abundance of fantastic issues in the story and by the numerous little nonsensical poems or songs, actually parodies of poems and songs that were known by everybody, such as *Twinkle, Twinkle, Little Bat* - a parody of *Twinkle, Twinkle Little Star* and many others.

> Twinkle, twinkle, little bat!
> How I wonder what you're at!
> Up above the world you fly,
> Like a tea tray in the sky.
> Twinkle, twinkle, little bat!
> How I wonder what you're at! (Carroll, 2008: 71)

Adults on the other hand were probably delighted to read the text and decode the rather evident allusions to several political or cultural personalities of the age: for instance, Bill the Lizard may be a play on the name of Benjamin Disraeli, while the art critic John Ruskin, who came to the Lidell's house to teach the children drawing and painting appears in the discourse of The Mock Turtle, as a Drawling-master. Carroll's sequel to **Alice's Adventures in Wonderland Through the Looking-Glass,** (1865) employs themes and settings that make it a kind of mirror image of *Wonderland,* and while the

former draws on the imagery of playing cards, the latter draws on the imagery of chess. Both books have been adapted several times, either in combination or as stand-alones and the interest of the readers has never faded away.

After Lewis Carroll, Edith Nesbit (1858 - 1924) is the best of the English fabulists who wrote about children and like Carroll she was able to create a world of magic and inverted logic that was entirely her own. Her witty and intelligent prose style and the fantastic topics of her books, among which many deal with magic, announce the success of the Harry potter stories that were to come, while her horror tales definitely announce the future arrival of the Stephen King style. Her new way of telling stories, along with Edward Lear's nonsense rhymes contributed in making literature for children more flexible and more relaxed. Many examples of Victorian literature adopted an authoritarian control over the children providing advice, guidance and the like, but Carroll, Lear, Nesbit and many others refused to adopt a position of authority, just as they refused to continue in the spirit of "boys will be boys and girls should be girls". Even if the didactic moralizing tendencies of such creations was never completely abandoned, by the end of the nineteenth century imagination was encouraged to flow freely, deprived of the previous restrictions, so that the Victorian era came to be regarded as the "golden age of children's literature" and the Victorians are often credited with "(re)inventing childhood".

The 20th century marked a continuation of the same spirit: childhood was regarded as a magic stage in the development of a human being, so that writers like J. M. Barrie (1860–1937) dealt with stories on eternal youth and children like Peter Pan, who refused to grow up and spent his never-ending childhood adventuring on the small island of Neverland, or some others, like Pamela Lyndon Travers imagined a fairy-like nanny called Mary Poppins (1934) who "pops in" when childcare is needed, teaches the children lots of things besides the usually expected ones and then "pops out" when instruction is over.

Observing the numerous variations of literature written about and for children, we realize that there are still many unanswered questions in the attempt of defining children's literature. Can it really be called a genre, when it includes so many different types of writing for such a wide range of ages? Legends and romances, fairy tales, school stories, adventure stories, doll stories, science fiction, picture books, teenage novels, animal stories, nonsense writing, poetry and plays have all a place on the list of the literature for children, but they are frequently read by adults as well. Hard as it is to define, children's literature is now recognized as an important field of study, a fascinating and rewarding subject both in itself and for the insights it yields into literature as a whole; as for the Victorians, they had an important contribution in promoting and developing it.

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Water and Character Evolution in Virginia Woolf and Graham Swift

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Abstract: The purpose of this paper is to look at the connection between water and character evolution in Virginia Woolf (**The Waves, The Voyage Out, Mrs. Dalloway, To the Lighthouse, Between the Acts**) and in Graham Swift (**Waterland, Learning to Swim, Last Orders, Ever After, Tomorrow**). Issues such as independence or escape may be related to water. The way water related to characters' identity will be examined by taking into account the trends of Modernism and Postmodernism as well as issues related to features of the lyrical novel (as presented by Ralph Freedman and Karen Kaivola). There may be features which indicate continuity between the two trends or an author may deviate from the trend normally associated with his/her time.

Keywords: symbol, lyricism, Modernism, Postmodernism, epiphanies, death, independence

1. Motivation

Water appears in novels by both Virginia Woolf and Graham Swift. It is also present in some of Graham Swift's short stories. There are various moments in character's lives related to water, whether water is represented by the sea, by the Fens or by other form. Important moments due to certain decisions or realizations take place while characters are close to the sea. Due to certain situations, some characters may come to perceive the sea in a certain way.

This paper's purpose is to analyze the situations where water appears in Virginia Woolf and Graham Swift, to find similarities and differences while trying to relate aspects of characters' lives to water. A significant issue is how water contributes to character evolution considering the importance of the moments when it appears into characters' lives. Water may be present in various moments in their lives, even to the end of life (sometimes just in thoughts, sometimes in reality).

To what aspects of characters' identity does water contribute?

2. Water interacting with characters

As Larsson (2005) notices about Woolf's novel **To the Lighthouse**, the sea is seen as "a presence which interacts in various ways with the characters, shaping their thoughts and affecting their world view". This observation may hold for Woolf's other novels and also for Swift's.

According to Ward (2003), in Woolf's novel **The Waves**, "The ripples rising, growing into waves and culminating in dispersal on the shore suggests the progress of the characters through life from childhood to maturity."

Rhoda thinks the following about her life (the image of water, of the sea is always present in her description of her view on her life): "I am to be cast up and down among these men and women, with their twitching faces, with their lying tongues, like a cork on a rough sea. Like a ribbon of weed I am flung far every time the door opens. I am the foam that sweeps and fills the uttermost rims of the rocks with whiteness; I am also a girl, here in this room."

Rachel Vinrace in Woolf's novel **The Voyage Out** goes on a trip towards maturity, a trip which is connected with the sea, as she travels on a ship.

Similarly to **The Waves**, in **Waterland**, the setting of the Fens remains the place where the whole story takes place. The setting can be seen, according to Swift (in **Making an Elephant. Writing from Within**), like playing a dominant role, as it is almost as important as a main character, but also like an absence of setting, as it is a flat, wet region: "…what is water, which seeks to make all things level, which has no taste or colour of its own, but a liquid form of Nothing? And what are the Fens, which so imitate in their levelness the natural disposition of water, but a landscape which, of all landscapes, approximates to Nothing? […]'Why are the Fens flat? So God has a clear view.'" (Waterland)

Katharine in Woolf's novel **Night and Day** refers to her anger in terms of water, and to her becoming calm also in terms of water: "Her anger immediately dissipated itself; it broke like some wave that has gathered itself high above the rest; the waters were resumed into the sea again, and Katharine felt once more full of peace and solicitude, and anxious only that her mother should be protected from pain."

In **Flush. A Biography**, the dog often talks about the water he receives to drink. It's a frequent aspect in his life, and a necessary one.

In his novel **Last Orders**, "The sea is destiny, and is present in **Last Orders** not just as a physical destination," according to Swift himself, in **Making an Elephant. Writing from Within.** Most characters prove to have various connections to the sea, in the form of memories. Swift goes on pointing out about his novel the following: "If **Last Orders** is about death, then it's about death in order to be about life, or it's about life getting in the way of death."

Pamela Cooper, in her book **Graham Swift's "Last Orders": A Reader's Guide** writes that, in a 1998 interview with Lewis Burke Frumkes for the journal **Writer,** Graham Swift was asked the following question: "What does water mean to you?" He explained that for him it does "play some deep part in our sense of the overall direction of life: where do we go to, where do we come from? The sea, in particular, I think, has always represented the 'beyond'; what, if anything, lies beyond life." In short stories like **Seraglio** and **Learning to Swim** "it suggests mystery and the paradoxical connectedness and alienation of human beings."(2002: 9). In **Waterland** or **Last Orders**, "the sea emerges as an image of unknown eternity, the primal place of organicism and spirituality, of life and death". According to Barry J. Fishman (1989), "water is sometimes painted as an enemy and sometimes as a means of escape, depending on the character's point of view. In *Learning to Swim*, it changes from a possible enemy to a means of escape."

Characters in Woolf have not a fixed identity, but a fluid one. It is the identity of characters in lyrical novels: not unitary, but multiple, as characters have various aspects to their personality, not just one. Julia Kristeva called such "subjects" as not having a consistent whole, a character in Woolf's novels being a "subject in process". For instance, Clarissa's identity is split between death and life (Otsuka Rena 2008).

2.1. Epiphanies

Related to **To the Lighthouse,** Larsson (2005) points out that "An epiphany while being by the sea comes to Nancy, one of the Ramsay daughters, during the outing in chapter XIV of *The Window*. Leaving the others for a while she plays with a little pool of water on the beach, close to the sea. Looking at the tiny creatures in it she feels gigantic, like a God able to bring darkness (putting her had over the pool) and light (removing it) to millions of beings. While doing this she looks out to the sea and becomes hypnotized by the simultaneous feeling of vastness (in comparison to the tiny creatures in the pool) and tininess (in comparison to the world)."

In **The Voyage Out**, Rachel has an epiphany, where she compares herself with the sea:
"The vision of her own personality, of herself as a real everlasting thing, different from anything else, unmergeable, like the sea or the wind, flashed into Rachel's mind, and she became profoundly excited at the thought of living." (84). Richard P. Richter (1999) sees in this moment as typically modernist: it assumed that the person would have all the layers of meaning that a religious culture would confer, even an everlastingness; yet the vision was wholly self-referential; all the depth and complexity of meaning was to come from within the self and not from the encounter of the individual self with something or someone of universal significance beyond the self."

2.2. Moments of connection between a character and the natural world

In both Virginia Woolf and Graham Swift there are moments when a character feels a connection with the natural world. In Woolf, such moments are linked to what she calls "moments of being", meaning intensely experienced moments, revelations, or epiphanies, which may be said to occur similarly in Swift.

Karl Jaspers' theory of the dissolution of the division between subject and object may be used to account for situations when characters feel they are a part of nature.

Such a moment occurs in relation specifically to the sea in Graham Swift's short story **Learning to Swim**. Paul finds himself trapped between his mother and father, between water and land. If Paul manages to learn to swim, his father wins; if not, it is his mother who wins. When he finally manages to swim, Paul goes away from his parents, "in this strange new element that seemed all his own". It is due to water that Paul finds freedom. He realizes that he can be independent.

In Graham Swift's short story **Cliffedge** there is a character whom comes to be seen as part of the sea. This character is Neil, the narrator's brother and also an "idiot child". In the end, when the narrator cannot accept his brother's death (he had jumped into the sea, over the edge of the cliff), Neil is seen as having literally become part of the sea. The narrator imagines that, at night, he is "alone in the boat. I am leaning over the side looking at my line disappearing into the water. I know that Neil is somewhere there in the depths and I will catch him." (157). Right from the start, Neil was "described in terms of the sea" (Fishman 1989). He was not afraid of the sea; he was never sea-sick and he could catch lots of fish when the narrator and his father could catch none.

Moreover, in Swift, there are situations where characters feeling estranged from nature are also alienated from themselves and their family. This shows the importance of such a connection, which is something normal for Swift's characters, as it indicates that they feel fulfilled and in harmony with themselves and with nature. This is the case of Prentis in **Shuttlecock.** The sea appears as an element in Prentis' reflections on the subject. Prentis recalls a period of pure bliss and fulfilment in harmony with nature: "[...] there was a time even when the boys were small, when Marian and I used to make love, quite spontaneously, in the open air - in fields, amid ferns, in secluded parts of beaches - when we went out at weekends" (76). By the end of the novel, Prentis is no longer alienated from himself or from his family, from what surrounds him. The novel ends with Prentis together with his family on the beach. There are no longer tensions in his relationship with his family.

2.3. Independence. Escape

In Swift's novel **Tomorrow**, Paula Hook remembers the moments when her twins learnt, "quite suddenly", to swim: "[...] you both quite suddenly learnt to

swim. First you, then Nick almost immediately afterwards, like clockwork. One of those first-time and once-only moments of life. But I'd suddenly called you 'a pair of shrimps'. Why not 'fish'? Or 'heroes'? I suppose it was the pinkness and littleness. I suppose it was the way you just jerked and scudded around furiously but ecstatically in the shallows, hardly fish-like at all. I didn't want to think of you yet swimming out to sea. Shrimps."

Similarly to Swift's short story **Learning to Swim**, in **Tomorrow**, Paula reflects on how suddenly her children had learnt to swim, as if she were thinking that they had grown up too fast and they'd leave her.

In **Out of This World**, there is a memory of a moment when Sophie's father believed that his daughter was going to drown and he went to rescue her. In fact, she was not in any danger. However, this may be a sign of her father's anxieties related to Sophie's growing up, her becoming independent, her not needing him any more as she would be able to take care of herself.

Sophie remembers: "We went down to Cornwall... I was supposed to have nearly drowned there once, but I don't remember. Just Harry rushing suddenly into the water, ... , and grabbing me and carrying me up the beach. He held me so tight... as if he didn't want to let me go, even when Mum wanted to take me, and I cried. But I don't remember nearly drowning." (1998: 52-3) There is also another conflict illustrated here, namely the fight of parents over their children.

Rachel Vinrace's journey on the sea may be interpreted as a journey of self-discovery and in her case as well the sea may be connected to issues of independence (she moves towards maturity during her trip). Rachel Vinrace, twenty-four years old, does not know much about life. Her aunt Helen will teach her "how to live." Compared to Swift's characters who regard the sea as connected to issues of independence, Rachel does not seem so much to wish for independence. She is taught about life, yet her personal journey ends in death. Patrick Dempsey (2007) states that during her voyage on the sea, Rachel "is introduced to a few people without much interaction. Rachel's character at twenty-four is little described beyond that of a 'person', having virtually no knowledge of men and the temptations of entering into a relationship with one. Rachel Vinrace is simply not a *woman* yet. […] As the voyage proceeds, Rachel's own transformation towards becoming a woman progresses on a minutely conscious level. The symbolic voyage of the book's title starts an inevitable clock going, every tick of which pushes Rachel a little out of her 'person'. Rachel's meeting with Evelyn and Terence Hewet make the transformative clock tick louder and faster."

One could argue that the sea, while offering independence, may also be interpreted as offering escape. This is certainly the case of the boy in **Learning to Swim**. Something similar happens with Rhoda in **The Waves**. As a child, she is very sensitive, she experiences nightmare which are described by means of water images, especially by using the sea. She tries to escape from "people

pursuing, pursuing" and the sea offers her an escape by offering her peace:"That is my ship. It sails into icy caverns where the sea-bear barks and stalactites swing green chains. The waves rise; their crests curl [...] I can think of my Armadas sailing on the high waves. I am relieved of hard contacts and collisions. I sail on alone under the white cliffs. Oh, but I sink, I fall!"

The escape is not disconnected from danger, similarly to Rachel's voyage. In Woolf's novels, the sea is seen as both peaceful, offering escape, but also as dangerous and connected to death. The same can be said about Swift, as parents feel a certain danger about their children's "escaping," or becoming independent.

In Woolf's novel **Jacob's Room** there is a scene at the seaside where Jacob goes a bit far away from his parents and makes a decision of his own, not to let go of a crab, although the adults tell him to do so. He too has a moment of "escape" on his own in the sea:

> Holding his bucket very carefully, Jacob then jumped deliberately and trotted away very nonchalantly at first, but faster and faster as the waves came creaming up to him and he
> had to swerve to avoid them, and the gulls rose in front of him and floated out and settled again a little farther on. A large black woman was sitting on the sand. He ran towards her.
> "Nanny! Nanny!" he cried, sobbing the words out on the crest of each gasping breath.
> The waves came round her. She was a rock. She was covered with the seaweed which pops when it is pressed. He was lost.

The feeling of danger to his "adventure" on his own comes to an end, yet he feels "lost".The sea as dangerous also appears in the following passage in **Jacob's Room**: "The lodging-house seemed full of gurgling and rushing; the cistern overflowing; water bubbling and squeaking and running along the pipes, and streaming down the windows."What's all that water rushing in?" murmured Archer. "It's only the bath water running away," said Mrs. Flanders."

2.4. Death

There are moments where water and death are linked in both Woolf and Swift.

Swift's short story **Cliffedge** offers such an example as Neil, until then seen in connection to water, jumps over the cliff's edge into the sea and dies. "Cliffedge" is a fictional name, the narrator's invention, yet it suggests danger.

"Water as an image of a repository of the human spirit is repeated in **Mrs Dalloway** where Clarissa remembers tossing a shilling into the Serpentine." (Ward 2003). Clarissa lives Septimus' death in her imagination. She wasn't a witness and she didn't even know Septimus. Using her imagination is a way to help her begin her reflections on death. Leaska, in **The**

Novels of Virginia Woolf from Beginning to End, underlines that Clarissa experiences both fear and "urge toward death" (1977: 89). One of Clarissa's memories becomes significant when linked to what she has heard about Septimus' suicide: "She had once thrown a shilling into the Serpentine, never anything more. But he had flung it away" (280; 202). Clarissa's imaginings allow her to express her perception of Septimus' suicide and on the issue of death, and water is linked to death.

Septimus himself thinks of suicide while he is by the river, together with his wife Lucrezia: "Suddenly he said, 'Now we will kill ourselves,' when they were standing by the river, and he looked at it with a look which she had seen in his eyes when a train went by, or an omnibus – a look as if something fascinated him…"

According to Roger Poole (1978: 266), "Water is the dissolution of the self in something greater than the self. Water is the great forgiver, the great receiver, the great lover, the great divine element which makes all argument unnecessary and all strife unimportant. Water was the call to death itself."Swift's short story **Chemistry** presents water as related to death and loss. The narrator's father died because his plane was lost in the Irish Sea. The narrator and his grandfather lost a toy-boat while playing with it on the pond (the boat sank and was lost similarly to the father's plane). The "idea of treacherous water" (Fishman 1989) is presented by means of the grandfather's words when he explains to his grandson what vitriol is: "Laurel water. Prussic Acid. Not for drinking" (144). The grandfather drinks it and dies (he commits suicide). The narrator dreams of his father, who appears wet and covered in seaweed, telling him that his mother "[…] made a hole in the bottom of the boat... so it would sink. The boat sank - like my plane" (146), referring to the toy boat. In the end, the boy throws away the bottle of acid (which he intended to use of his mother's boyfriend, Ralph, to make him ugly) into the pond. As Fishman (1989) claims, "Water in its different forms has taken almost everything important in the narrator's life."

In Swift's novel **Last Orders**, the sea is linked to Jack's death and to his wish to have his ashes thrown into it. The idea of death connected to the sea also comes about from Vic's memories of his past (he served in the navy during World War II) while visiting the naval memorial at Chatham. There can be found the names of those who 'have no grave but the sea', as Swift mentions in **Making an Elephant. Writing from Within**. Swift also point out that Vic's "business, literally, is death, and during the war one of his duties was to prepare corpses for that abrupt ceremony known, with its poignant verbal attempt to transpose two elements, as burial at sea."

In **Waterland,** there is Dick Crick's suicide by plunging into the "silt". There is also a ghost (the ghost of Sarah Atkinson), who "dives, as Dick dives; she returns to the water" (**Making an Elephant. Writing from Within).**

Rachel Vinrace from **The Voyage Out** dies after her journey on the sea, which was also a journey of self-discovery, during which we witnessed,

according to Patrick Dempsey, the "transition of Rachel's being towards womanhood".

Before her death, while she lies ill in bed, Rachel has a "reverie", as Roger Poole claims

> The heat was suffocating. At last the faces went further away; she fell into a deep pool of sticky water, which eventually closed over her head. She saw nothing and heard nothing but a faint booming sound, which was the sound of the sea rolling over her head. While all her tormentors thought that she was dead, she was not dead, but curled up at the bottom of the sea. There she lay, sometimes seeing darkness, sometimes light, while every now and then someone turned her over at the bottom of the sea. (1978: 266-267)

Poole notices the ambiguity of the sea and its depth, which may mean both pleasure and resignation.

As he points out, Septimus has a similar "reverie", while he is ill and lying in bed: "Outside the trees dragged their leaves like nets through the depths of the air; the sound of water was in the room, and through the waves came the voices of birds singing... Fear no more, says the heart in the body; fear no more."

Another similar reverie occurs to Delia in **The Years,** although she is not dying. Yet water appears in relation to a "borderland between life and death:

> The door opened, and the nurse came in. Delia rose and went out. Where am I? she asked herself, staring at a white jug stained pink by the setting sun. For a moment she seemed to be in some borderland between life and death. Where am I? she repeated, looking at the pink jug, for it all looked strange. Then she heard water rushing and feet thudding on the floor above.

Eleanor has a similar experience when she is half-awake half-asleep, and water appears in her thoughts:

> A blankness came over her. Where am I? she asked herself, staring at a heavy frame. [...]What is that? She seemed to be alone in the midst of nothingness; yet must descend, must carry her burden - she raised her arms slightly, as if she were carrying a pitcher, an earthenware pitcher on her head. Again she stopped. The rim of a bowl outlined itself upon her eyeballs; there was water in it [...].

Delia makes another connection between water and death during a later reflection:"Is this death? Delia asked herself. For a moment there seemed to be something there. A wall of water seemed to gape apart; the two walls held themselves apart. She listened. There was complete silence." Terrence reads

Milton. The fragment echoes Rachel's thoughts (especially the verse "Under the glassy, cool, translucent wave"), where once again death is connected to water: "The glassy, cool, translucent wave was almost visible before her, curling up at the end of the bed, and as it was refreshingly cool she tried to keep her mind fixed upon it."

Water is also associated to unpleasant moments in Rachel's thoughts and imaginings, as she lies in her bed:

> She shut her eyes. [...] The woman was still playing cards, only she sat now in a tunnel under a river [...] In order to get rid of this terrible stationary sight Rachel again shut her eyes, and found herself walking through a tunnel under the Thames, where there were little deformed women sitting in archways playing cards, while the bricks of which the wall was made oozed with damp, which collected into drops and slid down the wall. [...]

Another moment while Rachel lies ill in bed and connected to water has to do with a release from responsibilities: "On this day indeed Rachel was conscious of what went on round her. She had come to the surface of the dark, sticky pool, and a wave seemed to bear her up and down with it; she had ceased to have any will of her own; she lay on the top of the wave conscious of some pain, but chiefly of weakness."

This release from responsibilities, while being pleasant and peaceful, also means death.

This can also be seen with Rhoda in **The Waves**: "Behind it roars the sea. It is beyond our reach. Yet there I venture. There I go to replenish my emptiness, to stretch my nights and fill them fuller and fuller with dreams. And for a second even now, even here, I reach my object and say, "Wander no more. All else is trial and make-believe. Here is the end".

Roger Poole regards a passage where Rhoda remembers her flight from life (1978: 146-7), where the image of water predominates, as Rhoda's "swan-song". "The imagery which flows through Rhoda's meditations becomes more and more world-weary, becomes more and more drugged with desire for escape, for transcendence." Poole continues to mention that this fragment "gives us clearly to understand, although it is not directly stated, that Rhoda, at the end of her suffering, will commit suicide by water."

The "death of personality in water experience" (Roger Poole 1978) is described in Mrs. Ramsay's thoughts in **To the Lighthouse**:

> [...] it was a relief when they went to bed. For now she need not think about anybody. She could be herself, by herself. And that was what now she often felt the need of--to think; well, not even to think. To be silent; to be alone. All the being and the doing, expansive, glittering, vocal, evaporated; and one shrunk, with a sense of solemnity, to being oneself, a wedge-shaped core of

> darkness, something invisible to others. […]Beneath it is all dark, it is all spreading, it is unfathomably deep; but now and again we rise to the surface and that is what you see us by. […]There was freedom, there was peace, there was, most welcome of all, a summoning together, a resting on a platform of stability. […]Losing personality, one lost the fret, the hurry, the stir; and there rose to her lips always some exclamation of triumph over life when things came together in this peace, this rest, this eternity; and pausing there she looked out to meet that stroke of the Lighthouse, the long steady stroke. […]

Lucy Swithin, in Woolf's novel **Between the Acts**, has a moment where she reflects while looking at the lily pool in the garden. In her reflections, the same image of water as both comforting and linked to death appears:

> Lucy still gazed at the lily pool. "All gone," she murmured, "under the leaves." Scared by shadows passing, the fish had withdrawn. She gazed at the water. Perfunctorily she caressed her cross. But her eyes went water searching, looking for fish. The lilies were shutting; the red lily, the white lily, each on its plate of leaf. Above, the air rushed; beneath was water. She stood between two fluidities, caressing her cross.

In **Orlando**, when the river freezes, as Ward states, "life and death are intermixed. When the flow of the river ceases, life is suspended for natural beings: 'birds froze in mid air' and 'shoals of eels lay motionless in a trance'. […] However for the king and court a new life springs into existence. King James draws inspiration from the sight of the bumboat woman frozen in the ice and a carnival is arranged to 'curry favour' with his subjects. […] When the melt comes and real life resumes it is the gold goblets, furred gowns and 'possessions of all sorts' which are swept away. Those who perish are the ones who drown 'hurling themselves into the flood rather than let a gold goblet escape them'. The release of the water frees the Muscovite ship and releases Sasha but stultifies Orlando at that time still in his male incarnation."

At some point, Ralph in **Night and Day** connects water with "futility and oblivion": "He rose, and looked into the river, whose swift race of dun-colored waters seemed the very spirit of futility and oblivion."

2.5. Memories

In Graham Swift, the sea seems very much connected to the characters' memories. The question opening **Cliffedge**, "What is it about the sea that summons people to it?" (149) points to the narrator's return to "Cliffedge", where he used to bring his brother when he was alive.

In Swift's novel **Last Orders**, Jack's last wish to have his ashes thrown into the sea are due to his memories of the place. His reasons, as Swift mentions in **Making an Elephant. Writing from Within**,

> [...] have to do with Margate. [...] The four men who travel to Margate Pier are drawn there by their allegiance to Jack, but also by the tug of their own inner tides of memory and longing. When they arrive, one of them observes that the sea actually smells 'like memory itself, like the inside of a lobster pot.' Even Amy, Jack's widow, who mysteriously decides not to join the men on their mission, absents herself, among other reasons, for seaside reasons, seaside memories.

The beach (and thus the sea) also appears in Prentis' memories of happier days: "[...] there was a time even when the boys were small, when Marian and I used to make love, quite spontaneously, in the open air - in fields, amid ferns, in secluded parts of beaches - when we went out at weekends" (76).

Water is, according to Poole (1978), dominant in Rhoda's recollections of the reality of her life (which means, in fact, a flight from life): "'Oh, life, how I have dreaded you,' said Rhoda

> [...]My path has been up and up, towards some solitary tree with a pool beside it on the very top. I have sliced the waters of beauty in the evening when the hills close themselves like birds' wings folded. [...] I have sunk alone on the turf and fingered some old bone and thought: [...] Who then comes with me? Flowers only, the cowbind and the moonlight-coloured May. Gathering them loosely in a sheaf I made of them a garland and gave them-- Oh, to whom? We launch out now over the precipice. Beneath us lie the lights of the herring fleet. The cliffs vanish. Rippling small, rippling grey, innumerable waves spread beneath us. I touch nothing. I see nothing. We may sink and settle on the waves. The sea will drum in my ears. The white petals will be darkened with sea water. They will float for a moment and then sink. Rolling me over the waves will shoulder me under. Everything falls in a tremendous shower, dissolving me.

After this "swan-song" as Roger Poole calls it, Rhoda will commit suicide.

Karen Kaivola points out to ambivalences in Woolf. Woolf's lyrical novels shape experience yet protect the self from a "hostile world". There is even a "dissolution of boundaries between the perceiver and the external world".According to Genevieve Lloyd, a distinctive preoccupation of the modern novel is represented by the concern with the inner contents of consciousness. This is a feature of Woolf's style generally speaking. Aside from its concern with ordinary experience, literary modernism is known as a movement away from the conventions of nineteenth-century realism and toward an aesthetic of self-conscious interiority. To express inner perception meant for the modernists to describe moments of transcendent understanding, which would 'magnify an awareness of the self, a coming into being of the individual, and an opening up of interior states of knowing' (Olson 3).

Liesl M. Olson notices, in her article **Virginia Woolf's 'cotton wool of daily life,'** that the work of Woolf illustrates both ordinary as well as the 'extraordinary' aspects of daily experience. Emotion is significant in Graham Swift's fiction, according to Jakob Winnberg; it is opposed to 'the waning of affect' of postmodernism (Fredric Jameson 1998). Swift's fiction reflects a move from modernism to limited modernism to postmodernism (Winnberg). Characters' subjective thoughts and feelings try to create a unified understanding of the world from the chaos around them.

In relation to characters' identity, Woolf intended to show "the right relationship [...] between the self you know and the world outside." (**Letter to a Young Poet,** 1932). Freedman points out to Woolf's characters' "enduring struggle with the facts" of their existence.

3. Conclusions

Water seems to contribute to the idea that identity in lyrical novels is fluid. The image of water itself is ambivalent, contradictory, just like the characters. It is, moreover, linked to characters' personality. Water is seen as both protective and able to bring death or loss for characters in both Woolf and Swift. The same characters who reflect in this way on water as both peaceful and dangerous are ambivalent in relation to life. Even as we think of water as a means of escape, the meaning is ambivalent, as this escape may be an escape in the form of a peaceful daydream or in the form of an escape from this world that could end in death. Water means, when seen as a form of peaceful escape, a retreat into the inner world. The the experience is expressed in a lyrical form.

The image of water accompanies characters during various stages of their lives and during various moments of reflection.

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A Romanian View of Thomas Hardy and John Fowles's Reception in Romania

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Abstract:. The writers who have constituted the focus of the present paper have been well-known in Romania; the novels that have been discussed in the paper have been translated into Romanian. Thomas Hardy and John Fowles represented the subject of many reviews, articles and introductions which have appreciated their merits. The two writers were acknowledged in Romania as talented writers at a time when they were very disputed in their native country. These writers have been introduced to the Romanian reader not only via translations but also via critical studies which have shed light on the novelist's merits. Critics like Dan Grigorescu, Vera Călin or Garabet Ibrăileanu have discussed the tragic elements of Thomas Hardy's fiction as well as the writer's view of fate. They have focused on the tragic dimension of Hardy's work which derives from the discovery of the cosmic impassibility towards human suffering, from the pessimistic understanding that history if sometimes shaped by accident and chance, from the discovery that man's life is shaped by forces over which he has no control. Other critics, such as Octavian Soviany, Ileana Galea and Dan Grigorescu have pointed to the postmodern characteristics of John Fowles's literary work; they have presented Fowles's novels as meta-narratives, have looked into the multiple endings of **The French Lieutenant's Woman**, have dwelt on the way in which Fowles constructs his characters and have explored the manner in which the British writer approaches tradition. Thomas Hardy and John Fowles renounce personal experiences in order to gain some universal insight into the nature of mankind and human relationships, convincing the reader that man is a moral being with a conscious aim, with responsibility to himself and to the others.

Key words: reception, Hardy, Fowles, novel, Romanian version.

We should mention the efforts made by critics to acquaint the Romanian reader with the two writers. Hardy was a writer well-known in Romania. Consequently, a number of Romanian critics had commented on his works at a time when in England Hardy was a very disputed writer. Garabet Ibrăileanu published an article about Thomas Hardy in 1925 in Viața Românească, article which was afterwards included in the volume **Scriitori români și străini** and which saw the light of print in 1926. Garabet Ibrăileanu's aim was to recommend Thomas Hardy to the Romanian readership, to point to what he

calls a rare fountain of intellectual pleasure. Ibrăileanu's comments have a general character, trying to acquaint the reader with Hardy's literary work. The Romanian critic tries to offer the reader a general image of Hardy's work, which he read in French translations, pointing out Hardy's favourite background, the Wessex county. Ibrăileanu regards Hardy as a complex writer, who can be compared only to Balzac in his diversity. In Ibrăileanu's opinion, this is due to Hardy's psychological analysis, to his objectivity as a writer and to the nature of his composition which is diverse from novel to novel. The Romanian critic argues that in spite of the fact that Hardy sticks to a certain milieu which he presents in detail, the writer is not a social or a regional novelist. Hardy's novels are psychological since they focus on a conflict between and within the human souls, a conflict which always has a tragic end. Ibrăileanu focuses on the recurrence of fatality in Hardy's work; he calls Hardy "the tragic poet of fatality," since, as the critic writes, fatality permanently pursues the characters and destroys them. Ibrăileanu argues that, in Hardy's work, the intervention of fatality is carefully prepared by the writer; we, as readers, come to expect, to fear the appearance of something bad, of something terrible; but according to the Romanian critic, the writer who manages to instill in us the feeling that nature is wicked, is the poet of fatality.

Garabet Ibrăileanu regards Hardy as a novelist, who was a creator and not an essayist. His novels convey a certain meaning, not because Hardy had in view a certain purpose or wanted to reinforce a certain thesis; the significance of Hardy's novels is the significance that human life has, the significance which becomes obvious for the person who looks at it, aware of its tragic dimension. As a result, each and every novel has a similar significance, which would be a flaw if the significance of his novels were an idea or, thesis.

The critic points out the fact that Hardy filters life and chooses the essential and characteristic elements; he filters life not through the sift of ideas, but through the sift of a temperament which concentrates everything. Life is purified of significant aspects so that the tragic dimension of existence should be rendered more powerful. Ibrăileanu focuses on the essence of Thomas Hardy's literary work:

> With regard to Thomas Hardy, life doesn't hit a dam of ideas and conceptions, that abstractize schematize, wither and lessen it. Life enters freely and straight into it – and it enters in waves – getting, through the isolation of the banal, all its tragic meaning. Hence, firstly the big poetry of his work. Hence, secondly, the rare character of his work: a bright plasticity (because life is an admirable fireworks) and a feeling of the tragic fatality (because life is painful, as the Indo-European race felt it, as a proof of its two big religions). (Ibrăileanu 1968: 349-50- t.n)

The Romanian critic concludes his essay by emphasizing once more Hardy's characteristics as a novelist, the greatest novelist of those times and one of the few novelists of that period, in Ibrăileanu's opinion.

In 1965, Vera Călin wrote a preface to the Romanian version of Thomas Hardy's novel **Jude the Obscure**; Vera Călin is also the translator of the book. She starts by pointing to the unfavourable response of British critics to **Jude the Obscure.** It was due to the fact that Hardy had thrown an unfavourable light on a social mechanism which was not only unjust but also hostile to man. Thomas Hardy dared accuse society of Jude's tragedy and this could not have been tolerated by conservative critics. Using black humour, Hardy mentions in the preface to **Jude the Obscure**, the fact that the novel was burnt by a bishop who was probably disappointed that he could not burn Hardy himself. Written at a very troubled time in Hardy's life, **Jude the Obscure** denounces, as Vera Călin argues, the absurd legislation of marriage which is responsible for the ruin of noble people. Such an indictment brought about the anger of the Anglican church and the religious institutions which were meant to defend morality, i.e. the hypocritical prudery which, in the Puritanical and conventional Victorian period, had become a tool used to oppress and to punish any attempt at gaining independence at a moral level. Vera Călin mentions some of the characteristics of Hardy's work presented in the preface to the Romanian version of **Tess of the d'Urbervilles**. Vera Călin elaborates on the novelist's view on destiny, on the Wessex he placed at the intersection of a traditional world and a capitalist society which no longer had time for rituals and traditions. The critic traces Hardy's evolution to the stage at which he indicts, in **Jude the Obscure**, not a transcendental force but a social order in which marriage is just one aspect among many others. Vera Călin touches on the factors which render Jude a failure; she comments on the way Hardy presents Jude's childhood, pointing out the fact that, compared with other writers who develop in their literary work the theme of childhood (Charles Dickens, Mark Twain or Ion Creangă), Thomas Hardy is the only one who attributes to childhood that strange maturity exacerbated by the acute feeling of a world wrongly shaped. The Romanian critic argues that Jude is too mature for his age and that his remarks are not compatible with the mentality of an eleven-year-old boy: "Growing up brought responsibilities, he found. Events did not rhyme quite as he had thought. Nature's logic was too horrid for him to care for. That mercy towards one set of creatures was cruelty towards another sickened his sense of harmony" (Galea 1981: 9).

Vera Călin also writes about the way Thomas Hardy conceived his characters. In the critic's opinion, Jude is not a complicated character; Jude is a character who is conceived dually. One notices a double determination in his character which takes him in opposite directions. There is, first, that Jude who weaves and cherishes the dream of Christminster, the dream of a life dedicated to humanism and missionary work since, in the mind of the farmer's child,

Christminster is the place where religious vocations are accomplished, and the natural destination of any kind of serious study cannot be anything else but predestination. There is another Jude tormented by carnal passion, who easily gives in to temptation and vice. The two souls which live in Jude's bosom find their external manifestation in the two women who shape his destiny: Arabella, a sensual, trivial woman who both attracts and rejects him; and Sue, the cerebral woman in love with ideas who also lives a duality which brings about inner tragedies. The Romanian critic points out the features that particularize the two women. Arabella belongs to the animal level of existence and most of the time she is presented against the background of animal world (the washing of the innards of hogs). On the contrary, Sue demands a sublimation of feelings, a thing which is not easy for Jude, but which he finally accepts because it meets one of the two calls that Jude experiences, namely the one he considers superior. If the two female characters were so antithetical, Arabella standing for profane love and Sue for sublimated love, the novel would become, Vera Călin argues, a schematic one. In reality, Sue oscillates between a life of pagan fullness and a spirituality severed from terrestrial bonds, as it is evident in the episode of the ancient gods marbles bought by her and introduced in a religious establishment. The two women feed a permanent conflict in Jude's heart, a conflict between earthly and spiritual fulfillment, a conflict which is made manifest through symbolic actions like Jude's pagan kneeling in front of the sun which he salutes with Horace's lines, or the burning of religious books after his aunt's death.

Vera Călin also writes about destiny which takes many forms in Hardy's novel; we come across the biological fatality which bursts out in Jude's temperament which is dominated by eroticism and is unable to defeat its demons; despite the fact that he theoretically opposes naturalism and denies it by the poetic way in which he conceives his conflicts and moulds his characters, Thomas Hardy is nonetheless a naturalistic writer when he describes the catastrophes brought about by such temperaments, feeding his pessimism on the acknowledgement of biological fatality. Naturalistic is also the acceptance of the disasters entailed by heredity; the relationship between the two cousins is doomed due to the curse represented by the enmity between the two families and the individual's inability to bear the yoke of marriage; it is a tragic predetermination added to the tragic note deriving from Jude's failure, a character crushed by forces pertaining to the social order. The Romanian critic concludes that the entire episode of the family catastrophe meant to be a symbolic representation of tragedy brought about by the modern condition, because the unfolding of events, the inner logic of the protagonist, the atmosphere of the novel, all lead towards a tragic ending in which destiny becomes the emanation of a society which crushes the pure and the worthy. This type of tragic ending is the outcome of social factors. The critic regards this evolution in Hardy as a natural one, since, writing in a period of violent

social clashes, he was bound to feel the omnipotent force of social determinism which blindly crushes the individual.

After the publication of the third edition of the Romanian version of **Tess of the d'Urbervilles** (version accomplished by Eugenia Cincea and Catinca Ralea), Vera Călin wrote an introduction to that version, in which she focused on the tragic dimension of Hardy's novel, a thing which denies all theories about the death of the tragic in the modern culture. The critic argues that, on the existential level, Hardy's tragic note stems from the discovery of the cosmic impassability towards human suffering, from the pessimistic understanding that history is shaped by accident and chance. In Călin's point of view, Hardy's pessimism derives from a number of circumstances specific to the England of the late 19th century. Among such circumstances, one could notice the emergence of a certain kind of relations characteristic of modern industrial society in the patriarchal rural life. This was the world Hardy knew, the world he discovered in the Wessex county, which even in a century of industrialization was still characterized by secular features; this was the world in which Hardy was born and grew up. Vera Călin presents this world in warm terms, a world in which customs were observed at the end of the nineteenth century. She appreciates Hardy as masterful painter of cities; cities influence the characters' lives as in the case of **Jude the Obscure**, where the city of Christminster is more than an environment, it becomes a decisive force; the architect's vision can be spotted in the images created by the novelist; characters sometimes define one another by means of similes which correspond to architecture. The Romanian critic gives ample space to the importance of nature in Hardy's work; she is of the opinion that even when he wrote prose, Hardy was essentially a poet, this being seen in the fragments in which Hardy describes nature: "Hardy a evocat natura firesc, cu acuitatea senzorială a țăranului, fără afectație și fără exaltare, fără mai ales să literaturizeze.. Natura n-a fost pentru el obiectul unei nostalgii, cadrul unui refugiu, cum se arată a fi pentru atâția scriitori citadini"(Călin 1972: IX).

Vera Călin writes about the presence of nature as a structural principle; she argues that any rural community is dominated in its daily life by the forces of nature (the sun, the rain, the wind, the snow); they become realities in the existence of characters whose main occupation is agriculture. It was against this background that Hardy portrays his characters who live violent passions, who ignore conventionalism. Thomas Hardy prefers ordinary people who are capable of strong devotion, of generous feelings; his most illustrative characters are peasants, farmers, hands. Faced with the fundamental circumstances of human destiny, love, hatred, death, Hardy's characters were conceived in a poetic manner. Such a vision leaves little room for strictly individual features or for psychological analysis.

On the publication of the third edition of the Romanian version of **Tess of the d'Urbervilles**, Dan Grigorescu published a short review of the book in

which he focused on the factors which contributed to the success of the novel in Romania, pointing to the popularity of Thomas Hardy's novel in our country. In Dan Grigorescu's opinion, Tess's story should be related to the tradition of sentimentalism which took it over from Romanticism. The theme of the innocent girl seduced by her lover, who faces her destiny with dignity and who preserves her purity, was introduced by Hardy in the modern novel; neither did the opposition between honesty and hypocrisy, between innocence and cynicism emerge with Hardy; nor was the idea that the simplicity of country life cures all evils that lurk in the city; not even the plot makes the novel an important book published at the turn of the 20th century. Grigorescu points to the great innovators of the time: Henry James and Joseph Conrad; it is in the lyricism of the novel that the book's greatness should be looked for, in the critic's opinion.

The Romanian critic addresses the issue of the novel's obscurity, an issue so much discussed by literary critics. In his view, the novel can be read and enjoyed even without a decoding of the allegories in which the novel abounds: "Nu e, desigur, nevoie să se stabilească înţelesul exact al maşinii de treierat sau al accentului nordic din vorbirea mecanicului) două dintre alegoriile la care se referă constant exegeţii cărţii) pentru a înţelege drama eroinei principale"(11). The critic emphasizes the characters' tragedy which can be felt despite the simplification in portraying the demonic character or Angel's low relief. Dan Grigorescu concedes that the novel might be viewed as Thomas Hardy's most impressive tragedy all the more so as the main conflict occurs between an inimical destiny and the will to oppose it. The Romanian critic praises Hardy's simplicity of style in dealing with a tragic theme, the emergence of love, the fragility of the human being, blind human justice, death, despair and punishment. Dan Grigorescu concludes by writing:

> And, what seems to be a sufficient expalnation of the resistance of the novel, of the interest with which it welcomes the modern reader, the love story (although the ending is predictable for the one who knows how deeply rooted is pessimism in Hardy's prose) is of a concentrated dramatism, dense and it demonstrates that no sacrifice it too big for a man who really loves. In front of such a generous conclusion, any conventionalism is forgotten. (Grigorescu 1982: 11, t.n)

With regard to John Fowles, Ileana Galea published in 1981 an interesting study on his experiments in the field of the novel; she focuses on **The French Lieutenant's Woman**, but points out the fact that all his novels are original metaphors in which reality is sublimated. The critic focuses on the way in which Fowles built his novel; she points to the way in which past and present are related in the novel all the more so as Fowles believes that one cannot create a novel depicting a certain epoch unless one relates it to the contemporary

world. Finding similarities between two historical epochs as well as the differences between them by a contemporary observer justifies Fowles's ironical attitude. He has fun realizing that phenomena are reversible; Victorian realities, ideologies and conducts are related to contemporary phenomena: theories, the atomic bomb, Albert Camus's philosophy. John Fowles tends to believe that the epoch beginning with 1850 was to a large extent existential in terms of personal dilemmas. The critic regards Fowles as another Laurence Sterne who is not interested in the way in which involuntary memory works but in the way in which the events of the world unfold against a background of permanence and discontinuity.

What the Romanian critic regards to be the backbone of Fowles's novel is the author's intrusion by means of comments. These comments do not have a didactic note but are meant to be a very refined conversation with the reader, an observation which is at times amusing, in the manner of Fowles's masters: Thackeray and Dickens. Ileana Galea identifies one of the merits of Fowles's book:

> This novel has the merit to re-establish in its rights an ignored narrative method as being ‚traditional', a method in which it is blended in a subtle dosing, the commentary upon the epoch and characters, the co-ordinates of a philosophical vision and the elements of a theory about the novel. The savour is given by the ironical attitude discovered by the writer in the traditional British novel from Jane Austen to Joseph Conrad and where the creative spirit of John Fowles is rediscovered in his congenial medium. (Galea 1981: 52, t.n)

Regarded as an essay on novel writing, **The French Lieutenant's Woman** consists in applying the theories that the author comes up with to the very fictional substance of the work, in the manner of Henry Fielding or, in the 20th century, Aldous Huxley. Suspense, sensational happenings, the crumbling of marriage or inheritance hopes are still employed by Fowles.

The Romanian critic also presents the way Fowles conceives his characters, emphasizing the writer's views on the so-called full-freedom of any creator. Fowles believes that, once created, the characters gradually achieve independence so that in the end the writer can no longer control them according to his will. In this respect, a writer can be seen as "the freedom which allows other freedoms to exist". John Fowles believes that a writer must take into account the characters' will to decide and to act in keeping with their own autonomy and identity. Tenets of this type make the writer come up with three endings to his novel and with many intrusions in the narrative. Fowles steps in the novel in key moments under the guise of the writer who is confronted with problems related to the construction and development of the plot, having to choose between modern and traditional alternatives. In Galea's view, the writer's presence does not destroy the illusion of verisimilitude, as

long as his existence is taken into granted: "Creația literară nu este altceva decât afirmarea pe plan artistic a unei tendințe intrinsece spiritului uman, aceea de a transforma în ficțiune istoria existenței sale individuale"(Galea 1981: 53).

The critic concludes her study by emphasizing Fowles's merits as a novelist: the fusion between a novel about the condition of the artist in the process of creation and an exciting plot, up to a moment, around traditional events. Ileana Galea also points to the reader's role in the novel, the reader being not only a witness to the writer's dramatic efforts in the process of artistic creation, but becomes he himself a creator.

Another Romanian critic, Octavian Soviany, published an article entitled **Fowles, magicianul**, in which he focused on the postmodern character of **The French Lieutenant's Woman**; the critic speaks about this novel which, in his opinion, takes almost to perfection the postmodern narrative. Soviany mentions the postmodern features the novel evinces, among which the parodic character of a novel with a traditional structure, narrated by an impersonal and omniscient narrative voice. From this perspective, **The French Lieutenant's Woman** juxtaposes the conventions, distorted to the point where they are annulled, of the Victorian novel and the place of the proper plot will be taken by the adventure of the novel itself; it happens because, in spite of preserving the perspective of the creator as a god, Fowles's novel shifts the stress towards the dynamic character of the creative act which develops by defying all narrative conventions.

Octavian Soviany points to the levels of Fowles's novel; he argues that, if at a surface level the novel deals with the problem of freedom and human truthfulness in a world suffocated by prejudices, at a deeper level, and viewed from a different angle, Fowles's book is a metanovel, whose subject is the history of the novel, confronted with its own forms of expression. Soviany mentions Dan Grigorescu who had also commented on the meta-fictional character of Fowles's novel; this metafiction which systematically draws the attention upon its status as an artistic work, with a view to raising questions concerning the relation between narration and reality, also points to the writer's yearning after totality. The postmodern writer gives up on the modernist attempts at expressing the hidden unity of things, because he realizes that such an approach is only possible in literature. The critic regards the novel as a history of novel-writing in its mutations but also a fascinating Victorian story which portrays heroes whose ambiguous nature finds its expression in the fact that they act in keeping with their own logic, choosing their destiny. The ambiguity is, in the critic's opinion, the effect of the yearning after totality, of the modern writer's tendency to juxtapose the world as literature and the literature as world, in a kind of synthesis; the critic focuses on the tension existing between fiction and reality which is solved to the detriment of the world of objects:

The tension between fiction and reality is solved here to the detriment of the objective universe subjected to a permanent de-creative process and, from this point of view, the three endings John Fowles suggests for his novel speak not only about the aspiration towards universality peculiar to postmodernism, but also about a certain de-creative dimension of the postmodernist narration. So, the endings in The French Lieutenant's Woman do not represent only the dynamating of the narrative conventions specific to the novel but, much more than that, they confirm the triumph of the possible upon the real, it finally represents, one of the means with the help of which the ‚spraying' of reality that equally characterises modernism and postmodernism. (Soviany 1996: 5, t.n)

The Romanian critic also focuses on the differences between modernism and postmodernism, arguing that, while the modern spirit feeds on dissonances and antagonisms, aspiring towards a totality which turns out to be beyond its confines, for the postmodern writer the de-creation of the world of objects is the prerequisite of a totality understood only as a mere projection of the artistic imagination which is closer to playfulness than to the ambitions of a metaphysical order cherished by modernism. As a result, Fowles's novel which aims at making reality lose its objective character by means of literature, constitutes, in the critic's view, a perfect model of postmodern narrative, revealing in its author a prose writer whose virtuosity baffles one, having something of the ability of a magus. From this perspective, the novel has something from the polyphony of a marriage. One gets the confirmation of the critic, namely, the triumph of fiction over reality.

Dan Grigorescu wrote the afterword to the Romanian version of **The French Lieutenant's Woman**, translated into Romanian by Mioara Tapalagă. The critic focusses on the postmodernist features of Fowles's work, on the cultural context in which he emerged. Dan Grigorescu begins by trying to place Fowles in the English literature of the second half of the 20th century; it calls for a revaluation of the development of English literature after World War II and of the status of the British writers who emerged in the 60s and 70s. Grigorescu claims that these writers must have realized that they were in a position completely different from that of their fellow writers in America, for example; the British writers did not stop believing in their tradition, which had an ambiguous relationship with the European one, tradition which they never ignored, despite the fact that it represented the subject of many controversies. The British writers write their books in a background which constitutes an Anglophone community and a complex relationship with the other speakers of English, the Americans, and their mentality. There was a time when the American writers were influenced by the English; now, the English are influenced by the Americans, asserts Dan Grigorescu.

The critic elaborates on the cultural context of postwar England when writers evinced a desire to reinterpret artistic expression, refusing any kind of

political ideology. As a result, in the cultural atmosphere of the 60s, it was not easy for English writers who supported a literature which aspired towards the innovations of the American novel, to get into the limelight. In the 60s, most English writers regarded experimentalism as a trend going along the lines of the experiments of Joseph Conrad or Henry James; from such a perspective, critics would see no major difference between Angus Wilson, Iris Murdoch, John Fowles, William Golding or Lawrence Durrell. All of them were studied under the title "Versions of Reality," a label belonging to Christopher Butler to whom the critic refers. It was later that the term "postmodernism" was introduced and applied to prose which "expresses the conviction that realism fails to explore a huge field" and "comes up with various hypotheses with regard to what constitutes reality," according to Alastair Fowler whom Dan Grigorescu quotes. According to this, one might detect similarities between novelists so different as those mentioned above: they are convinced that in literature, the imitation of reality is insufficient and leads to doubtful results. The character is no longer the centre of the narrative construction. Fowles's novel has been compared to Durrell's work, because this novel shows a concern which had characterized **The Alexandria Quartet,** the new attitude towards sexual life. Published at a time when the feelings towards the sexual and political freedom had reached a climax, but placed around the year 1867, the novel questions the freedom of the 60s in the 20th century and the severe attitudes of the Victorian period a century before: "Romanul evocă în chip convingător atmosfera acelor ,certitudini de fier', a convenţiilor rigide, a emoţiilor reprimate; şi, în acelaşi timp, reactualizează unele modalităţi caracteristice ale naraţiunii victoriene(mai ales pe cele ale romanelor lui Hardy, s-a spus)"(Grigorescu 1982: 548).

The Romanian critic focuses on the reception of **The French Lieutenant's Woman** and points to the factors that contributed to the success of the novel: the reworking of traditional techniques, the skillfulness with which Fowles handles a conventional plot, the triangle represented by Charles, Ernestina and Sarah, the polemical aspects of the novel among which the attacks against Victorianism. Dan Grigorescu differs from critics with regard to Sarah's role in the novels: "dar e greu să se accepte ideea că rolul ei ar fi numai acela de a se împotrivi prejudecăţilor victoriene, felului în care filistinismul secolului trecut stabilea locul femeii în societate şi inflexibilele ei obligaţii morale: ar însemna să se restrângă prea mult câmpul de semnificaţii al cărţii" (Grigorescu 1982: 549)

The Romanian critic agrees that Sarah is the writer's mouthpiece; she knows how to use Charles's feelings, how to use his devotion to save herself from the grey life to which she had been condemned by the Victorian society; questioning the values reinforced by society, she comments on them from a perspective identical to Fowles's own bookish observations.

The critic gives ample space to the writer's concerns with experimenting with different forms of narrative; he refers to Randall Stevenson who focused

on the fact that Fowles did not only criticize the society of the 19th century but also examined its rigid conventions in the field of the novel; it implies both an analysis of the literary art of the Victorian period and a discussion of his own views on the novel, views presented in the texture of the narrative.

Dan Grigorescu makes reference to the ambiguity of the character's nature; this ambiguity is achieved in Fowles's novel by means of the writer's direct intervention (like in Thackeray's **Vanity Fair**) or by revealing its auto-determination. Although the characters in **The French Lieutenant's Woman** are nothing but fictions created by the writer, although they only existed in his mind, they are given the right to move in keeping a logic of their own and to choose their own destiny.

Dan Grigorescu reveals other similarities between Fowles and Durrell: if the latter had multiplied the possible versions of reality, Fowles multiplied those of a plausible ending. The critic argues that the solution of the open ending is not new, since Kipling used it already in his 1981 novel **The Light that Failed**, where only two possible endings are offered. The device of the open ending has been used by English writers, but, even in the writings which opposed vehemently the traditional conventions, the modernists could conceive of reality only as a unitary world which they wanted to imitate. The critic enlarges on the features of postmodern prose which apply to Fowles's literary work as well; in this way, a postmodern work is characterized by a marked self-analysis; it emerges as a linguistic construct which investigates itself as language, in other words the text defines itself as a peculiar expression of a specific system of meanings, as a construct which says something about the process of creating meaning; instead of claiming that it speaks or illustrates a world of phenomena, the postmodern text regards itself as a primordial reality. One would add to these views Patricia Waugh's views about the concept of metafiction which has become dominant in the contemporary novel. This concept cannot be easily used at a theoretical or critical level due to the difficulties encountered in identifying self-consciousness in postmodern literature.

According to Patricia Waugh, metafiction is a term used for that kind of fiction which is self-conscious and which systematically draws attention upon its own status as an artistic product with a view to raising questions related to the relation between fiction and reality; she also wrote that, starting with the 60s, the novelist tended to become more aware of the theoretical problems involved by the narrative construction; as a result, their novels tended to achieve the dimensions of self-reflexiveness and uncertainty with regard to form (551). In Grigorescu's point of view such a definition is ambiguous; he writes that in English the opposition between fiction and reality is much more obvious than in Romanian. The critic wonders how Waugh would define a fictional writing if the very relation between reality and fiction is the main concern of such a writing. Grigorescu points to another shortcoming of

Waugh's definition, i.e. if a metafictional writing draws attention upon the reality it has created with a view to raising questions related to the relation between fiction and reality, the whole issue shifts to the realm of "intentions" which might have nothing to do with the text's self-consciousness as it is perceived by the reader.

In Grigorescu's opinion, John Fowles disregards the modernist conventions:

> Fowles deliberately ignores the code of the ,annulment of the incredible' in other words of ,veracity', an essential code for the modernist writer; but, at the same time, his novel doesn't even try to eliminate in any way the refential precision of language, equally important for the modernist writer. This is because, just like other writers in the last few decades, he is not indifferent whether he establishes or not an intelligible communication with the reader. (Grigorescu 1982: 552, t. n)

Dan Grigorescu points to a certain gradation in terms of the importance of the roles the characters enact; this hierarchy is very clearly communicated to the reader. The critic argues that in a novel dominated by the obsessive analysis of the individual's conscience, as is the case of the contemporary novel, the hero is a kind of detective who never solves the crime because he himself might be a criminal.

Regarding the three endings of the novel, Dan Grigorescu writes that the third one fits best the theme of the novel, that of the individual's liberation and of contesting conventions. This emancipation is suggested by the evolution of the way in which the author himself is presented, from the image of the novelist who "stands next to God (chapter 13), to the image of the omniscient, omnipotent Victorian God (chapter 55), and to the image of the Frenchified impresario who makes a small adjustment to the time as if to dismiss from the universe of fiction the possibility of the second ending; he leaves the scene in the landau, allowing things to unfold freely.

The Romanian critic concludes his study by presenting the merits of the novel: "o carte plină de strălucire cu un fundal istoric desenat cu minuţie şi pe care sunt proiectate personaje misterioase, stranii. O poveste de dragoste, delicată, poetică, o construcţie epică de un încântător lirism"(Grigorescu 1982: 555).

The two writers have dealt with the problematic character of the human situation through which man is confronted with alternatives on the basis of which he can project his life. Thomas Hardy and John Fowles presented worlds in which fulfillment is fused with failure; they renounced personal experiences in order to gain some universal insight into the nature of mankind and human relationships, convincing us that man is a moral being with a conscious aim, with responsibility to himself and to the others.

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Shakespearean Influences in Joyce's *Ulysses*

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Abstract: The paper will deal with portraying the parallel between Shakespearean plays and Joyce's **Ulysses** and also interpreting various Shakespearean symbols within the novel's chapters. Parallels will be made between **Hamlet** & **A Midsummer Night's Dream** and **Ulysses**. And finally, the paper will also focus on the theme of paternity in **Ulysses,** but in relation with Shakespeare's **Hamlet.**

Key words: Intertextuality, Paternity, Identity, Psychoanalysis, Delirium, Metamorphosis, Epiphany

Introduction

This study will deal with portraying the interwoven Shakespearean texts in Joyce's **Ulysses** and also interpreting such themes within the novel. The focus, however, will be placed on **Hamlet** and **A Midsummer Night's Dream**. And such a process cannot be successfully conducted without a brief explanation of the concept of intertextuality. In order to shed light on the notion of intertextuality, we will turn to Roland Barthes' theories:

> The intertextuality in which any text is apprehended, since it is itself the intertext of another text, cannot be identified with some origin of the text: to seek out the "sources", the "influences" of a work is to satisfy the myth of filiation; the quotations a text is made of are anonymous, irrecoverable, and yet already read: they are quotations without quotation marks.(Barthes 1989: 60)

The upper quotation is Barthes' definition of intertextuality, as he explains, the so-called *master-text* is formed out influences from other texts, and these influences are similar to small excerpts taken out of a text, but without using quotation marks. Therefore, the ideal text for Barthes would be, as we have already mentioned, one constructed out of citations without citation marks, in which each indecisive counterpart would function as a "mouthful of good wine"(Worton & Still 1990: 114) where the mouthful of narrative is perpetually in motion. Thus, if the text is fictive, it does not mean that it is searching for the lucidity of the meta-text, but the altering nature of the quotation. Michael Worton and Judith Still declare in their study on

intertextuality, the Barthes chapter, that in uttering meta-textual claims the bathmological rule of the novel instantly fictionalises those claims. In this procedure, the intertextual bonds which contain the text undergo a transformation from meta-text to hyper-text, and Barthes ends up recreating his and others' texts following the same blueprint that was used in the creation of **Ulysses** that recreates **The Odyssey** and in our study, **Hamlet** and **A Midsummer Night's Dream.**

The matter of *signifier* and *signified* is also important when referring to the domain of intertextuality and it is discussed by Barthes as being a relationship consisting of a sole signifier and multiple *signifieds* that do not share a compatibility bond, in the sense that the *signified-elements* are different among themselves, and this relationship between signifier and *signifieds* leads to un-decidability, as Barthes sustains. Further on he states that the text can use the signifier as it uses neologisms, emphasizing productivity by making use of the elements that contain verbal signs. Still, the act of reading is considered by Barthes violent because it narrows a signifier's possibilities to a single *signified* or a single set of *signifieds* no matter if this procedure is validly conducted or not. Due to this type of violent reading, Barthes advises readers to handle the act of reading patiently. As a result of Barthes advice regarding the reading of such texts we shall apply the patience required to analyzing a text that is a display of very complicated intertextuality, or in other words Joyce's **Ulysses.**

I. **Hamlet** Challenges **Ulysses**

I.1. The Opening Scene

Joyce's **Ulysses** not only follows the *Odyssean path*, but has very strong influences from Shakespeare's **Hamlet,** and these influences are reflected in Stephen's adulation of Shakespeare and his theories about this writer and his works.

Relating to the same opening scene, where Stephen and Mulligan are presented, another interpretation, which intertwines with Shakespeare's **Hamlet**, is possible. This perspective, that compares the stage directions of **Hamlet** with the manner in which Stephen and Mulligan are depicted in the opening scenes of Joyce's novel, stems first from Attridge's book **The Cambridge Companion to James Joyce.** And if we recall the stage directions of the play, we notice that Claudius is placed in the centre of the stage, wearing gaudy garments and jewels and speaking as if though no tragedy had occurred recently, while Hamlet is aside from the stage, dressed in black and hardly uttering any words that are not destined strictly for his own hearing. And if Mulligan were to represent Claudius, the match would be perfect, because Mulligan's morning discourse is characterized through dynamic adjectives, adverbs and verbs; his whole speech is very energetic and lively, while Stephen,

as a modern Hamlet, is very sleepy, bad-humoured, hardly speaks and also regards Mulligan with scorn.

Another Shakespearean symbol that is encountered in Joyce's **Ulysses** is the ghost. While Hamlet is faced with the ghost of his father who is trying to tell him that something is foul in the state of Denmark and also demands revenge for having been murdered, Stephen is haunted by his mother's ghost, obviously on a psychological level, as a frustration of his consciousness. Stephen is tormented by the memory of his mother on her death bed begging him to pray for her and his refusal of honoring this last wish.

Returning to the interactions of Stephen and Mulligan from the first scene, another connection can be made between **Hamlet** and **Ulysses** through Stephen's characterization of Mulligan as usurper, another idea which is provided by Attridge. Nevertheless, we shall use Attridge's idea as a starting point from which we shall develop the image of the usurper in another of the novel's central characters, namely Bloom.

This word, *usurper*, echoes Hamlet's thoughts regarding the character of Claudius, which is signified by Mulligan in Joyce's novel. And if we recall in the play, Claudius is represented by the word usurper for having occupied, by means of corruption, King Hamlet's throne. But, Mulligan is not the only character acting out the role of usurper; Blazes Boylan can also fit the description of the usurper. Why? Because he is Molly's lover and he is usurping the rightful place of Bloom, he is carrying out tasks that are strictly a husband's tasks, which, as stated before, make Boylan another signifier for Claudius, who also marries King Hamlet's widow, Gertrude. Thus, it is obvious from the very beginning of the novel that Joyce has very carefully and wittily inter-weaved Shakespeare's **Hamle**t into his own work. The similarities between Joyce's characters and Shakespeare's are striking; so much so that it is as if the reader is witnessing the characters' leap in time, from Shakespeare's time to Joyce's.

1.2. Intertextual and Psychoanalytical Trilogies

Besides the equivalences between **Hamlet** and **Ulysses**, we can also turn our attention to the main critical approach used in analyzing Joyce's novel, which is the psychoanalytical approach. Furthermore, the main trilogy of **Ulysses** would be that of Stephen, Bloom and Molly, however if we take into account their equivalent characters we discover another trilogy, that of Hamlet, King Hamlet and Gertrude. And from these two trilogies one can analyze even further, for they intertwine, in the sense that the character of Hamlet is rooted in the personage of Shakespeare's son, Hamnet, King Hamlet can be interpreted as being Shakespeare himself and Gertrude may very well mirror Shakespeare's wife, Anne Hathaway.

The first trilogy lined up to be analyzed is that composed of Stephen, Bloom and Molly. Why would this trilogy have any psychoanalytical value?

The answer is rather obvious, for it is a well known fact that Stephen is Joyce's literary representation at an earlier stage in his life, therefore the 16th of June 1906 was an actual day in the real life of James Joyce, which would lead us to assert that also the characters of Molly and Bloom were rooted in real life people that, obviously, played a very important role in Joyce's life. Having stated this, it is only natural that we give credit to the theory which implies the fact that the people who inspired the creation of Molly and Bloom, were a couple in real life as well.

However, we would be wrong to assert such a variant, for Joyce left a clue for us in his novel which would indicate the identity of Molly's reality counterpart. This clue is spread throughout the novel masked in Bloom's sexual desires for Molly. This wouldn't normally be peculiar, since we are discussing a couple. Nevertheless, his sexual urges bear also a maternal figure of Molly, in the sense that he drinks her breast milk[1] and expresses a wish that Molly bear him in her womb and re-give life to him. The reason for which these urges of Bloom's would represent a clue pointing to Molly's identity is that Joyce himself expressed such a desire to his wife Nora in one of his love letters to her. This theory is at first confusing, but at a further inspection into the novel we uncover Joyce's concept of the complete artist, which implies the fusion of three components, namely the soul, the body and the mind. The patrons of these key elements are embodied by Bloom (the soul), Molly (the body) and Stephen (the mind), thus also explaining the reason for Stephen's quest, which would be acquiring the two missing pieces of the puzzles, spirituality (the soul) and sexuality (the body).

The second psychoanalytical trilogy is offered to us by one of the most important characters in **Ulysses,** namely Stephen. His theory concerns Shakespeare's **Hamlet** and it implies the fact that its author possesses a multi-identity, since one can uncover his presence in his plays, and due to this fact Stephen manages to perceive that Shakespeare represents the ghost in **Hamlet**, but he states that Shakespeare not only gives the illusion of the father's spirit that is communicating with the son, but also portrays the betrayed lover. Returning to what the play tells its reader, Gertrude's (Hamlet's mother and King Hamlet's widow) suspiciously precipitated marriage to Claudius comes to mind, which would signify the betrayal towards her husband, since the author does not clearly state an adulterous relationship between the two characters, the reader has the liberty to interpret such a betrayal towards King Hamlet. This presupposed love affair of Gertrude's echoes Anne Hathaway's infidelities in Shakespeare's real life. These aspects of real life force Shakespeare, as Stephen believes, to identify with the deceased king in the play. Therefore, one can assume, through Stephen's theory, that Shakespeare transposes himself into his

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[1]This scene takes place when their daughter Milly is still an infant.

play, the character of Hamlet was built by Shakespeare by using the blueprint of his son, Hamnet and finally Gertrude is the signifier of Anne Hathaway, Shakespeare's wife.

Since we have discussed two of the most important psychoanalytical and intertextual trilogies in **Ulysses,** it is also worth mentioning that these two trilogies not only merge with the text but also with each other, in the sense that Joyce used Shakespeare's play **Hamlet** as one of the many text that were interweaved with his novel, from which one can assert that Stephen is a signifier for Hamlet, Bloom is a signifier for King Hamlet and Molly signifies Gertrude. Not only are these trilogies a perfect match, but along with their fusion they emphasize exactly what Joyce wants his readers to notice, meaning the bond that he has created between his personage, the other reality counterparts of **Ulysses** key characters and the reality *signifieds* of Shakespeare's **Hamlet**, and to be more specific, Shakespeare, his wife and his son Hamnet.

1.3. The Lost Father

The theme of paternity is yet another element which links **Ulysses** to **Hamlet**, one could actually assert that it may be the most important theme in Joyce's novel. To develop on the matter, we may begin by making a simple observation that implies both Stephen and Hamlet in the desperate search for the lost father. Even though there are some minor differences regarding paternity that concern these two texts, both paths lead to achieving a spiritual bond between father and son.

We are aware that in **Hamlet** the reader is faced with a son that is grieving the death of his father and is determined to get revenge for having been deprived of his father's presence. Hamlet has had the benefit of hearing his father's teachings up to a point when death interfered, still King Hamlet finds a way to communicate with his son, even if it is just to determine Hamlet to punish the one that has interrupted the earthly father-son bond, and that method is through the vision of his ghost.

On the other hand, Stephen is dealing with a complete lack of bondage with his father, death does not separate them, but Stephen has nothing to lose if death were to interfere between him and his biological father, Simon Dedalus. Up to the age of adulthood, we are lead to believe that Simon Dedalus has not made any efforts to spiritually guide his son. Stephen's spiritual father is embodied by the character of Bloom, and this anima-link that they share can be viewed through the prism of the relationship that Hamlet and his father share after death, in the sense that it is Bloom's soul that communicates with Stephen (having in mind that their relationship is a spiritual one), just like King Hamlet uses his soul, his spirit to communicate with Hamlet after death.

On dealing with paternity in these two texts, one must also interpret them through a psychoanalytical approach, and the theme that is debated upon

in this chapter is that of father figures; naturally both Shakespeare and Joyce had the privilege of acting out this role throughout their life-time. A first aspect that mirrors Shakespeare's biography in **Ulysses** would be Bloom's loss of his son, Rudy, because it is known that Shakespeare also had a son, Hamnet, who died an infant death. Fortunately, Bloom finds comfort in the relationship he establishes with Stephen.

There are two different paths that Stephen and Hamlet follow. Hamlet, as mentioned before has had a father, but has lost him, probably before he could ever learn what was required to be an accomplished king, reason for which he is in a perpetual search for his father's guidance, a goal which he might eventually achieve at the end of the play, through his transcendence into the afterlife. This would be the quest that Hamlet must undergo in order to spiritually reunite with his lost father, while Stephen is on an opposite journey, for, as mentioned before, he has a biological father, but with whom he cannot spiritually connect, hence he is in search for his lost spiritual father, namely Bloom. Their spiritual union takes place in life however, not in the afterlife as it happens in **Hamlet**, and when it does occur it is marked by the scene in which Stephen is curled up in the fetal position while stretching his arms towards Bloom, which are the exact actions of an infant towards a parent. Thus, both characters succeed in their quests but by traveling along different routes, for one achieves his spiritual union through death while the other manages to do so in life being actually reborn in the process.

II. Circe in A Midsummer Night's Dream

2.1. The Enchanted Wood vs. the Brothel

Since the "Circe" chapter is based on hallucinations a Shakespearean parallel for it would be **A Midsummer Night's Dream**. And this interpretation is possible because, if we recall **A Midsummer Night's Dream**, as the title also indicates, is based on illusions, surreal happenings. The characters of this play leave their normal environment and enter a magical realm where there is no border-line between reality and fiction, a situation very similar to that encountered in Joyce's Nighttown, where every experience can be catalogued as a fusion between real elements and fictive elements. The elements which represent reality in Joyce's Nighttown could be Bloom and Stephen's frustrations which haunt their psyche, but these frustrations materialize into images or hallucinations, which obviously transform into the fictive elements.

Developing further on the parallel between Nighttown and the forest in **A Midsummer Night's Dream**, one may confirm that both locations are very different from the normal day time happenings of their texts. For instance, in **Ulysses** this difference is emphasized through the narrative technique employed, which is delirium. It is not the case that the other chapters of the novel make use of less unique techniques, but delirium is the one that focuses

on the portrayal of hallucinations and reality distortions in the minds of Stephen and Bloom. Delirium is the first indicator that we have in proving the similarity between the "Circe" chapter and Shakespeare's play. Why? The answer is because this narrative technique resembles Shakespeare's use of the dream or enchantment state in his play. His characters are also either dreaming or being subdued to magic spells, therefore they also have the impression that they see strange things.

Another important similarity that the reader might stumble upon from the very beginning is the fact that both the hallucinations in Nighttown and the magic spells in the enchanted wood take place at night. The night has always been a rich literary resource and it has either had the significance of the ideal period of the day for lovers to meet or the perfect time for magic or negative events to take place. In our case, Shakespeare uses the night both for the lovers' escapade and for magic. And since Stephen and Bloom wander the city at night entrapped in hallucination state, it seems that Joyce decided to adopt this classical element of the night as a period for illusions in his novel as well.

In what concerns the conflict of Shakespeare's play, we know that it stems from the fact that Hermia's father does not agree to her marrying Lysander and wishes her to marry Demetrius, the man whom her friend Helena is in love with, thus in a nutshell the source of the conflict is forbidden love, reason for which Lysander and Hermia decide to flee their home. On the other hand, in "Circe" the major conflict would be the establishing of a spiritual bond between father and son, and on another level Bloom's obsession with his wife's infidelities.

The location of dream-hallucination state is the woods in **A Midsummer Night's Dream** and the longest part in the "Circe" chapter is at Bella Cohen's brothel. The woods are another classical element, similar to that of the night, since it has been used in combination with the night to create the ideal environment for magic and lovers. Joyce transposed Shakespeare's element of the forest into that of a brothel, since it is also a place that required discretion, represented mystery and the ideal place for men seeking physical love. This transference from a forest to a brothel could very well indicate the modernity of the text.

There are also similarities regarding the characters of these two texts. Even though both Bloom and Stephen are involved in this Nighttown adventure, the limelight is placed on Bloom, for he is the Bottom character of Joyce's novel. He is the one that interacts with the fairy queen, Bella Cohen interpreting the role of Titania. And since Bella is both the fairy queen and the one who plays magic tricks on Bloom, she could also be interpreted as Puck, Oberon's[2] fairy-servant. We can consider Bella as acting out a double role, since Joyce leaves a clue for

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[2] The fairy king in "A Midsummer Night's Dream"

his reader in the scene where Bella is portrayed as a man that is persecuting Bloom, and of course this is another of Bloom's illusions. A final element that contributes to the completion of the magical environment is the group of fairies that are loyal subjects of the fairy queen, and these fairies are transposed into the "Circe" chapter as the prostitutes at Bella's brothel. Titania's fairies are meant to serve her and Bottom[3], while Bella's prostitutes are meant to serve their clients, in this case Stephen and Bloom, and in the process they also help them get to the epiphany moment at the end of the chapter, just as the fairies help solve the conflict at the end of the play, for it is them who restore order, thus creating another harmonious couple, Demetrius and Helena.

2.2. Metamorphosis

In order to discuss the matter of metamorphosis in the "Circe" chapter and **A Midsummer Night's Dream**, we must refer to the other major text embedded into **Ulysses**, which is **The Odyssey**. This is necessary in order to demonstrate the origins of the metamorphosis idea in Joyce's novel. Since the one of the primary sources of **Ulysses** was **The Odyssey**, we shall turn to analyzing the character of Circe, the one that also gives name to the chapter in question. Circe was the Greek goddess that used to draw men on her island and turn them into animals. In The **Odyssey** Circe turns Ulysses' crew into pigs. Therefore, Circe's magical powers make her the perfect *signified* for Titania, Puck and Bella.

The metamorphosis that takes place in **A Midsummer Night's Dream** is performed by Puck in the scene where Bottom enters the forest and after a while Puck transforms Bottom's head into that of a donkey. Nevertheless due to Puck's magic spells Titania still falls in love with Bottom. Still, one must confuse Puck's role with a negative one, but on the contrary, if it hadn't been for his magic the conflict would not have been solved.

Finally, the metamorphosis in "Circe" is portrayed in the scene where Bella seemingly transforms Bloom into a swine. But, as Puck's spells, they are only part of the process that is meant to solve the conflict, or in Bloom and Stephen's case, lead them to the end of their search. Thus, the reader can notice that all three texts focus on the same process of metamorphosis, nevertheless, **A Midsummer Night's Dream** and "Circe" essentially use metamorphosis as a method to reach the solution of the conflict.

3. The Final Epiphany

A last symbol borrowed from **A Midsummer Night's Dream** into the "Circe" chapter is the final epiphany, both Shakespeare's play and Joyce's chapter have

[3] This happens when Titania is under Puck's spell and is in love with Bottom.

this effect of epiphany, which seems to resolve any conflict or enlighten any vague situation. In the play, everything that happened in the enchanted forest during the night appears to be a dream, and the characters seem to have resolved their conflicts by using the experience of this so-called dream, this ending mirrors the epiphany that Bloom and Stephen have at the end of "Circe", when they finally acknowledge each other as spiritual father and son.

As mentioned, the epiphany in **A Midsummer Night's Dream** takes place near the ending of the play, and it consists of the lifting of the spell, the birth of a new couple (Demetrius and Helena), and the acceptance of the father[4]. The "Circe" chapter ends with an epiphany as well, an epiphany which echoes that of Shakespeare's play. As we may recall, because Stephen had not eaten anything that day and had got drunk, he was feeling ill and had almost passed out at Bella's brothel, in that moment Bloom's empathy is triggered and he tries to help Stephen recover from his state, he calls out to him by his name, aspect which indicates intimacy. When Stephen is almost passed out he is curled up in a position which suggests that of an infant: "[Stephen] stretches out his arms, sighs again and curls his body." (Joyce 2000: 609). Furthermore, the fact that Stephen stretches out his arms towards Bloom and he helps him symbolizes that they have had their epiphany, the search for the spiritual father-son bond is over and they have acknowledged each other as spiritual father and son.

Conclusion: The Bond between Shakespeare and Joyce

Shakespeare's influence in the creation of **Ulysses** was significant; not only is his work used as a parallel in the novel, but he is also praised by Stephen in the chapter of "Scylla and Charybdis" and his figure also invades conversations between Stephen and Bloom. Joyce has spread symbols referring to Shakespeare's work all throughout the novel, the chapter of "Circe" exposing a potential parallel with **A Midsummer Night's Dream.** The fact that Stephen praises Shakespeare proves once again that Stephen is young Joyce's fictionalised version.

It is worth mentioning that Stephen promotes a theory concerning the status of the writer as a god. He explains his belief that Shakespeare acquired the status of god through writing, for if one writes about oneself at an earlier age, in other words creating oneself as a character, that means that one has managed to recreate oneself, in the sense that one becomes one's own literary father or creator, a fact which Shakespeare has managed to do in many of his works, the utmost example being the ghost in **Hamlet.** This achievement has also been experienced by Joyce, since he has transformed his younger self into one of his characters, namely Stephen.

As can be proved from Joyce's novel, his youth was marked by the desire to attain the artistic statute that Shakespeare, a figure of the English

[4] Hermia's father manages to accept her wedding to Lysander.

literature that was his mentor, had attained. And being so infatuated with Shakespeare he managed to make even his poorly educated wife remember Shakespeare: "Ah, there's only one man he's got to get the better of now, and that's that Shakespeare!"[5]

Joyce has managed to reach with his genius the artistic step where Shakespeare is encountered; the two of them share the title of most significant English writers, although Shakespeare is more frequently read than Joyce, their genius is at the same height. Joyce achieved through his work, and especially with his **Ulysses,** to reach what Stephen was craving as well, and that is to attain the genius of Shakespeare. Both Shakespeare and Joyce are artistic gods and fathers to their characters and by acting out this role, as Stephen declared in **Ulysses,** if they invent characters that represent themselves at a younger age they consequently become their own fathers. And they have done just that, Shakespeare has embodied himself in the character of King Hamlet's ghost, while Joyce recreated himself in the character of Stephen. Thus they have proved Stephen's theory to be accurate, since they have become their own fathers, artistically speaking. This aspect of theirs also granted them, not only the role of artistic gods, but also of immortals, for through their work they have gained immortality, not only by the fact that they will be remembered throughout the history of literature, but also by the fact that they have included themselves in their work they will forever live through their characters.

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Metamorphoses in Artistic Language from *Pygmalion* to *My Fair Lady*- The Ascot Scene

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Abstract: George Bernard Shaw's play **Pygmalion** has been such a great triumph that it has taken many different shapes throughout the 20th century, among which a musical version, **My Fair Lady**, with lyrics and music by Alan Jay Lerner and Frederick Loewe. The film version of the musical, completed in 1963, has also been a worldwide success. The purpose of this paper is to study the changes that occur within the text and the setting during the transition from drama to musical, focusing on the Ascot scene in **My Fair Lady**. It is interesting to see how many of the initial lines of the play are kept unchanged and in what degree the intended alterations change Shaw's witty dialogue and ironic tone. The paper also deals with the role of music in preserving and even enhancing the initial message of the play.

Key words: Pygmalion, My Fair Lady, The Ascot Scene, Libretto, Play, Musical

Musical creations originating in a literary work of art have always been fascinating. A great number of composers have chosen to write music for poetry, short-stories, novels, drama or fairy-tales. Many literary pieces have turned into either films or musical creations. Nowadays, these have become more and more appealing to the general public. On the one hand in the very busy world we live in people don't have so much time to read and sometimes an adaptation of a work of literature can be more attractive. On the other hand, for a certain category of public, the way to literature goes through different kinds of adaptations. For example, in the age of technology and computers, children, teenagers or young adults are less drawn to reading, but spend much time playing computer games, watching movies or going to shows. At the same time, unlike proficient readers who do not only delight in a good book, but for whom reading is a necessity, some people make the acquaintance of literature through other media.

The transition from **Pygmalion** to **My Fair Lady** is a spectacular one firstly because **Pygmalion** is a delightfully amusing, well-constructed comedy and secondly because **My Fair Lady** is a very successful musical performed with all tickets sold all over the world. In studying this adaptation it is interesting to analyse how many of the initial lines of the

play are kept unchanged and in what degree the intended alterations change Shaw's witty dialogue and ironic tone. Another aspect to take into consideration is the role of music in preserving and even enhancing the initial message of the play.

Ever since its first performance, George Bernard Shaw's play **Pygmalion** has been such a triumph that there is no wonder it has taken so many different shapes throughout the 20th century. After a German film version of 1935, Gabriel Pascal created a highly successful movie in 1938, with the script written by the playwright himself. A few months before the centenary of Shaw's birth, a musical version, **My Fair Lady**, was presented on Broadway, with lyrics and music by Alan Jay Lerner and Frederick Loewe. In April 1958 the same production was staged at the Drury Lane Theatre, London, and proved to be one of the most successful musicals ever presented. A film version of **My Fair Lady** was completed in 1963 and has also been a world-wide success. In fact, both **Pygmalion** and **My Fair Lady** have been staged in numerous countries all over the world.

My Fair Lady was the most successful musical of Lerner and Loewe, an unprecedented triumph in American musical theatre. It had the longest original run of any musical production in London or New York City (originally staged in new York during 1956, it ran there, at three theatres, for 2,717 shows, and in London, at Drury Lane - where it came in 1958 - for 2,281 performances) and was produced in more than 20 countries, translated into several languages, and was revived many times.

The Broadway show, a real record at the time (2717 performances), was directed by Moss Hart and choreographed by Hanya Holm, with costumes designed by Cecil Beaton. This musical show was so popular, that it was later made into a musical film, released in 1964 by Warner Bros. The film was directed by George Cukor, and starred Audrey Hepburn, Rex Harrison and Stanley Holloway. The lead role in the film was originally intended for Julie Andrews, who played Eliza in the stage version. Hepburn was cast because Warner Brothers didn't want to cast a stage actress and opera singer Marni Nixon was cast to dub Hepburn's songs.

Frederick Loewe created an exceptionally inspired piece, with a high artistic value, managing, by way of music and dance, to encompass Shaw's drama into a new spirit. Music and plot are closely integrated, a feature that is most evident in the changes in the character of Eliza, which are paralleled by the types of songs she is given. The cockney number she has in the beginning, 'Wouldn't it be loverly?' is the song that defines Eliza as a flower girl. The musical theme comes out several times during the entire theatrical production either to suggest Eliza's presence, a certain situation in her evolution, or to remind the audience of the Cockney flower girl (such as the moment when she remembers Higgins' words concerning her future in the gutter, the instance

when she sees the room she would be using in Wimpole Street or her visit in the flower market after she has become a lady). Sometimes the melodic subject is reprised only by a few instruments or whistled by a male choir. Loewe notates her song with *moderato*[1], the accompaniment is discreet, while the voice is hopeful and optimistic.

The pedagogical process is very poorly presented in the play, though it is frequently suggested. But in the musical, the first pedagogical success becomes **The Rain in Spain**, a wonderful and appealing *habanera*. Eliza's achievement is more prominently expressed through music. Starting from a few incomplete words, her discourse develops in expressions, then phrases which become music with higher and higher sounds and then culminates with dance. Her triumph is paralleled by a musical crescendo, rendering the lyrics more expressive and dramatic. The rhythm of the text predicts the future rhythm of music. The lessons are spoken, sung and danced, in a complete operetta performance.

In the musical, the moment of transformation from Cockney flower girl to lady is expressed by Eliza's song 'I could have danced all night'. It is the moment when she understands the greatness of her achievement, she greets the new world she has just entered and at the same time she sees all the doors opened by the new language she has acquired.

At the end of the musical, a true lady and refusing to be treated as an inferior, Eliza confronts Professor Higgins with his intimidating, bullying attitude towards her. She expresses her new-found strength and independence in a song, 'Without you', in which she adopts Higgins's impeccably pronounced upper-class contempt, claiming that Higgins is no longer necessary in her life. "Eliza was an extremely difficult role because of the Big Transition midway: most actresses pulled off either the guttersnipe or the transformed goddess, rarely both. Audrey was not terribly convincing – even to herself - as the flower girl. She had been cast primarily for the transformation, and she executed it deftly. From 'I could have danced all night' she takes off. No one can touch her from there on." (Paris 1997:212)

Alan Jay Lerner's most important accomplishment is to have succeeded in synthesizing Shaw's drama into a wonderful libretto. He caught the style and spirit of *Pygmalion*, although his text is based more on Shaw's film script than on the play. Yet, his merits can be entirely appreciated only knowing the difficulties of such an effort. Setting a piece of literature to music implies not only the knowledge of dealing with a literary text, but also the capacity of considering the relationship between music and text, the requests made by the composer or the constraints imposed by music. When studying the adaptation of

[1] A directive to perform the designated passage of a composition in a moderate tempo; moderately, restrained.

literature to music the main point of discussion is the libretto, the metamorphoses it undergoes and the transformations suffered by language in the transition from the literary piece to that of a sung text. As William Germano puts it, "Sung language is not ordinary language sung." (Germano 2010:886)

Music accompanied by text such as opera music is always submitted to a double determination: an internal one regarding the musical language and an external one concerning the presence of the words. Despite the fact that the relationship between words and music is a conflictual one, the existence of opera as a genre is based on such a relationship. When music started to work with fixed forms, the codification of music brought about that of the text. Every aspect of the text needs to be devised so as to conform to the music that will follow: the place of the vowels, the rhythmic aspect of the language, the length of the spoken phrase or that of the words to be sung. A good libretto has simple language, the vocabulary is limited to key words. If the language is simple and the words are easily grasped, the meaning that is perceived is much richer (cf. Tromp 1980:92 n.t.). Conversely, Germano (2010:886) notes that composers have their share of sacrifices made to the text: "Singing makes speech beautiful but also more difficult to decode. In setting texts, composers have always struggled with the problem of textual clarity."

For Tromp (1980:88 n.t.), when a text joins music it loses its poetic function due to the fact that on a formal ground, the musical language and the verbal language contradict each other, so their union in song is just a compromise in which each makes sacrifices. He considers that "music deals with fewer variables, but it treats them with such a precision that the impact of the sound is superior to that of the word [...] thus the distortion of the word seems absurd unless we perceive the musical order that explains and justifies it. [...] Music destroys the complex net of rhythms and sonorities over which it stops."

The New Grove Dictionary of Opera (1994:1196) mentions the constraints imposed on the literary freedom of the librettists: "the choreographer and composer agreed the steps and the music and the librettist had to write words suitable both to the intentions of the dance and the phrasing of its tune – a teasing yet humble task, akin to that of a translator, which one might have thought beneath the dignity of an independent literary artist. [...] Music has its own powers of characterization, and a strong situation may remove the need for words altogether [...] A composer sensitive to questions of personality and dramatic motivation may be visited by melodic compulsions independently of any words; or his melody, taking flight from the librettist's text, may demand a different continuation; or an unused idea from some aborted work, or a borrowed tune better than anything he can contrive, may force its way into his mind, so that his librettist is required to produce verses that fit the phrasing and musical rhyme-scheme of an existing tune. An expert librettist

will not find this compromising, but he has unquestionably lost his literary independence."

Andrew Blake explains the main tasks of the librettist in devising the text: "condensation, dramatization or re-dramatization for the operatic stage, and what might be called 'vocalization'—preparing a singable text." (Blake 2010:192). Thus, condensation is necessary because opera represents psychological and emotional conflicts rather than the narations of events. "Dramatization is also a vital part of the task in turning a work of fiction into libretto form, and many extant dramas have to be re-imagined for the operatic stage. The author's narrative voice will often have to be turned into speech, and sometimes into a narrative frame for the chorus or a narrator. [...] Vocalization usually involves agreeing with the composer where the characters' emotions can be expressed at length, and where a more immediate form of communication—such as recitative—is necessary" (Blake 2010:193).

The libretto lacks the poetic function of a literary text, the perception of the sense depends on the understanding of the words. Therefore, the most important information must be condensed into key words that lack psychological refinement. The librettist needs to resort to stereotypes with the hope of reaching the depth of the archetype. (cf. Tromp 1980:96 n.t.) "It is an error to judge the text of an opera with the criteria applied to literature [...]. The success of the librettist lies in his capacity to imagine a situation which is rich in symbols and has an exceptional human meaning." (Tromp 1980:97 n.t.)

W.H. Auden, American librettist and famous writer of the 20th century, expresses his view regarding the libretto from the perspective of the writer and his role in accomplishing the final work of art: "The verses which the librettist writes are not addressed to the public but are really a private letter to the composer. They have their moment of glory, the moment in which they suggest to him a certain melody; once that is over, they are as expendable as infantry to a Chinese general: they must efface themselves and cease to care what happens to them." (Aude 2008:344)

The metamorphoses undergone by Shaw's drama conform to the requirements of the libretto and meet the demands of the musical. In his adaptation, Alan Jay Lerner manages to preserve the original qualities of the play, bringing forth a new creation, with its own dynamics and qualities. The scene in **My Fair Lady** that best illustrates the transformation is the one at Ascot.

The Ascot Gavotte is one of the major innovations of the musical, namely the transfer of the third-act tea party from Mrs. Higgins' house to the Ascot Opening Day. The Ascot Racecourse is the leading racecourses in the United Kingdom and one of the world's most famous race meetings, and it is located in the village of Ascot, Berkshire. The event, dating back to 1711, is closely associated with the British Royal Family, Royal Ascot being Britain's most popular race meeting, welcoming approximately 300,000 visitors across

the five days. For almost 250 years, Royal Ascot has established itself as a national institution and the centrepiece of the British social calendar as well as being the ultimate stage for the best racehorses in the world. Tradition, pageantry, fashion and style all meet in a glorious setting at one of the most beautiful racecourses in the country. Attendees must wear a morning suit in the royal enclosure, and most people outside of this section choose to wear one anyway. To be admitted to the royal enclosure for the first time, one must be sponsored by someone who has attended at least four times. Over 300,000 people make the annual visit to Berkshire during Royal Ascot week, making this Europe's best-attended race meeting. Many of the visitors know nothing about racing, and are there purely for the social side. (cf. www.ascot.co.uk) Taking all these into account, there is no wonder the librettist chose to replace the original location with the site considered the heart of England for a few days. This gave him the opportunity to introduce Eliza to the high-class society and to emphasize what changes brought the acquisition of language to her life.

This is Eliza's first trial, a great opportunity for the audience of the musical to be presented with the English society of the time. In the play, Eliza's recently refined speech and manners are put to the test at Mrs. Higgins' 'at home' day and at an embassy reception. "Such events filled the London social calendar from May until late July. For the duration of this season, 4,000 of England's richest, most aristocratic families crowded into London to attend events like these. May was replete with social events. The season began with a private gallery exhibition at the Royal Academy. Taking an after-church Sunday stroll in Hyde Park was a fashionable amusement of the month, and the first garden parties of the year were held in May. Also debutantes were presented to English royalty at court receptions, or drawing rooms, during this month. Covent Garden opera season opened in May, and concerts, balls, and theatre performances took place. In the off-season, popular activities included ice skating, horse racing, and the hunting of pheasant, rabbit, stag, partridge, and fox. Throughout Britain, visiting days called 'at-homes' also provided entertainment all year long." (Moss 1997:3)

In the play, Shaw gives minute details regarding the moment: "It is Mrs. Higgins's at–home day. Nobody has yet arrived. Her drawing–room, in a flat on Chelsea embankment, has three windows looking on the river; and the ceiling is not so lofty as it would be in an older house of the same pretension. The windows are open, giving access to a balcony with flowers in pots. If you stand with your face to the windows, you have the fireplace on your left and the door in the right –hand wall close to the corner nearest the windows. Mrs. Higgins was brought up on Morris and Burne Jones; and her room, which is very unlike her son's room in Wimpole Street, is not crowded with furniture and little tables and nicknacks. In the middle of the room there is a big ottoman; and this, with the carpet, the Morris wall–papers, and the Morris chintz window curtains and brocade covers of the ottoman and its cushions, supply all the ornament, and are

much too handsome to be hidden by odds and ends of useless things. A few good oil–paintings from the exhibitions in the Grosvenor Gallery thirty years ago (the Burne Jones, not the Whistler side of them) are on the walls. The only landscape is a Cecil Lawson on the scale of a Rubens. There is a portrait of Mrs. Higgins as she was when she defied fashion in her youth in one of the beautiful Rossettian costumes which, when caricatured by people who did not understand, led to the absurdities of popular estheticism in the eighteen–seventies. In the corner diagonally opposite the door Mrs. Higgins, now over sixty and long past taking the trouble to dress out of the fashion, sits writing at an elegantly simple writing–table with a bell button within reach of her hand. There is a Chippendale chair further back in the room between her and the window nearest her side. At the other side of the room, further forward, is an Elizabethan chair roughly carved in the taste of Inigo Jones. On the same side a piano in a decorated case. The corner between the fireplace and the window is occupied by a divan cushioned in Morris chintz. It is between four and five in the afternoon." (Shaw 1949:68)

In the musical, the drawing room is replaced by the Ascot Racecourt. Most of the stage-directors along the years have wonderfully exploited this occasion to highlight the British aristocracy by different means, such as the costumes (the wonderful hats women wear on the Ascot opening day or the required top-hat-and-tail for men) or the setting. But the decisive role in emphasizing the traditionalist and conformist character of the English civilization belongs to music. Loewe chose a *gavotte* for this moment, a musical form that better situates the Ascot assembly in the mentality of the old English aristocracy. "The *gavotte* is a French court musical form popular from the late 16th century to the late 18th century. Gavottes were frequent in ballets and other theatrical works. Like most Baroque dances, the gavotte was used as both an instrumental and a vocal air as well as for dancing. The stylized gavotte, like the dance, had a moderate tempo and phrases built in four-bar. Most critics claimed that the gavotte expressed moderate gaiety – pleasant, tender, avoiding extremes of emotional expression. It was often considered a pastoral dance and the tempo varied according to the character of the piece and the amount of ornamentation. J. J. Rousseau (1768) wrote that the gavotte, while usually a 'gay' dance, could also be slow and tender. Unlike the more serious Baroque dances such as the allemande and courante the gavotte never lost its relative simplicity of texture and clear phrasing. In the first half of the 18th century the gavotte was one of the most popular instrumental forms derived from a dance, frequently forming part of keyboard and instrumental suites, where it usually appeared after the more serious movements." (Meredith Ellis Little, *gavotte*, *Grove Music Online*, ed. L. Macy, 2007, http://www.grovemusic.com)

A very important factor in the success of the musical in general and of the Ascot scene in particular is the exquisite beauty of the costumes. Each time the musical is staged, designers try to have the best of this scene. "The overall

technical challenge of **My Fair Lady** could be summed up by the word 'look', and the specifics summed up by the word 'Edwardian'. Edward VII reigned just nine years, from 1901 to 1910. **Pygmalion** and now **My Fair Lady** were set in that dynamic era [...] it was the English king's personal style [...] that defined the day, above all in fashion and manners. Flamboyant designer-photographer Cecil Beaton (1904-1980) had created the dazzling costumes for the show's New York and London stage productions and was engaged to reprise those designs for the film. This time, he would design the sets too. Alan Lerner said of Beaton that, 'When you looked at him, it was difficult to know whether he designed the Edwardian era or the Edwardian era designed him'. Beaton and his ferocious ego were bursting with new energy. 'It's a most exciting job, this,' he said, 'and one that I would very much have hated anyone else to have done!' He was thrilled to be in charge of the whole of the visual production. [...] Beaton flew to New York and started work in February 1963, months before Hepburn and the rest of the cast arrived. He and Cukor were getting along swimmingly, exploring every aspect of the picture together. Most of all, they discussed the quality and quantity of costumes to be made – one thousand! Some four hundred of them, all black and white, were required for the Ascot Gavotte and ball sequences alone. Each one would be lovingly re-created from museum sources with the attention given to a principal's clothes. Beaton took special care with the designs for Gladys Cooper as Higgins' mother. 'We have decided not to make Mrs. Higgins into the conventional Marx Brothers dowager' he said, 'but into an original, a Fabian, an aesthetic intellectual'. He wrote his friend Lady Diana Cooper, asking what her mother, the late great Duchess of Rutland, would have worn at Ascot. Lady Diana's reply was firm: 'Certainly cream'." (Paris 1997:195)

The music, the setting, the location, the costumes and the libretto – all contribute to the impact of Eliza's introduction to the world. Although the event – a racecource - is one that implies energy and motion, the requirements of Lerner and Loewe are: *The crowd awaiting the Ascot opening race sing with a minimum of movement and expression*, suggesting the fact that even if they are expected to rejoice and live the intensity of the races, they are forced by education and manners to behave in a certain way. *Every duke and earl and peer is here / Everyone who should be here is here / What a smashing positively dashing / Spectacle The Ascot Opening Day.* The fascinating spectacle offered by the high society is a perfect illustration of the suspension back in time of the English civilization – perfect manners, right language, faultless behaviour - underlined by the gavotte, with its plain music and equal measures, jerky rhythm and simple texture, conveying no emotions or feelings. Moreover, there is a moment when all the voices sing in unison: *Pulses rushing, faces flushing / Heartbeats speed up, I have never been so keyed up*. Although the text suggests great excitement and motion, the participants show no enthusiasm or involvement at all. Singing in unison implies the fact that they are all governed

by the same rules, guided by similar laws and deprived of any personal sentiment or passion, doing what they *ought to* in conformity with the rules.

The perfection and rightness of the Ascot society is interrupted by Eliza in one of the funniest scenes of the English drama. The dialogue between her and Mrs. Higgins' guests is taken from the original play, with a few adaptations in order to match the music, Shaw's humour being fully exploited by Lerner and Loewe.

Both in the play and in the musical Eliza has strict orders to keep to two subjects: the weather and everybody's health. In the play she astonishes the assembly with her climate estimations - *the shallow depression in the west of these islands is likely to move slowly in an easterly direction. There are no indications of any great change in the barometrical situation*- while in the musical she uses the expressions learned during her lessons:

MRS. HIGGINS. Will it rain, do you think?

ELIZA. The rain in Spain stays mainly in the plain. But in Hertford, Hereford and Hampshire... hurricanes hardly ever happen.

FREDDY. How awfully funny!

ELIZA. What is wrong with that, young man? I bet I got it right.

FREDDY. Smashing!

LADY BOXINGTON. Hasn't it suddenly turned chilly?

MRS. EYNSFORD-HILL. I do hope we won't have any unseasonable cold spells. They bring on so much influenza, and the whole of our family is susceptible to it.

ELIZA. My aunt died of influenza, so they said, but it's my belief they done the old woman in.

MRS. HIGGINS. Done her in?

ELIZA. Yes, Lord love you. Why should she die of influenza... when she'd come through diphtheria right enough the year before Fairly blue with it she was. They all thought she was dead, but my father, he kept ladling gin down her throat.

HIGGINS. Oh!

ELIZA. Then she come to so sudden, she bit the bowl off the spoon.

MRS. EYNSFORD-HILL. Dear me!

ELIZA. Now what call would a woman with that strength in her have... to die of influenza? And what become of her new straw hat that should have come to me? Somebody pinched it. And what I say is, them as pinched it done her in.

LORD BOXINGTON. Done her in? Done her in, did you say?

LADY BOXINGTON. Whatever does it mean?

MR. HIGGINS. Oh, that's the new small talk. Uh, to 'do somebody in' means to kill them.

MRS. EYNSFORD-HILL. But you surely don't believe your aunt was killed.

ELIZA. Do I not! Them she lived with... would have killed her for a hat pin, let alone a hat.

play, Shaw juxtaposes various social classes and explores how they relate to one another. Accents, clothing, and manners indicate the degree of wealth and social status of each family, as the rise of the middle class in nineteenth-century England had fundamentally redefined the class system. In *My Fair Lady*, apart from the setting and the direction, which may suggest all these class distinctions, music has a crucial role in indicating different types of characters or situations and their evolution, and in revealing nuances in the development of a certain person.

The compared study of the two texts – Shaw's **Pygmalion** and the libretto of **My Fair Lady** – reveals the fact that the character of the original text is preserved in a great degree, Shaw's witty lines and comic dialogue being wonderfully conveyed into music. Moreover, the inspired music of Frederick Loewe charges the playwright's words with emotion and a new meaning. On the one hand, the word gives music particular determination, directs the emotion created by sounds and fixes it on an image, while on the other hand music exalts the significance of the text and of the situation. The literary provenance of the libretto of **My Fair Lady** gives structure and depth to the whole story, while the fine musical score encompasses an enormous variety of styles and better renders Shaw's witty lines and satire.

Alan Jay Lerner caught the style and spirit of **Pygmalion,** his work having the benefit of a firm Shavian texture. Through his lyrics, he managed to transmit Shaw's original sarcasm and irony, Eliza's subtle evolution from flower girl to duchess, Doolittle's surprising fall into the 'middle class morality' or Higgins moods. Frederick Loewe created an exceptional piece, with a high artistic value, managing, by way of music and dance, to encompass Shaw's drama into a new spirit. Music and plot are closely integrated, the composer managing to render in sounds different characters, places, emotions, conflicts or moods exactly as they were created by the playwright.

The harmonious combination between the literary language and the musical one gives birth to a new way of artistic expression with a greater emotional and suggestive power. Alan Jay Lerner and Frederick Loewe's most important accomplishment is to have succeeded in synthesizing Shaw's drama and music in a very famous musical show.

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Feature Film

My Fair Lady, Director: George Cukor, Producer: Jack L. Warner, with: Audrey Hepburn, Rex Harrison, Stanley Holloway, Wilfrid Hyde-White, Gladys Cooper, Jeremy Brett, Theodore Bikel, music Frederick Loewe, libretto Alan Jay Lerner, Warner Bros Pictures, 1964

Martin Amis's *Success* as a Narcissistic Narrative

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Abstract: I read Martin Amis's early novel, **Success**, as a narcissistic narrative, arguing that the text is unable to cope with the "me-decade" that it attempts to portray and splits under its burden. The terms and categories it uses are too rigid, just like the age of narcissism according to Teresa Brennan, lacking the fluidity that is necessary for healthy psychological interactions. The two main characters, Gregory Riding and Terence Service are portrayed as the products of commodity culture who never reach the stage of a mature and clear-sighted adaptation to the external world; they are two types, two extremes produced by the culture of narcissism: Gregory conforms to its norms, while Terry remains an outsider, holding a mirror up to Gregory's gigantic ego.

Key terms: narcissism, postmodernism, commodity culture, intersubjectivity, gender, misogyny.

Motto:
"Astrology went further than saying that the stars were all about *us*.
Astrology said that the stars were all about *me*."
(Martin Amis, **The Information**).

Introduction

Martin Amis is often seen as a master stylist, a writer for whom language use is often more important than subject matter. As he puts it in **The War Against Cliché**, "[t]he subject may by crude and repulsive. Its expression is artistically modulated and balanced. This is style. This is art. This is the only thing that really matters in books" (Childs 2005: 35). His "crude and repulsive" subject matters include sex, misogyny, exploitation, egotism and vanity, which, as he claims in one of his interviews, one needs if s/he is going to write.[2] In other words, the narcissism that he portrays in his novels is not just the feature of the age, but also of his own personality.

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[2] "We need all this vanity and egotism if you're going to write" (Laurence)

Success is one of Amis's early novels, published in 1978. Many critics regard it as apprentice work, arguing that Amis was too much under the influence of his masters, Nabokov, Borges, and Angus Wilson when writing **Success. Money**, published 6 years later, is unanimously regarded as his masterpiece; Childs, for instance, claims that it is "a key British novel of and about the decade" (Childs 2005: 37). However, **Success** is also an important work in Amis's oeuvre, and not only because of the motif of narcissism, which is an issue that appears in his later novels as well, but also because of his use of character pairs: there are two main characters in this novel, Gregory Riding and Terence Service, who are dialectical opposites, allegorizing success and failure, sadism and masochism, among other possible notions. The use of pairs has been a recurrent feature of Amis's fiction ever since: there are two main characters in **Money** (1984) as well as in **The Information** (1995), while in **London Fields** (1989) the main character is obsessed with buying two of everything: "Guy Clinch had everything. In fact he had two of everything. Two cars, two houses, two uninformed nannies, two silk-and-cashmere dinner jackets, two graphite-cooled tennis rackets, and so on and so forth" (Amis 1991: 28).

In **Success** this duality is closely linked to narcissism, the main issue the novel addresses. Apart from the fact that Gregory Riding is a full-blown narcissistic character and Terence Service is his mirror, the narratives of the two characters also mirror each other: both Gregory and Terry write a diary, and they always happen to raise similar questions, as if they read each others' narratives. They talk about their days at work, the women (or the lack of women) in their lives, or what Christmas means for them, among many other issues, always taking an antithetical perspective. Even the changes in their lives seem to mirror each other: at the beginning it is Gregory who appears to be the successful master and Terry is a total failure, but towards the end it turns out that while Gregory simply lied about his wealth and fame, Terry's fears and insecurities were largely exaggerated. Amis's narrative, then, appears to be narcissistic in various senses, as if the text itself were unable to cope with the „me-decade" that it attempts to portray and split under its burden. The terms and categories it uses are too rigid, just like the age of narcissism according to Teresa Brennan, lacking the fluidity that is necessary for healthy psychological interactions.

The Ego's Era: Gregory and Terence

As Teresa Brennan writes in **History After Lacan,** we live in the ego's era, the culture of narcissism, which is built on the paranoiac subject of scientific civilization. She defines this period as the culture of modernity, claiming that it began in the 17th century, even before the advent of capital, but it has nevertheless been accelerated by capital and has reached its apotheosis in

postmodernism. As Lacan puts it, this era is defined by an ego that acts as if there were no limits, "pushing off into outer space on the strength of its imperative to expand" (Brennan 1993: 3) In other words, it is a social psychosis at the heart of which lies an ego that is rigid and resistant, and, instead of making open-ended speculations, conducts all associations with reference to itself. The ego desires to make the world over its own image "by reducing the lively heterogeneity of living nature and cultural orders to a grey mirror of sameness" (Brennan 1993: 4).

For Brennan, the rigidity that describes the ego's era explains the paranoia that lies at the heart of this narcissistic culture. She claims that

> speculation, or some form of it, is the burden or blessing of paranoiac and intellectual alike. As Freud has it, in their delusions (which by definition have to be speculative constructions) paranoiacs find an outlet for their often 'acute perceptive and imaginative powers' that they cannot find elsewhere. Now if one were to offer a brief distinction between paranoid and non-paranoid speculation, it would be that the former is conducted from the standpoint of the ego: events and causes are speculated about in a self-referential way; and synthesis of the relation between those events and causes closes off knowledge of connection that jeopardize the ego's position. In non-paranoid speculation, this is not the case; speculation about the connections between things is open-ended. (Brennan 1993: 33-34)

The idea that there is a connection between narcissism and paranoia is, of course, not new. Brennan heavily relies on Freud, who already claimed that "paranoiacs are fixated at the narcissistic stage" (Kochhar-Lindgren 1993: 21), regarding narcissism as a primitive emotional state that is followed by a dependent stage of object relations and finally "a mature and clear-sighted adaptation to the external world" (Kochhar-Lindgren 1993: 22). Brennan, however, puts the emphasis on the question of knowledge, or the emergence of new knowledge, to be precise, which she perceives to be jeopardized in the "ego's era." In other words if the ego is in the centre of interpretation, it is impossible for any knew knowledge to emerge: newness is blocked, and not because of exhaustion or the lack of originality in the postmodern age, as John Barth has famously argued in his seminal essay (**The Literature of Exhaustion**), but because of an underlying paranoia that blocks the emergence of new connections. Narcissism, then, appears to be the main antagonist of novelty in Brennan's theory, as if it were responsible for the impasse that characterises postmodernism as well as the life of Martin Amis's two helpless main characters.

Gregory Riding and Terence Service are portrayed as the products of this narcissistic commodity culture who never reach the stage of "a mature and clear-sighted adaptation to the external world" (Kochhar-Lindgren 1993: 22).

As their names already suggest Gregory *Riding* is the one who is able to ride on the currents of consumer culture, while Terence *Service* is the example of the perfect slave, the ultimate loser. Both are addicted to excess, as Amis's characters usually are; Gregory portrays himself as the ultimate Casanova who is at pains to get rid of his latest conquest, Miranda, the girl who is sending him obscene poems. Terry, on the other hand, is desperate to get a woman and is on the verge of nervous breakdown because of his lack of success. They are two types, two extremes produced by the culture of narcissism: Gregory conforms to its norms, while Terry remains an outsider, acting as a mirror of Gregory's gigantic ego. Their complementary narcissism suggests that they lack agency and are unable to become self-sufficient, healthy individuals; they need the other in order to confirm the self in its existence, just as Hegel's theory of master and slave holds.

Hegel claims that "it is a fight to death for the sake of recognition that leads to a relation between a free man and a man who is enslaved to him" (Sarup 1993: 18). The Slave, just like Terry, needs the recognition of the master, which he never gets; the Master, on the other hand, though recognized by the Slave, is in an existentialist impasse, since the admiration of the Slave means nothing for him: he can only be recognized by an independent consciousness. In Amis's novel these alternatives appear to be empty subject positions which these characters can occupy from time to time: at the beginning of the novel Gregory depicts himself as the ultimate unrecognizing Master whose existence is relentlessly conformed by Terry's admiration as well as the adoration of the women whom he treats abominably. This is how he describes his evening with Miranda, for instance: "All day at work the anxiety had been quite frightful. Home to another evening *á'la* Miranda – why do we put up with it? – another evening of my epic coldness and her clumsy awe, of my nauseous small talk and her snatched panicky kisses, another night of sculptured sleep, her large lips hot with tears at my side" (Amis 1988: 15-16). Gregory's sole purpose is to make Miranda feel inadequate and inferior, which guarantees that he remains the controlling Master. His "epic coldness" and "nauseous small talk" are nothing but part of a façade that helps him retain this position: refusing to love and recognize anybody enables him to remain Master in the Hegelian sense.

Terry, on the other hand, is Gregory's foster brother; he was adopted when his father killed his sister and was taken to prison, leaving Terry alone in the house. He grows up feeling inferior, secondary, and his physical qualities (fat, balding, ugly) also contribute to an overwhelming feeling of failure. He sees himself as the ultimate image of failure: women will "talk to me, they'll agree to go out with me, they'll eat with me, they'll drink with me, they'll nec with me, they'll even get into the same bed with me. But will they fuck me? O no, not them. Not them – *oh* no" (Amis 1988: 11). We also learn that he "very keen, as a matter of general principle, on picking up intimate detail

actual details about Gregory" (Amis 1988: 10). As he puts it, "I want details, I want details, and I want them to be hurtful, damaging and grotesque" (Amis 1988: 10). He adores Gregory because of his overwhelming insecurities (which often remind the reader of T.S. Eliot's Prufrock): he lacks subjectivity, and his "missing desire," as Jessica Benjamin claims, "often takes the form of adoring the man who possesses it" (Amis 1988: 86). This type of desire appears as envy (Benjamin 1990: 89), and as "submission to a powerful other who seemingly embodies the agency and desire one lacks in oneself" (Benjamin 1990: 100). Terry indeed seems to be driven by an envious desire to possess whatever Gregory has:

> I nurse dreams of impotence, monorchism and premature ejaculation. I lust for his repressions and blocks. I ache for his traumata. [. . .] And above all, of course, I long for Gregory to be dismally endowed. I pine for it. All my life I've wanted his cock to be small. Even before I met him the meagreness of his member was paramount to my well-being. (Amis 1988: 10)

These words suggest that Terry is a clinical case of what Freud called "penis envy": Gregory's success in life is closely linked to his masculinity in his mind, and his sole desire is to possess and diminish Gregory's power. The definition of his self depends on the social position of Gregory; in Winnicott's words, he is "relating" to the other who is "not necessarily experienced as real, external, or independent" (Benjamin 1990: 37). He is unable to experience the other as other, as an external reality he can creatively interact with; it remains a threatening omnipotent object in his mind. This type of interaction suggests that both characters are narcissistic: whereas Gregory embodies the more easily recognisable narcissistic prototype, the sadistic master, Terry becomes his inverse double, a hypervigilant "co-narcissist," who is more prone to shame, yet who is equally unable to recognize the other as a subject of his or her own right. The term is Alan Rappoport's, who claims that narcissism refers "to people with very low self-esteem who attempt to control others' view of them for defensive purposes" (Rappoport 2008). Narcissists, just like Gregory and Terry, are "interpersonally rigid, easily offended, self-absorbed, blaming, and find it difficult to empathize with others" (Rappoport 2008). He introduces "co-narcissism" to distinguish between those who follow a narcissistic role model and those who try to accommodate to these: "co-narcissists" are people who, "as a result of their attempts to get along with their narcissistic parents, work hard to please others [. . .], worry about how others think and feel about them, are often depressed or anxious, find it hard to know their own views and experience" (Rappoport 2008), and so on. The point is that neither narcissists, nor "co-narcissists" are able to see the other as an independent object, and, therefore, are unable to form healthy, psychologically stable relationships. As Rappoport puts it: "One of the critical aspects of the interpersonal situation

when one person is either narcissistic or co-narcissistic is that it is not, in an important sense, a *relationship*" (Rappoport 2008). In other words in such interpersonal situations the other always remains an object to be desired or destroyed.

The diary form is perfect to portray this type of interaction: the narrative begins in January with Terry's account, and ends in December with Gregory's, as if its very circular structure suggested the impossibility of any real change and communication. Each month is divided to two equal parts, narrated by Terry and Gregory respectively, thus their stories literally mirror each other. Mirror, but never truly interact: both narrators distort events as much as they distort the image of the other in their minds. According to Terry, for instance, Gregory said that Miranda slept with over a hundred men in two years (Amis 1988: 9); a few pages later, however, Gregory claims that it was fifty (Amis 1988: 20). Terry's exaggeration indicates how inferior he feels (he is even unable to have sex with an openly promiscuous woman), while Gregory is simply upset that such a "neurotic maniac" as Miranda is after him. Both narrators are lying, and it is impossible to tell which version is true (probably neither of them). The narrators are constantly playing with the reader, who expects the diary to be a sincere account of the protagonists' feelings, but finds **Success** to be anything but a truthful story. Rather, it is the parody of the very diary form, a postmodern, self-reflexive version of it.

It seems that the characters read each others' diaries, since they surprisingly often talk about the same issues. In February, for instance, both describe a day at work. Terry, whose job is unbearably monotonous, is afraid of being fired, feels humiliated all the time, attempts to ask out the least attractive secretaries, and so on. Gregory, on the other hand, works at an art gallery, has flexible work hours, travels a lot, and seems to enjoy what he does to a great extent. And, of course, the owners of the gallery are hopelessly attracted to him. It seems that the sole purpose of Gregory's narcissistic narrative is to increase Terry's agony. This is, for instance, how Terry's day begins:

> My big cheap alarm clock, invariably set for 7.55, is placed on the window-sill at the far end of my room. When I sleep at all – as opposed to simply lying in bed all night, gagging and flashing with booze and nerves – I do so with a cloying, musty, vascular heaviness (I die a little), and if the clock is positioned within my reach I'll just lean over, slap off the alarm and burrow back into unconsciousness (Amis 1988: 29).

And this is Gregory's morning:

> I spring from my snowy double bed, and – silk-robed, in bikini pants, or quite possibly naked – saunter into the kitchen. Fresh orange juice, real coffee very black, a croissant, some rare honey. Then, as I draw my bath (you have to club your way through the miasma of Terry's room for this purpose), I'll brush my

> hard and brilliant teeth, poke fun at my gypsyish hair, trim my nails. (Amis 1988: 41)

It is obvious that Gregory's healthy mornings depend on Terry's sleepless and sick nights; his brilliant teeth and gypsyish hair are seen as the antithesis of Terry's nervous, alcoholic complexion. Even the spatial metaphors of the novel suggest that they fail to function as self-sufficient subjects: the fact that both have to pass through each others' rooms all the time to fulfil basic needs such as going to the bathroom (Gregory) or having a cup of coffee in the morning (Terry) suggests that their subjectivities are inseparable. They are caught up in the catch-22 of recognition, Gregory refusing to recognize anybody while Terry seeking it pointlessly; since neither of them sees the outside world as a reality independent of their egos, they remain in the web of narcissism. Neither position is desirable: it is not true that the Master truly possesses a plenitude that the Slave longs for. Rather, it is only the illusion of grandiosity that he has, which is part of the psychosis, or hallucination, of the ego's era. As Brennan puts it, "prompted by the pleasure principle and the desire for instant gratification, the subject itself is founded by a hallucinatory fantasy, its desires are encapsulated in commodities" (Brennan 1993: 10). Therefore, the subject is empty, the positions it takes are illusory, regardless whether these be that of the Master or the Slave.

Reflexive Mirroring: The Narcissistic Text

It is not surprising for the reader that Gregory loses his mastery in the novel. As it turns out towards the end, the narrators have not only lied about tiny details, such as the number of Miranda's sexual partners, but also distorted more crucial information about their social status, for instance. Gregory discloses that despite his good looks he is no longer welcome in the elite company, since he has no money. His salary is humiliatingly low, and his green sports car, which has been the symbol of his masculinity as well as his successful career, is hardly worth 100 pounds. He also admits that he has no one to talk to:

> Who is there to talk to? I rang Torka from the gallery – rude Keith answered and was impossibly offensive when I asked him to make Torka call me back. I rang Mama from a telephone-box at lunchtime – but she was preoccupied and vague and too far away. Skimmer and Kane – they're idiots really, just upper-class yobs (you never did meet them, did you?); they wouldn't understand anything like this. God, sometimes you turn round to test the rope-holds of your life and realize how tenuous they are. (Amis 1988: 168-69)

What Gregory describes here is existentialist despair: instead of the dandy we have seen before we encounter a lonely man, who admits that his grandiosity was indeed an illusion. The elite company, which defined his social status before, is as unreliable as his mother, who is more preoccupied with her upper

class friends than with his son. None of these people give Gregory any real recognition, since, similarly to himself, they only recognize the grandiose narcissistic delusion that defines the ego's era, not the subjectivity of the other.

Terry, on the other hand, appears to earn more and more money and is becoming successful with women, as if he took the position that Gregory occupied before. Whereas previously it was Gregory who never remembered the names of women, now Terry is confused when he has to recall the name of his incredibly rich boss' wife. He describes her in the following way:

> [she is] a rather marvellously tarty women called Meg – Miggie? Mags? – something ridiculous like that. She wore astonishingly white trousers. The bits of them that weren't already halfway up her bum were as transparent as polythene: you could see the line of her panties, and their tender blue check. A woman with tremendously large breasts, she paid me a terrifying amount of attention, all of it under Veale's pensive, grey-eyed stare. (Amis 1988: 177)

Terry's rise seems to mirror Gregory's fall: he speaks exactly like Gregory did before, displays the same misogynistic attitude towards women, forgets their names, disregards their subjectivities, treats them as if they were objects. We see nothing of Meg except for the line of her panties and her tremendously large breasts, and it is Terry who is admired, stared at, recognized. He seems to have learnt the secrets of retaining his position as Master, which simply consists in negating the subjectivity of the other.

These episodes suggest that the positions Gregory and Terry take are fluid, interchangeable. However, despite these shifts, the dynamics of the relationships remain rigid: instead of achieving a balance between self-assertion and mutual recognition, which Benjamin claims to be the core of healthy psychological interactions, the characters remain locked in the inverse roles of Master and Slave, unrecognizing and unrecognized, narcissist and co-narcissist. Benjamin argues that "domination and submission result from a breakdown of the necessary tension between self-assertion and mutual recognition that allows self and other to meet as sovereign equals" (Benjamin 1990: 12), claiming that keeping a precarious balance between these provides a way out of Hegel's impasse. In my view the rigidity of Gregory's and Terry's interactions, the fact that neither are able to achieve any kind of balance, suggests that they are perfect victims of the "ego's era": the Master's position is no more favourable than that of the Slave, since in both cases the knowledge of connections that jeopardize the ego's position is closed off, making it impossible for any kind of novelty to emerge.

The very text displays these symptoms of narcissism: the narrative is rigid, and not because it is not playful enough; many critics observe that Amis is a great master of style (Childs 2005: 35). However, the characters and categories it relies on are not fluid enough, as if the narrative itself did not recognize difference: women are very often seen as stereotypical characters, for

instance, making a number of critics and writers claim that Amis has misogynistic tendencies.[3] We learn that Miranda, for example, is "absolutely voracious," has "huge tart's fingernails," and she is probably neurotic, as most women according to Gregory:

> After spending the night with a neurotic girl – and so many of them *are* neurotic now – I feel more than my natural repugnance at the prospect of examining the bedclothes once I've shooed them from the flat. There will of course be the usual grim feminina – a dollop of make-up on the pillowslips, the school of pubic hairs on the sheets, that patch of hell somewhere further down: so much one expects. [. . .] they're all in pieces, these girls. (Amis 1998: 17)

Miranda is described as "one of those neurotic girls" (and almost all of them are neurotic these days), as a stereotypical figure who represents the women in the late 1970s. Any traces of her personality as well as biological being that differ from the images disseminated by magazines are portrayed as repulsive; it is only the shallow image that Gregory needs and the reader sees in the novel. Similarly Ursula, Gregory's sister, is portrayed as a mentally unstable, mildly schizophrenic woman, who would need protection, but only gets used by both men in the novel. Even Terry feels a profound hatred for her:

> I looked round in bewilderment, at the girls, at the couples. During such moments my ugliness hangs on me like cheap heavy clothes. I looked at Ursula. What good was she to me? I didn't even want to fuck her – I wanted to hurt her, to do her harm, to lash out at her shins with my boot, to swipe my wine glass across her face, to grind out my cigarette on her fluttering hand. (Amis 1988: 59)

It is impossible to tell whether Terry's or Gregory's misogyny is worse, which, again, suggests that both Master and Slave are caught up in the web of narcissistic delusions, neither of them is able to see the other as subject. Both narrators portray women as inadequate sexual objects, neurotic and irrational creatures, whose sole purpose is to reflect and nourish their egos. Their sense of self depends on turning the other into an object, just as Brennan claims: "by splitting women into two types the man is able to situate himself as subject" (Brennan 1993: 9). After reading these passages it is not surprising for the reader that Ursula becomes the ultimate victim in the novel (she commits suicide).

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[3] Marina Warner, for instance, claims that she reads him for "with a mongoose fascination for his unrepentant misogyny." http://www.independent.co.uk/arts-entertainment/books/features/martin-amis-now-we-are-60-1776198.html A number of articles discuss his remarks about Kate Prince, see, for instance *The Guardian* http://www.guardian.co.uk/books/booksblog/2009/oct/28/martin-amis-katie-price-women

It seems that the narrative itself is locked in its web of narcissistic delusions. The characters are rigid, stereotypical, and while the sole desire of the narrators is to "situate themselves as subjects," it is this fixity that makes their failure inevitable. As if the very structure of the narrative made it impossible for any kind of fluidity to emerge: Terry's and Gregory's stories, just like reflexive mirrors, fix the position of Master and Slave, narcissist and co-narcissist, and make it impossible to find a way out of this catch-22. They are resistant, similarly to the ego that is unable to form new connections according to Brennan, and remains in the web of self-referential speculations.

Success, then, just like Martin Amis's later novels, deals with the conflicting values of humanism and materialism. The portrayal of the main characters reveals empathy for the suffering losers as well as the deluded Master, who are both victims of commodity culture. Yet the narrative is not exempt from the narcissism it portrays: the rigid characters and the portrayal of women reveal a bipolar, split world that lacks any fluidity. Therefore, despite the mastery of style and the marvellous black-humour, the text is rigid, just like the ego that lies at the heart of commodity culture.

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Memory as auto/biographical storytelling in Kazuo Ishiguro's *Never Let Me Go*

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Abstract: In all his novels, so far, Kazuo Ishiguro uses memory as a strategy, psychological as well as literary, to delve into the narrativization of the identity of his characters and approach the cultural tensions and field forces that conform contemporary society. In this paper, we start from the viewpoint that **Never Let Me Go** (2005) is narrated in the first person as a "speculative memoir" (McDonald, 2007: 75). By stressing the tension that exists between the concept of autobiography and biography as suggested, among others, by Hanna Arendt and Adriana Cavarero, we will show how the organization of the novel as a memoir, humanizes the situations of characters and aims at reflecting on how we, as living beings, react when facing our mortality.

Keywords: Kazuo Ishiguro; Storytelling; Biography; Autobiography; Contemporary British Literature

I. Introduction

In all his novels to date, Kazuo Ishiguro uses memory as both a psychological and literary strategy to delve into the narrativization of his characters' identity and to approach the cultural tensions and field forces that shape contemporary society. In general terms, it could be said that the use his characters make of memory becomes a means of recovering a lost identity and resisting the sense of historical displacement they feel. In Ishiguro's work, memory becomes a tool with which to rewrite history and to give his protagonists the chance to reconquer a vanished territory, a realm where his characters have lost themselves, their hopes and dreams. Some of them succeed, while others do not. What is most important is that all of them break the continuity of their lives and at a particular moment in their existence try to recall a past that has marked their identities. The point of departure for this paper is that **Never Let Me Go** (2005) is narrated in the first person as a "speculative memoir" (McDonald 2007: 75); by stressing the tension that exists between the concept of autobiography and biography, as suggested by Adriana Cavarero (2005), among others, the aim is to show

how the organization of the novel as a memoir responds to Kazuo Ishiguro's interest in representing the elements that shape human nature and how we react to our own mortality and sense of finitude once forced to face it head on.

The existing bibliography on Kazuo Ishiguro's literary production is both impressive and all-embracing of a broad number of critical trends[1]. In spite of the vast amount of material published in relation to his work, Ishiguro has maintained a respectful but detached opinion of how critics are reading his novels; he has, nonetheless, been firm in highlighting certain solid concepts when referring to his writing and its meaning. When reviewing the interviews he has given over the last twenty-five years (Shaffer & Wong 2008), it is significant to note that a number of ideas appear time and again in his works, which he materializes in his writing by experimenting with diverse literary genres.

I personally believe that these recurring ideas form the foundations for his world-view such as, for example, the origin of his characters ("I am interested in how people who tried to do something good and useful in their lives suddenly find that they have misplaced their efforts", in Shaffer & Wong 2008: 20)[2]. He also insists on rejecting the label of postcolonial and/or postmodern writer and defines himself as a British writer committed to British narrative and the need to "internationalize" it ("It is good in a way that writers address the whole world and they don't look inward, they perhaps have an outgoing, international viewpoint", in Shaffer & Wong 2008: 146)[3]; Ishiguro openly declares that his literary tastes are with Dostoyevsky and Chekov (2008: 41) and that he uses history as a location (Matthews 2009: 118) to depict the human soul (his true-life task when writing): "There's always the tension between the setting you choose and the fact that you want to use that location for universal metaphors, for stories that can be applied to all sorts of human situations" (Matthews 2009: 119). Furthermore, he claims that his first two novels were partly a way of achieving a feeling of closure with the Japan of his mind, not the real country, whose language he can barely read or speak ("Well I think the Japan that exists in the book is very much my own personal, imaginary Japan…I wanted to make it safe, preserve it in a book, before it faded away from my memory altogether", Shaffer & Wong 2008: 53).

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[1] A complete introduction to the major directions in Ishiguro's criticism can be found in *Kazuo Ishiguro* 's Wai-chew Sim (London: Routledge, 2010. 105-164).

[2] This same idea is repeated in other interviews; see, for example, pages 32, 37, 45 or 85 Shaffer & Wong, 2008).

[3] See also Shaffer & Wong, 2008 on pages 69, 71, 72, 75, 144, 178.

II. Mortality

Never Let Me Go is narrated in the first person by Kathy H.: "My name is Kathy H. I'm thirty-one years old, and I have been a carer now for over eleven years. That sounds long enough, I know, but actually they want me to go on for another eight months, until the end of this year. That'll make it almost exactly twelve years (*NLMG* 3)".

This is the beginning of an uncanny story about a group of "students" that live and study in Hailsham, a boarding school in the British countryside. We soon learn that these young people are in effect "clones"; they are being educated to accept their destiny as simple producers of organs and envisage an early death. Despite what one might think, the story is not set in a dystopic future but rather in England at the end of the 1990s. No scientific language is ever used, as no laboratory is ever mentioned; the closest we come to a medical structure is a sanitary service, a "recovery centre" (*NLMG* 4) where the clones go after each operation either to die ("complete") or to recover before the next operation. In this place, other clones act as "carers". Kathy H. is one of them, and she helps her fellow clones during the transitional periods between "donations"; the fourth of these donations is the final fatal one, although some of the clones "complete" before. In spite of the bleakness of the plot, nothing is ever voiced openly and a special jargon is used to substitute a more scientific vocabulary. The use of language in the novel is evidently not casual; according to McDonald this is a reminder "of the ways in which language can normalize atrocities deemed necessary in a given ideology" (2007: 78). However, I also believe that this linguistic strategy helps to outline a melancholic environment and a constellation of different feelings with the aim of humanizing the characters and helping the reader to identify with them. Critics such as Britzman (2006) or Toker and Chertoff (2008) suggest that even the name of the school is a remainder of the ontological orphanhood of these creatures: "Hailsham is a 'sham' which people 'hail'" (Toker & Chertoff 2008: 165).

Never Let Me Go has given rise to a number of remarkable critical readings. Deborah Britzman (2006) is one of the few critics to approach the novel from a psychoanalytic perspective, an outlook that through the thought of Klein and Arendt does underline how language helps to characterize the clone's finite ontological position. Toker and Chertoff (2008) explain how **Never Let Me Go** redefines in a different way the genre of dystopian fiction through the use of meaning in spaces and *topoi*. Bruce Robbins (2007) presents a dense and highly conceptual reading of Ishiguro's novel in terms of social class and the actual conceptualization of the Welfare State. Gabrielle Griffin (2009) delves into the relationship between the definition of science and its representation to demonstrate that **Never Let Me Go** is a text that contextualizes its plot within a contemporary discourse on ethics and science. Other scholars, such as Seaman (2007), Black (2009) or Jerng (2008) read the text as an example of a post-

humanist interpretation of selfhood. McDonald (2007), in a paper that has partially inspired my reading of the text, demonstrates that the textual strategies and the techniques used in the novel originate within the genre of autobiographical memoir (2007: 75).

Although I find a great amount of the critical work published on the novel stimulating, my reading of **Never Let Me Go** is grounded in Ishiguro's declarations on his new-fangled approach to the notion of nostalgia and post-Freudian understanding of the human soul. As suggested above, my aim is to demonstrate how **Never Let Me Go** is a novel in which the literary use of the auto/biographical narrative voice creates a relational text and underlines the author's will to investigate how individuals react when in the presence of their mortality. As Ishiguro himself has declared, in this novel he does not analyze the concept of clone in ethical, scientific terms. He uses it strategically to delve into how the human being faces his or her death:

> I suppose, ultimately, I wanted to write a book about how people accept that we are mortal and we can't get away from this, and that after a certain point we are all going to die, we won't live forever ... I wanted the characters in *Never Let Me Go* to react to this horrible programme they seem to be subjected to in much the way in which we accept the human condition, accept ageing, and falling to bits, and dying (Matthews 2009: 124).

In the last part of the book, Kathy H. and Tommy, her lover by now, manage to find out where one of their old "guardians", Miss Lucy, lives. It is high time to ask for an explanation and for a "deferral" of their destiny as donors. During the conversation they will discover the truth about their life and destiny and about Hailsham. The school was founded as a social experiment, which had failed by the time the conversation takes place, to educate the clones, which were always referred to as students, as a way of demonstrating to society the cruelty of the project to clone people and use them as simple producers of human organs. Art and art classes, Miss Lucy explains, were used in Hailsham to prove to the outside world that these "students" did have a human essence. It is after this conversation, and the discovery that a "deferring" of their destiny is unthinkable, that Kathy and Tommy become fully and hopelessly aware of their fate and that Tommy's time is coming to an end; a truth that most living beings discern at some point in their life. Just before Kathy and Tommy leave for good, Madame, the "art" dealer and Miss Lucy's partner, greets them with a heartrending phrase that summarizes the human situation when facing mortality: "Poor creatures. I wish I could help you. But you're by yourselves" (*NLMG* 272).

This feeling of finitude, the materialization of the presence of death within one's life and the epistemological questions related to these issues, are acutely present in the conversation between Tommy and Kathy in the last pages

of the novel. The central question, to which nobody has an answer, is: what's next? This is how Tommy voices it: "You know why it is, Kath, why everyone worries so much about the fourth? It's because they are not sure they'll really complete. If you knew for certain you'd complete, it would be easier. But they never tell for sure." (*NLMG* 279). Kathy does not have an answer, she can only think about herself:

> He'd have known too, he was raising questions to which even the doctors had no certain answers … How maybe, after the fourth donation, even if you are technically completed, you're still conscious in some sort of way; how then you find there are more donations, plenty of them, on the other side of that line; how there are no more recovery centres, no carers, no friends; how there's nothing to do except watch your remaining donations until they switch you off. It's horror movie stuff, and most of the time people don't want to think about it (*NLMG* 279).

III. Nostalgia

By 2001, after publishing **When We Were Orphans** (2000), Ishiguro claims he is ready to move on and starts reflecting on a different way of defining his protagonists and their roles in relation to their memories, to nostalgia and to how they approach their actual lives and perception of the world. He feels that critics have so far related his characters with "emotional repression" (Shaffer & Wong 2008: 172), with the impossibility of voicing their feelings and he considers that instead it is high time to connect, instead, their memories to a liberating force and reinterpret the concept of nostalgia within their storytelling:

> But I'm wondering if it's time to try to construct a voice, a way of writing, that somehow takes on-board some of the post-Freudian tensions of life, that comes not from buckling up, not from being unable to express yourself, but from just being pulled left, right, and center by possible role models and urges, by a sense that you are missing out. That would involve a different kind of voice, would imply a different kind of writing, and would lead to a very different-looking novel (in Shaffer & Wong 2008: 173).

In another interview (Matthews 2009: 120), the author goes back to this idea and further develops it by explaining that when working as a social worker –in the late Seventies and early Eighties– he was influenced by the Freudian model, namely by the idea that we were a kind of passive effect of our past experiences, leaving little space for subject agency. As suggested above, he now insists on the idea that the human being is more complicated and that his or her capacity of choice and action is possibly bigger than the one theorized within Freudian parameters: "People's potential to change their lives or to change themselves somewhere in the middle of their lives, that has been

underestimated" (Matthew 2009: 120). It is this kind of reflection that can and should be transformed into storytelling.

Nostalgia, then, is not understood by Kazuo Ishiguro as the presence of negative phantasmal presences, but as a way of recovering positive emotions of loveliness and safeness: "And in my books, particularly the most recent ones, I feel that the kind of nostalgia I'm trying to get at could actually be a positive thing in that it's a kind of emotional equivalent to idealism ... It's something that anchors us emotionally to a sense that things should and can be repaired" (Shaffer & Wong 2008: 166-67). In a sense, nostalgia is related to a way to bridge a past that no longer exists (and that has possibly never existed in realistic terms as for the students at Hailsham) and a prospective present time.

Giovanni Storace (2004) problematizes the role of time in the narration of life stories and points out that our memories not only belong to and recount a past time, but that are instrumental to relating past and present, breaking the fissure and constructing an existential position that exists in the time continuum defined by the past-present time. The breaking of the time line is actually present in a number of Ishiguro's novels such as **The Unconsoled, When We Were Orphans** or in Kathy H.'s mental wanderings; this is what Mark Currie points out in relation to the time line that forms the backbone of *NLMG*: "There is, on one hand, a sense of the future, which inheres in the novel's interest in cloning; and on the other hand a sense of the past, in the form of a kind of public school memoir, or a recollection of childhood apparently isolated from the forces of history" (2009: 93).

Storace also highlights that we look back over our life-story in what he calls "extreme ages" (età estreme, my translation), basically adolescence and middle age, that is to say when we feel that we are coming to terms with some vital circumstances; he also points out that this process is a relational one. He stresses with particular emphasis the element of "nostalgia", in other words the feeling of missing something that is no more, just as when Kathy H. declares that: "The memories I value most, I don't see them ever fading. I lost Ruth, then I lost Tommy, but I won't lose my memories of them" (*NLMG* 280). This brief quotation is an example of the idea of nostalgia that Ishiguro has developed in his writing since the beginning and which, as suggested, takes shape in a more mature way in his last two novels (**Orphans** and *NLMG*), namely as the answer to the feeling of orphanhood that we feel as we grow older and discover that the world is not that safe place described to us as children; just like the protagonists of **Never Let Me** *Go* after Hailsham, their childhood home.

For Ishiguro, storytelling –we should not overlook the Arendtian echo in this declaration– is a collective act that a community carries out to bridge its past and present times in order to move on towards the future (Matthews 2009: 117). The auto/biographical voice of Kathy H., the narrator of **Never Let Me Go**, draws a picture of her and her friends' childhood, teenage and final years;

her tale merges with the stories of other students, the only family she has ever had, in such a way that what we get is a relational text, a text comprising Kathy's autobiography and Tommy's and Ruth's biographies, on the same level. As Keith McDonald points out: "In telling her story, Kathy H. is also involved in a life writing project that will preserve the memory of dead and dying loved ones. By incorporating them into her own memoir...a symbolic binding takes place in which pathography acts as an elegiac act of witness and testimony" (2007: 80).

IV. Memory and Storytelling

In his text **L'autobiografia come cura di sé, 1996 /(The autobiography as care of the self)**, the Italian psychoanalyst Demetrio Duccio underlines certain appealing concepts regarding the relationship between the autobiographical discourse and the narrating self. He stresses that the need to go through one's past vital experiences is a way of negotiating with one's life and that storytelling transforms such a negotiation into an act of reconciliation (Duccio 1996: 10-11). As also underlined by Adriana Cavarero (following Hanna Arendt), storytelling is a way of creating an/other self, a self that tells his or her life in relation to other people's stories (Cavarero 2005: 56)[4]; this auto/biographical discourse gives life to a narrator who is capable of weakening his or her dominant position within the tale while becoming multiple and interweaving his or her vital experience with other stories (Duccio 1996: 12). In this context, the listener becomes a key element as he/she is both a means of communicating with others and of keeping them with us (Duccio 1996: 50); Peter Raggatt shares this point of view and claims that: "...identity is dispersed in a moral landscape defined by often conflicting narratives ... that can be read in narrative as a polyphony of texts or stories" (2006: 21). Kathy H. is a storyteller; she is clearly relating her tale to somebody: "I don't know how it was where *you were*, but at Hailsham we had to have some form of medical almost every week..." (*NLMG* 13, my emphasis) and again "I don't know if you had 'collections' where *you were*" (*NLMG* 38, my emphasis). So there is a listener; she is not simply talking to an implied reader, but, as McDonald points out, to somebody that "[is] acting as witness to trauma and loss" (2007: 76). However, apart from this reader, who is the other listener? Is Kathy telling her memoir to one of the donors she is caring for in Devon and that is passing away? Is s/he the person who makes Kathy's auto/biographical discourse real?

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[4] "La memoria autobiográfica racconta sempre una historia che è monca dall'inizio. È necesario ricorrere al racconto degli altri perchè la storia cominci da dove è cominciata, ed è proprio il racconto irrinunciabile di questo primo capitolo che il sé narrabile va crucialmente a cercare con tutta l'ostinazione del suo desiderio" (Cavarero 2005: 56).

> There have been times over the years when I've tried to leave Hailsham behind, when I've told myself I shouldn't look back so much. But then there came a point when I just stopped resisting. It had to do with this particular donor I had once, in my third year as a carer … He'd just come through his third donation, it hadn't gone well, and he must have known he wasn't going to make it … What he wanted was not just to hear about Hailsham, but to *remember* Hailsham, just like it had been his own childhood. He knew he was close to completing and so that's what he was doing: getting me to describe things to him so they'd really sink in … (*NLMG* 5-6).

We will never really know to whom she is telling her story, but Kathy H. is seeking reconciliation as she faces her finitude through her friends' destiny. She wants to keep them with her, therefore she needs to remember: "I won't be a carer anymore come the end of the year, and though I have got a lot out of it, I have to admit I'll welcome the chance to rest-to stop and think and remember. I'm sure it's at least partly to do with that, to do with the preparing for the change of pace, that I have been getting this urge to order all these old memories" (*NLMG* 37). But where does the necessity of negotiating with our past and tell a story originate? According to Storace this happens when an event that breaks the rhythm of our life takes place, a fissure in our everyday existential routine (2004: 54). A working body, for example, helps to compensate for possible weaknesses in our mental balance, but when the body fails we become aware of our fragility and that the possibility of dying may become real; John Eakin insists on this idea and declares that our body image "… anchors and sustains our sense of identity" (1999: 11) and that "… consciousness is 'self-referential', and the baseline of consciousness, of memory, of identity, is the body image.." (Eakin 1999: 19). First Ruth's and then Tommy's passing away are instrumental in waking up the need that Kathy feels to give life back to them. Their death is not sudden, they are stolen parts of their body until they are physically empty and Kathy's words aim to fill this void back up.

Once Kathy decides that she wants and needs to re-enact her story through memories and storytelling, she goes back to her constellation of attachments, that is to say her friends and their precious object collections: "You each had a wooden chest with your name on it, which you kept under your bed and filled with your possessions…I can remember one or two students not bothering much with their collections, but most of us took enormous care, bringing things out to display, putting other things away carefully" (*NLMG* 38-9). The items that were part of these collections came from the "Exchanges", an event that was organized at Hailsham three or four times a year where the students would exchange mostly the objects created during art classes. The issue of "collections" is an important one within the theoretical frame we are using to read *Never Let Me Go*. Duccio stresses that personal identity is also defined by personal belongings (or that we use them to define ourselves) such

as toys or clothes, for example, and that we give to these objects a symbolic meaning; portions of our life keep on living through them; this is also what Peter Raggatt calls "landmark attachments" (2006: 21) or "constellation of attachments" (2006: 22)[5]. Storace (2004) suggests how the objects we collect during our lifetime change this meaning according to the moment we are living and that collecting them, or collecting objects in general, is a way of defying our mortality and of trying to live forever (Storace 2004: 83).

When Kathy reflects on her past, she cannot avoid thinking of her life as intertwined with her friends', so her autobiography becomes their biography, in a way that we cannot tell one apart from the other; she constructs what we could call a "family memoir as relational autobiography" (Eakin 1999: 85), because as John Eakin suggests: "...identity is considered as relational in these cases, these narratives defy the boundaries we try to establish between genres, for they are autobiographies that offer not only the autobiography of the self but the biography *and* the autobiography of the other" (1999: 58). The act of autobiographical storytelling, Duccio indicates, is deeply literary as it needs three key moments to materialize into a tale: the moment of retrospection, the moment of interpretation and the final moment of creation ("...they belong to the syntax of literary production", Duccio 1996: 18. My translation). Hence, if art has not succeeded in demonstrating the clones' human nature, then Kathy's storytelling will.

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[5] "The individual appropriates meaning from the culture in the form of important attachments to people, events, valued objects, environments..." (Raggatt 2006: 22).

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Stylistic Idiosyncrasies of Irony in David Lodge's *Nice Work*

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Abstract: Critics have agreed that irony is the challenging game of the literary text of David Lodge's **Nice Work.** As the result of a contradiction between what is expected, according to human mentality, within a socio-linguistic context, and the sudden denial of it by certain inadequate linguistic or social manifestation, irony is a way of expressing the author's belief that the reader will laugh at the absurdities of life, either social, or emotional, at common places and platitudes. Considering the linguistic aspects of style as common instruments of irony, the article focuses on the stylistic strategies of rendering it in the novel: acronyms, aphorisms, puns, enumerations, similes etc. The investigation will demonstrate that the stylistic and linguistic techniques and methods are not necessarily new, but they are combined and reinterpreted originally.

Keywords: aphorism, de/contextualization, homonymic interpretation, incongruous semantic association, irony, pun, process of decoding, simile

The focus of this paper is on irony perceived as the stylistic imprint in David Lodge's **Nice Work**. The analysis is performed starting from the effect of irony on the stylistic and linguistic devices used to express this effect. We have considered irony the link to whose expression diverse forms of stylistic and linguistic devices have contributed.

The approaches from different theoretical perspectives have brought forward the multiple understandings of irony and the necessity of an integrating modality of defining it. We will limit ourselves to the approaches that are predominant within the stylistics linguistics field and deliberately ignore the vast literature on the pragmatic and philosophical uses of irony. Irony is defined by tradition as an antiphrasis, a statement that expresses, in a certain context, the opposite of its literal meaning. The ironic communication presupposes a semantic inversion between the literal meaning (primary) and the non-literal (implicit). With this definition in view, irony becomes "a wideranging phenomenon which can be manifested in a single sentence, or may extend over a whole novel" (Leech, Short 1984: 278). On a small scale, irony can be detected in details of phonology, lexis, syntax and stylistics. Keeping within the

small scale, irony is referred to as a traditional figure of speech, alongside with metaphor, metonymy, synecdoche, paradox and simile, tropes defined as deviations from the general norms of communication by means of the language code (Leech, Short 1984: 78-79). On a larger scale, irony is considered "too broad a term of literary appreciation" and the authors place it within the more general context of tone, as "both are widely used critical terms which can benefit from definitions in terms of the rhetoric of discourse" (Leech, Short 1984: 280).

From a linguistic perspective, irony, as rhetorical device, can be rendered through unexpected combinations of words or syntactic structures, high frequency or emphatic use of certain morpho-syntactic structures, use of terms belonging to specific registers in describing opposite realities (for instance, taboo terms in official register, technical terms in describing simple domestic activities) etc. From a stylistic perspective, irony, as the overarching figure of speech (cf. Leech, Short 1979: 105), is rendered through a series of stylistic and rhetorical devices: parallelism, paradox, cliché, enumeration, comparison, aphorism, hyperbole, allusion, litotes etc. However, it is difficult to make a distinction among these perspectives, as the final effect is the result of the mixture operated at all the levels. The practice of the stylistic analysis of irony has proven the stylistic devices to have priority over the lexical and syntactical devices with the clear mention that they all work together to finally obtain the desired effect.

Considering as a point of departure John Middleton Murry's assertion that "a true idiosyncrasy of style [is] the result of an author's success in compelling language to conform to his mode of experience" (Hulban 2006: 343), we will try to show that David Lodge has artfully compelled language into forms of style with the intent to render irony at the association of two universes: the economic, represented by the industry, and the cultural, represented by the university.

In speaking about irony in connection to Lodge's fictional work, mention should be made that his irony is always intentional, but never digresses to sarcasm, in the sense in which the former is understood as an "overtly aggressive irony" (Attardo 2000: 795). Thus, in an interview with David Lodge, Lidia Vianu states that irony is the imprint of the writer's literary work, and the idiosyncrasy of his irony is the tender, emotional, sarcasm lacking approach. In reply, David Lodge accepts the labeling of considerate, more precisely, compassionate comic novelist (Vianu 2009: 224).

In **Nice Work**, the campus novel meets the industrial novel. "The idea, at the basis of the book, although ingenious, is a kind of Columbus's egg: in the technotronic era, the literati can not afford to ignore the productive activity of his fellowmen anymore, all the more that it implies the deep knowledge of the condition of the contemporary man" (Stanciu 2001: 315). The protagonists of the novel are Robyn Penrose and Vic Wilcox.

Robyn is at the moment of action, the beginning of 1986, a temporary Lecturer in English literature at the University of Rummidge, with major field of interest in the 19th century industrial novel. She is a dedicated teacher and professionally supports the intellectual fashions of the time: Marxism, feminism, psychoanalysis, poststructuralism. "Lodge presents her as likeable but naïve and narcissistic, and like many intellectuals remarkably ignorant of the way in which society actually works. She is an expert on the industrial novel of the early Victorian period, but she knows nothing about industry" (Bergonzi 1995: 24). Vic Wilcox is Managing Director at J. Pringle & Sons Casting General Engineering. The two characters are brought together by a form of exchange programme, Industry Year Shadow Scheme. As 1986 has been designated Industry Year by the Government, it is decided that a member of each faculty staff has to follow an industry senior manager around for one day a week during the winter term. "Robyn and Vic find themselves pushed into this scheme by last moment decisions, and both hate the prospect, the inconvenience of shattered habits, the effort of adjustment to the unknown" (Vianu 1999: 150). At first they dislike each other, but, gradually, prejudices disappear and mutual appreciation takes their place. Robyn realizes that in spite of her expertise in the industrial novel, she knows nothing of the industry proper. Vic grows to value his shadow's impetuosity, sense of independence, and cultural knowledge.

Irony is the stylistic imprint of the novel. A linguistic device artfully used to render irony is the acronym. Linguistics has dealt with acronymy in the context of word-formation and identified its constitutive structural features in contrast to the related forms of abbreviations such as clippings and blends. In the recent past, there have been debates concerning the terminology and the definitions. In terms of terminology, several concepts such as "initialism", "alphabetism", "letter word", "alphabetical combination", "alphabetical shortening", "protogram", "siglum" etc have been used (cf. Putz 1997: 208). Definitions of each of the terms, and in particular of what constitutes the acronym proper, vary greatly and have developed to the point of contradicting each other. John Algeo attempted to combine various features in this compromise formula: "An acronym is a word formed orthographically by combining the initial letter or letters of the major parts of a morphemically complex term and pronounced either by letter names or according to orthoepic rules (or less often by a descriptive phrase, with inserted vowels, or in a combination of these ways)" (Putz 1997: 222-223).

Linguists agree that acronyms are peripheral vocabulary of a language, not usually found in the formal writing. Their occurrence is manly a characteristic of the non-literary discourse. However, literature today makes plenty use of acronyms and they have become "a standard, often irritating, feature of non-literary discourse, but they are also in the process of becoming a

conspicuous element in works of literature" (Putz 1997: 207). Their use can be interpreted stylistically as an indication to familiarity with parodistic, satirical, intertextual and symbolical effects. In this context David Lodge's play with these forms of words has predominant ironical functions and effects. The irony is aimed at the administrative apparatus of the university, which, in times of economic crisis, resorts to ineffective, hilarious solutions with the concrete effect of creating confusion.

The acronyms in the following excerpt are the result of the academic administration's desire to concentrate the message, to use less material (paper for writing, energy to type) with an intrinsic intent to preserve the message unaltered. Paradoxically, when put into practice the linguistic strategy turns out to be energy and time consuming because of the abuse of acronyms used in the same sentence and the understandable inability to decipher what they really stand for:

> *From*: The Vice-Chancellor To: Deans of all Faculties
> *Subject*: INDUSTRY YEAR SHADOW SCHEME
> As you are no doubt aware, 1986 has been designated Industry Year by the Government. The DES, through the UGC, have urged the CVCP to ensure that universities throughout the UK –
> "He does love acronyms, doesn't he," Philip murmurs.
> "What?" says Pamela.
> "All these initials," says Philip.
> "It's supposed to save paper and typing time," says Pamela. "We had a memo round about it. Acrowhatsits to be used whenever possible in University correspondence." (*NW* 84-85)

Such proliferation of bizarre acronyms, *DES, UGC, CVCP*, points to playfulness and ironical intentions. At first their use seems restricted to the code of a bureaucratic sub-language, otherwise a pragmatic but mindless language deformation. However, when they leave the sphere of the public administrative discourse and enter the private, they become improper, senseless forms of communication if their representation is known to only one of the partners in the communicational act, in this case the university administration. It is common knowledge that official writing is a very demanding form of communication. When writing administrative letters, memorandums, reports etc, one must get the message across clearly and concisely. Negotiation of meaning, as in the case of oral communication, is excluded. By disregarding this rule, the official communication act becomes a game with gaps that need to be fulfilled. The characters do not get involved in the game, but a reader in a jesting mood may think of ironic deformations or crazy inventions as solutions. In conclusion, the initial function of the acronyms of condensing information appears forced, as indeed it is, and they simply become gaps in the linguistic discourse.

> 'What has the Faculty of Arts to do with Industry Year, or Industry Year to do with the Faculty of Arts?'
> "I wish you'd put that question to the Vice-Chancellor, Rupert,' says Philip. '*What has the FA to do with IY, or IY with the FA?*' (the emphasis belongs to the author)
> "I'm sure I don't know what you are talking about." (*NW* 87)

The irony continues with Philip's reformulation of Rupert Sutcliffe's question. The reformulation is achieved through the repetition of two acronyms, *FA* and *IY*, in reversed permutations. Although their meaning is easy to grasp from the context, the academic Sutcliffe, who is not accustomed to this type of language, has difficulties in correlating the acronyms to the terms they stand for. The absurdity and the uselessness of such a linguistic mechanism is well illustrated in the following dialogue in which Professor Philip's assistant, Pamela, speculates on what the strange acronymic form *CRUM* may mean:

> "I don't remember it coming up at the Senate," says Philip. Must have been passed without discussion. What's CRUM?
> "Confederation of Rummidge Manufacturers?" Pamela hazarded.
> "Could be. Good try, Pam." (*NW* 84-85)

Once again, the linguistic act turns out to be a game resulting from the enigmatic and semantically open structure of the acronym *CRUM*. Pamela makes an attempt to solve the enigma of the acronym taking into account the larger context, the programme of exchange of staff between the two institutions. The message is not decoded properly, whatever "properly" may mean as neither the characters, nor the readers, have access to the correct information. And in fact, it does not really matter. Pam's educated guess is clearly ironic and both characters seem to get amused at the decoding process. The ironical dimension is best suggested by the intentional interpretation of the acronym SS, standing for the Shadow Scheme, with the German SS, standing for the elite snow troops during World War II, which metaphorically may stand for another catastrophic failed form of communication. The irony, compressed into a nutshell of a revealing acronym, points to an abusive, authoritarian academic management. The misreading of the acronym may not be so innocent and the parallel suggests catastrophic consequences on another level, that of culture:

> "The SS? Got his own stormtroopers, now, has he, the VC?"
> "I think it stands for Shadow Scheme," says Pamela.
> "Yes, I'm afraid you're probably right." (*NW* 84-85)

The quoted abbreviated forms openly reflect an ironical attitude towards the affairs, the administration and the management of the academic world. The output of the acronyms in any form and number within the same message is an

indication of the growing supremacy of university bureaucracy over individual life and hence could be interpreted as a warning against totalitarian tendencies to set the dehumanizing role of bureaucracy over everything else.

Another stylistic device used to render irony and elicit laughter through humour is the pun. Its essence rests on the homonymic interpretation of the same word or phrase. Its use in the novel shows Lodge's mildly ironical attitude towards one of the characters, Philip Swallow. The puns are the result of Philip's gradual loss of hearing. His disease is called high-frequency deafness, meaning that he can hear vowels but no consonants. As a consequence he tries to guess what he is told from the vowels. The problem, as presented by his colleague, Bob Busby, is "that he guesses what he happens to be thinking about himself, at that time" (*NW* 66):

> (i) 'I need a voluntary,' says Philip, and briefly explains the Shadow Scheme.
>
> '*Not my cup of tea*, I'm afraid,' says Rupert Sutcliffe. "What are you laughing at, Swallow?'
> '*Cup of pee*. Very good, Rupert, I must admit.
> '*Tea*. I said cup of *tea*,' says Rupert Sutcliffe frostily. (*NW* 86)
>
> (ii) 'They'll notice the *pickets*,' says Bob Busby.
> '*A very sticky wicket*,' says Philip Swallow.
> "*Pickets*. I said, they'll notice the *pickets*,' says Bob Busby, raising his voice against the surrounding hubbub. (*NW* 62)

The excerpts above contain particular forms of puns, called mimes. They are phonetic similitudes, usually rhymes, with the appeal of homophones (Hulban 2006: 138). An example of how Lodge achieves humour occurs in (i) with the shift of the plosive consonants from /t/ to /p/. Rupert Sutcliffe refuses to take part in the Shadow Scheme Programme saying that this kind of exchange is not his *cup of tea*, meaning it is not the type of thing he likes or manifests interest into. As the dialogue takes place in the Male Staff toilet in front of a three-stall urinal, Philip makes the best use of the environment and comically approximates his colleague's utterance with *cup of pee*. The humour of the mime-pun results from the artful adequacy of the speech form to the extralinguistic concrete situation in which it is used.

Another instance in which the conversation becomes "rather a hit-or-miss affair" (*NW* 66) is in (ii). Philip doubts the effectiveness of university strikes as they do not impede the economic circuit of things. However, Bob is confident that people will notice the pickets. Philip skilfully approximates Bob's utterance *pickets*, "the occasion on which an employee or a group of employees protest outside a building to prevent other employees from going inside, especially because they have a disagreement with the employers", with the syntagm, *a sticky wicket*, close both in sound and in meaning if it is to relate

events to the broader socio-economic context as, indeed, "the situation is difficult". The humour arises from the unintentional, but highly effective from linguistic as well as extra-linguistic points of view, overlapping of the meanings of the two terms.

Irony in *Nice Work* is also rendered by means of aphorisms as formulaic facts of language. As stereotyped language, the aphorism creates "islands" of wisdom by embodying general truths. Its purpose is to exemplify situations or amend realities. At the level of the discourse, the aphorisms embody three important features of the language: descriptive, speculative and open-ended. As stylistic devices, they are witty, provocative, enlightening, and playful. The aphorisms in the novel are examples of the contemporary tendencies to formulate truths by reversing or dissolving hallowed distinctions between good and bad, true and false:

> "Let sleeping dogs lie." (*NW* 23)
> "Forewarned is forearmed." (*NW* 63)
> 'There's no such thing as a free lunch.' 'Someone always has to pick up the bill.' (*NW* 116) / 'Who pays? There's no such thing as a free lunch.' (*NW* 218)
> 'Well,' she shrugged, 'that's the trouble with capitalism, isn't it? It's a lottery. There are winners and losers.' 'It's the trouble with life, said Wilcox [...]." (*NW* 135)
> "Life was short, criticism was long." (*NW* 215)
> "Signs are never innocent.' (*NW* 221)
> "Universities are the cathedrals of the modern age." (*NW* 241)
> "Somebody said *hypocrisy was the homage vice pays to virtue*. Rochefoucauld, I think." (*NW* 242)
> 'We won the war and lost the peace, as they say.' (*NW* 273)
> "Difficulty generates meaning." (*NW* 333)
> 'But reading is the opposite of work,' said Vic. 'It's what you do when you come home from work, to relax.'
> 'In this place,' said Robyn, 'reading is work. Reading is production. And what we produce is meaning.' (*NW* 334)

The aphorisms in the novel have been classified according to their structure (I) and to the degree of contextualization involved (II).

I. From the point of view of the linguistic structure we have classified the aphorisms into three groups of:

> 1. identification, of the type [X is / is not Y], with either the affirmative or the negative meaning activated, in which Y is a descriptive AP or a NP followed by other forms of description, genitival PP or attributive clause:
> [forewarned is forearmed] – [X is Y];
> [lunch is not free] with the metonymic reading [nothing is free] – [X is not Y];
> [signs are not innocent] – [X is not Y];

[universities are the cathedrals of the modern age] – [X is Y];
[hypocrisy is the homage vice pays to virtue] – [X is Y].

2. entailment, of the type {[X is / is not Y] entails Z}, in which X, Y, Z are in different permutations and in different relations, of synonymy, of antonymy, or of metonymy:
{[reading is not work] entails [reading is relaxation]} – {[X is not Y] entails [X is Z]}, in which (not Y) and Z are in synonymic relation;
{[reading is work] entails [reading is production]} – {[X is Y] entails [X is Z]}, in which Y and Z are in synonymic relation;
{[capitalism is lottery] causes [winners and losers]) entails ([life is lottery] causes [winners and losers])} – {([X is Y] causes [Z]) entails ([N is Y] causes [Z])}, in which X and N are in metonymic relation;
{[life was short] entails [criticism was long]} – {[X is Y] entails [Z is not Y]}, in which X and Z are in metonymic relation, while Y and (not Y) are in antonymic relation.

3. cause, of the type [X causes Y]:
Difficulty generates meaning. – [difficulty causes meaning] – [X causes Y];
We won the war and lost the peace. – [we cause winning of war] entails [we cause losing of peace] – [X causes Y] entails [X causes not Z], in which Y and Z are in antonymic relation;
Let sleeping dogs lie. – [we cause sleeping dog to be lying] – [X causes Y to be N].

II. From the point of view of the degree of contextualization involved we have classified the aphorisms into:

1. contextualized aphorisms (academic universe-related):

(i) "Difficulty generates meaning." (*NW* 333)
(ii) 'Signs are never innocent.' (*NW* 221)
(iii) "Universities are the cathedrals of the modern age." (*NW* 241)
(iv) 'But reading is the opposite of work,' said Vic. 'it's what you do when you come home from work, to relax.'
(v) 'In this place,' said Robyn, 'reading is work. Reading is production. And what we produce is meaning.' (*NW* 334)
(vi) "Life was short, criticism long." (*NW* 215)

2. decontextualized aphorisms (general truths):

(i) "Forewarned is forearmed." (*NW* 63)
(ii) "Somebody said *hypocrisy was the homage vice pays to virtue*. Rochefoucauld, I think." (*NW* 242)
(iii) 'There's no such thing as a free lunch.' 'Someone always has to pick up the bill.' (*NW* 116) / 'Who pays? There's no such thing as a free lunch.' (*NW* 218)

(iv) 'Well,' she shrugged, 'that's the trouble with capitalism, isn't it? It's a lottery. There are winners and losers.' 'It's the trouble with life, said Wilcox [...]. (*NW* 135)
(v) 'We won the war and lost the peace, as they say.' (*NW* 273)
(vi) "Let sleeping dogs lie." (*NW* 23)

The contextualized aphorisms are connected to the university activity. They are Robyn's answers, except the last one in the listing, to inconsistencies from academic environment brought forward by Victor Wilcox. In spite of their aspects of undebatable truths, their goal is didactic, as Vic learns the true purpose of universities and changes his strictly economic perspective upon them.

Some of the aphorisms are ironic in meaning. The irony derives from the rapport to reality or, rarely though, from linguistic strategies. Thus, in *Difficulty generates meaning* irony is achieved from a pertinent observation made by Victor, a profane in the academic world of letters, who innocently notices that *Wuthering Heights* is a confusing story because of the same names that keep cropping up in different permutations and different generations and because of all the time-shifts as well. His conclusion is that more people would enjoy the novel if it were more straightforward. The aphorism is built on a cause-effect relation.

Ironic, from a professional academic point of view, is Vic's perspective upon reading in (iv). In the non-academic reality reading is a relaxing activity. However, Robyn draws his attention that the context is different and in the academic environment reading means work and in terms of equivalence to the industry, as a productive branch of economy, reading becomes production.*

The aphorism *Signs are never innocent* (ii) is interesting from a semantic point of view through the association of the noun *sign*, marked [-Human] with the descriptive adjective *innocent*, marked by tradition [+Human]. It is again Robyn's answer to Vic's remark that one shouldn't try to find hidden meanings to things and simply take them by what they are. The truth, attributed to semiotics in this context, is that once things are represented, they acquire additional meanings.

Of all the aphorisms quoted above, (vi) illustrates best Lodge's irony at the academic universe: "There were *so many books, so many articles in so many journals*, waiting to be *read, digested, distilled and synthesized* with all the *other books and articles* she *had read, digested, distilled and synthesized*. Life was short, criticism long" (*NW* 215).

In the larger context the aphorism is preceded by an enumeration of items representing forms of criticism, *books, articles, journals*, followed by another enumeration of activities to be acted upon, *read, digest, distill and synthesize*. They are all cumulated with items in a repetition of the first ones followed by the repetition of the activities previously mentioned, but in the past

perspective, of already performed. The effect achieved is of exhaustion or everlasting torment. The aphorism is the result of this effect. Semantically, the dichotomy of state is present in the antonymy at the lexical level, *short, long*. Syntactically, the two clauses are connected copulatively through juxtaposition as the comma stands for "and", instead of the adversative *but*, which would have been more appropriate.

The aphorisms in the second sub-category (II) are context-free. The decoding of the messages is not conditioned by the linguistic context of the novel. Their truths are the results of experiences of life added in the literary discourse of the novel with the intention to emphasize, to bring forward different situations or simply to achieve irony.

Forewarned is forearmed is ironical in effect, though its presence in the literary discourse was not meant with this intention. Rupert Sutcliffe warns Robyn that an old-aged, tired, careworn and seedy Philip Swallow has a weakness where women are concerned. The irony comes from the inconsistency between Philip's present image and his projected image of a womanizer. The stylistic value of irony comes not only from the external situation, but also from the linguistic aspect of the aphorism through the pairing of the like-sounding words which identify through each other, thus suggesting the idea of the ultimate warning: *fore*warn*ed* – *fore*arm*ed*.

Linguistically, the aphorism *hypocrisy was the homage vice pays to virtue* appears as a paradox, an apparently contradictory or absurd statement that proves to make sense in the end. The formula which is based on is the employment of the antonymic terms *vice - virtue*, put in relation of association, as parts in the definition of a bigger whole: hypocrisy. In a semantic reading of the hyponym concept of *morality*, the terms divide into groups, each under one heading: *homage* and *virtue* under the mark of [+Morality] and *hypocrisy* and *vice* under the mark of [- Morality]. Although at the opposite ends in the representation of the hyponym *morality*, they do not exclude each other in the process of definition, thus contributing to the paradoxical aspect of the aphorism.

The aphorism *There's no such thing as a free lunch* is repeated twice in the novel. Each time it is explained by means of another sentence: first, a post-positioned declarative *Someone always has to pick up the bill,* which provides further explanation on the aphorism and secondly, an ante-positioned interrogative *Who pays?*, which announces the paradox of the situation described by the aphorism, which, in fact, is the particularized form of the aphorism "nothing is free in life".

The aphorism in (iv) is mentioned in double representation. Its first paraphrase is "capitalism is lottery, meaning that there are winners and losers". In the second appearance, the semantic area is enlarged to the highest hyponym in any taxonomic representation, *life*. Its paraphrase, hyponymic in representation to the first, is "life is lottery, meaning that there are winners and losers".

The aphorism in (v) is another paradox. The wordplay is upon the antonymic pairings *win, lose* and *war, peace* and their association in the semantics of the text: "winning war is losing peace", when, by tradition, *peace* encompasses metaphorically *win* and *war* encompasses the meaning of *lose*.

The aphorism in (vi), *Let sleeping dogs lie* is a warning, irrespective of the context. This meaning is actualized in the structure of the novel: "to warn someone that they should not talk about a bad situation that most people have forgotten about".

The simile is another important stylistic tool used to render irony in *Nice Work*. Similes have been classified according to their structure (I) and according to the semantic area represented by the term compared to (II).

I. From a structural point of view we have:

1. similes of the type [X is (not) *like* Y], which place the act of comparison under the sign of certainty;

2. similes of the type [X is (not) *as if* Y], which place the act of comparison under the sign of probability.

II. Semantically the similes can be grouped according to the lexical area of the term compared with: comparisons with weaponry, comparisons with elements of fauna, comparisons with machinery, comparisons with elements of nature, comparisons with the human being in different social hypostases, comparisons with death imagery.

> 1. Comparisons with weaponry:
> (i) "*The names* of prominent feminist critics and theorists *crackled between them* <u>*like machine-gun fire*</u> […]." (*NW* 325)
> (ii) "[…] *pointing a finger at her* <u>*like a gun*</u>." (*NW* 111)
> (iii) "[…] *the certainty* of this *pierced him* <u>*like*</u> <u>*a*</u> *self-administered* <u>*dagger-blow*</u>." (*NW* 227)

Stylistically, the similes of this sub-category are powerfully suggestive. The irony comes from the lexical incongruity of the semantic areas compared. The association of the exchange of the names of the feminist critics and theorists with the machine-gun fire in (i) is not made in terms of military precision, but in terms of annoying noise as the verb *crackle* refers to the making of "a lot of short, dry, sharp sounds". The warlike, violent atmosphere, mostly inappropriate to the academic world, a land of spirit and peace, by tradition, is resumed again in the following two similes (ii), (iii). The overall impression is that of powerful, strident danger, one might think a subtle parodistic allusion to gratuitous violence propagated all around us nowadays, from computer games, comics to detective books and action films.

> 2. Comparisons with elements of fauna:
> (i) "[…] *the students were watching him* <u>*as rabbits watch a stoat*</u>." (*NW* 336)
> (ii) "[…] *silent, empty cars wait for their owners* <u>*like patient pets*</u>, […]." (*NW* 80)

(iii) "[…] *stroked her platinum-blonde hair-do as if it were an ailing pet*." (*NW* 104)
(iv) "Then *she yawned suddenly, like a cat*, […]." (*NW* 108)
(v) "Five minutes later, *the alarm* wakes him again, *cheeping insistently like a mechanical bird*." (*NW* 15)
(vi) "[…] *the sudden, violent, yet controlled movements of the machine, darting forward and retreating, like some steely reptile devouring its prey or copulating with a passive mate*." (*NW* 125)
(vii) a. 'I'll tell you what it reminds me of, *your precious competition*,' she said. '*a lot of little dogs squabbling over bones*.' (*NW* 207) / b. "[…] *fighting with Foundrax for the Rawlinson account like little dogs squabbling over a bone*." (*NW* 211)

In order to smooth the stylistic analysis process, the comparisons in this sub-classification can be grouped into two other semantic areas displaying antonymic features [+ Noise presence] versus [- Noise presence]. Thus, the students' watching Vic Wilcox compared to rabbits watching a stoat in (i), the cars waiting for their owners compared to patient pets waiting for their owners in (ii), the striking of the hair-do compared to the striking of an ailing pet in (iii) and Robyn's sudden yawning like a cat's in (iv) all include verbs and adjectives marked semantically [- Display of noise]: *watch, wait, strike, yawn, patient, ailing*. The overall impression is again of danger lurking around, danger of the imminence of death, of disease or of abandonment. This time danger is silent suggesting a state of anguish, anxious expectancy. The disproportion of association is ironic and we have again an implied allusion to a society oversaturated with elements of unwanted, unnecessary violence.

The antonymic semantic area is placed under the heading [+ Display of noise]. The choice of lexis and morphological elements is a proof in this sense. The verbs in non-finite forms express activity in progress, as an inevitable source of commotion: *cheeping, darting, retreating, devouring, copulating, squabbling* (x 2). The NPs *a mechanical bird; the sudden, violent, yet controlled movements; steely reptile* reinforce the impression of automatic, spiritless activities. The overall image is chaotic, loud and aggravating. The reader remains with the same feeling of danger lurking around. This time the danger comes from within, from the artificial, lifeless universe of work we have created and which threatens to overwhelm us, much in the same way we have engulfed fauna through our civilization.

3. Comparisons with machinery:
(i) "[…] giving him *a hard-on like a bar of pig-iron*." (*NW* 163)
(ii) "[…], *and the broad bum going up and down like a piston* […]." (*NW* 229)
(iii) "*A wife was not like a car*: you couldn't part-exchange her when the novelty wore off, or the body started to go." (*NW* 165)
(iv) "*The lecture theatre resonates like a drum* with the chatter of a hundred-odd students, […]." (*NW* 71-72)

(v) "When she tried to imagine herself working in an office or a bank, *her mind soon went blank, like a cinema screen when the projector breaks down or the film snaps*." (*NW* 51)

We have used the heading "machinery" in the sense of "things made through the process of fabrication controlled by man". Syntactically, two of the terms compared to, in (i), (ii) are not explained further in the sentence, the author considering that the mere mental representation of them is suggestive enough of the message intended. The appositive explanation in (iii) is due to the unlikely association of the human, *a wife* and the non-human, *a car*. The act of comparison is annulled first by the negation *not* (*A wife was not like a car*) and then by the appositive clause *you couldn't part-exchange her when the novelty wore off, or the body started to go*. From the same syntactic treatment benefit the comparisons in (iv) and (v), which are explained through a PP, functioning as an object of clause, *with the chatter of a hundred-odd students* and two circumstantial attributives, *when the projector breaks down or the film snaps*.

Stylistically, the comparisons in (i), (ii) show arid, nonetheless perfect performance of bodily functions, erection and sexual intercourse. Their comparisons with machinery pieces hint at passionateless, inexpressive perfection. The state of perfection, not a human attribute, after all, is annulled in the next three comparisons, which show in turn decay (iii), lack of order (iv), so specific to the machinery of any kind, and malfunction (v). The myth of the "well-oiled machine" is destroyed. The association of the human in terms of body, mind and social interaction with the machinery is doomed to failure.

4. Comparisons with elements of nature:
(i) "Marjorie*'s dimples fade abruptly, like the sun going behind a cloud*." (*NW* 23)
(ii) "[…] a *black substance that looked like soot*, but *grated* under the soles of her boots *like sand*." (*NW* 127)
(iii) 'It's *the cycle of commerce*,' he said rather grandiloquently. '*Like the cycle of the seasons*.' (*NW* 200)

By way of contrast, we have continued with a different universe of creation, nature, this time God's, not man's. The imagery evoked in the comparisons prolongs the sense of decay and passing from 3. In holding with the human state of mind, nature is revealed as unfriendly in (i), or in representations considered by tradition unpleasant to man in (ii): *Marjorie's dimples fade abruptly, like the sun going behind a cloud; a black substance like soot*, and *grated like sand*. In these two comparisons nature does not possess any of the grandiose features that make it unique, a true force of universe. Nonetheless, its image is redeemed in (iii). The resulted effect is ironic through the unusual combination of the semantic areas, which has a starting point the term *cycle*, used by Vic Wilcox in the syntagm *the cycle of commerce*. In an attempt to

enhance the grandeur of his metaphor he compares the rotation and rhythmicity of commercial activity with the *cycle of seasons*, a well-known poetic image, suggesting perpetual continuity, indestructibility. The association is naïve, predictable, in a school-like manner. Its basis is the notion *cycle* that triggers in Wilcox's mind the latent, degraded by long-term use, figurative image of *the cycle of the seasons*. Vic, unaware of his obsolete use of language utters his simile with grandiloquence, thus adding to the ironic final effect: *It's the cycle of commerce,' he said rather grandiloquently. 'Like the cycle of the seasons.'*

5. Comparisons with the human being in different social hypostases:
(i) "*The heads of the other men* present *have been swivelling from side to side, like spectators at a tennis match*. […]." (*NW* 76)
(ii) "*She was like a figure in a dream* that he could not quite recall." (*NW* 108)
(iii) "*He feels like a captain of a sleeping ship*, alone at the helm, steering his *oblivious crew* through dangerous seas." (*NW* 14)
(iv) "*Embarrassed, feeling too like a Peeping Tom* for comfort, he scrambled to the floor." (*NW* 109)
(v) 'Robyn Penrose. *The shadow*.' She could not suppress a smile as she identified herself – *it sounded like the name of a comic-book character. Superman. Spiderwoman*." (*NW* 197)
(vi) […] *all* [students] *talking at once, as if they have just been released from solitary confinements*. (*NW* 71-72)
(vii) "[…] and *goggling at me as if I was some kind of terrorist he'd put under citizen's arrest*." (*NW* 157)
(viii) 'That's no excuse for *looking as if he's slept in his clothes*', said Vic. (*NW* 343)

In terms of stylistic value, not all the comparisons strike the reader as impressive (maybe because the human being has the possibility of transposing himself into all these hypostases, ability which animals, birds, machinery, weaponry etc lack). Thus, the image in (i) of the men present in a meeting, their heads *swivelling from side to side, like spectators at a tennis match* is standardized. Its use here seems to be for the sake of ornament and the stylistic effect achieved is of concision, clarity of action.

The same happens in (ii). The vague remembrance of a person is usually associated with *a figure in a dream* that one can not quite recall. The simile is standardized, maybe in a higher degree than the previous one, if we are to take into account the relative recent historical context of appearance of the tennis match show. On the other hand, the representation of the simile has a romantic connotation, as the motif of dreams or figures remembered or foretold by a dream are traditionally Romantic. We may also consider the simile a linguistic strategy of anticipation, as Robyn's presence in Vic's life foretells changes he unconsciously expected.

The explicit simile in (iii) reinforces, in a standardized metaphorical approach, Vic's position within his household: the head of the family becomes

the captain. The novelty of image comes from the implicit comparisons of the house with the family members oversleeping in the morning with a *sleeping ship*, or an *oblivious crew*. Once again, the idea of danger lurking around is emphasized through the presence of the epithet *dangerous (seas)* marked semantically [+ Caution] associated with the epithets *oblivious* and *sleeping*, marked [- Caution]. The combination of terms is a linguistic strategy of anticipation of the events to come in the Wilcox family.

Vic's self-identification with Peeping Tom in (iv) is resumed later in the text of the novel: "Even as he did so he recalled how he had spied on Robyn Penrose on her first visit, and realized with a guilty pang why he associated her with the picture in the Rummidge Art Gallery: *he himself was the Peeping Tom in the foreground*" (*NW* 229). It is a reference to the myth of Artemis or Diana and Aktaion in which the "Peeping Tom" is punished for having seen the unattainable goddess naked by being transformed into a deer and then torn into pieces by the dogs (Kernbach: 1983: 67).

The simile in (v) is another case of self-identification. If, in Vic's case, the self-representation emphasizes restraint at living life, by peeping at it and at what it might offer (he wants Robyn and everything she stands for), in Robyn's case the self-representation suggests force, hunger for life. Robyn grabs life and lives it to the fullest. She does not use small units of measurement when it comes to acting. Her gestures are at a huge scale, comic book hero-like: '*Robyn Penrose. The shadow.' She could not suppress a smile as she identified herself – it sounded like the name of a comic-book character. Superman. Spiderwoman.*

The two similes render in a condensed, concise form, the best portraying of the main characters. Their evolution is predictable. The two "educate" each other. Their meeting is a chance of living, for a short while, other lives, which would not have experienced otherwise. Vic, who starts as strongly anchored in the narrow economic reality, grows to understand that money is not everything. As a consequence he dares to live "experiences of the soul", he becomes infatuated with Robyn and is ready to begin a completely new life with her. On the other hand, Robyn overcomes her youthful idealism and understands the mechanics of the economic reality. She still remains an idealist (her Utopian vision of bringing together separate social worlds in the space of the university campus), but now she has a specific purpose, more or less attainable, inspired by the social reality.

The last three comparisons in the group illustrate associations with corrective, punitive hypostases: in (vi) the students talk at once as if having been released from solitary confinements, in (vii) the factory staff watch Robyn as if she were a terrorist put under citizen's arrest, while (vii) amends a situation of good manners with a young teacher who dresses at work too informally for old-school Victor Wilcox and looks as if he had slept in his clothes. Stylistically, the three similes strengthen the impression of intense solitude in an, otherwise, over-crowded world.

6. Comparisons with death imagery:
(i) "In short, it was the kind of establishment that Robyn would normally have avoided <u>*like the plague*</u>." (*NW* 199)
(ii) "The campus is <u>*like a graveyard*</u> at weekends, and in the vacations." (*NW* 241)
(iii) "[…] he laughs to show that this is a joke, displaying *a number of chipped and discoloured teeth, set in his gums at odd angles,* <u>*like tombstones in a neglected churchyard*</u> […]." (*NW* 65)
(iv) "*Decay had set in at each end of the street,* <u>*as if the molars had been the first to go in a row of teeth*</u> […]." (*NW* 171)
(v) "She looks at *the three hands with detachment,* <u>*as if they are a still life*</u>." (*NW* 65)

Death's imminent presence in our lives generates a sense of apprehension and places everything under the sign of uncertainty. The fear of death, of termination is transposed at a linguistic level of the novel through the avoidance of the term proper and its replacement with death-related terms. We have grouped these terms under the umbrella-term *imagery*, used to signify objects and qualities referred to by literal description or in secondary references by allusion, by similes and metaphors. The terms in the similes are semantically marked [+ Death]: *the plague, graveyard, tombstones, churchyard, decay, to go* (with the sense "to die"), *still life*. They are presented unadorned in (i) and (ii). The simile in (iii) has a metaphorical representation in identifying the teeth, *chipped and discoloured, set in his gums at odd angles* with *tombstones in a neglected churchyard*. The simile elicits puzzlement, the association seems exaggerated, but somehow poetic, just like in (iv) where there is once again, in reversed order, death associated with the image of teeth decay: *Decay had set in at each end of the street, as if the molars had been the first to go in a row of teeth.* The syntagm *still life*, with reference to "a type of painting or drawing of an arrangement of objects that do not move" suggests through the lack of movement, as a defining feature of life, another form of death.

In conclusion, we should mention that David Lodge's **Nice Work** is not populated by a multitude of stylistic devices and figures of speech. The scarcity of such elements makes any stylistic approach of his work a difficult task. Critics have agreed that the unifying key of the novel is irony. The article focused on a few stylistic devices used to achieve irony, completing their analysis with syntactic, morphologic and semantic elements of language.

Keeping within the academic universe, especially the philological one, with language as its defining object of study, the irony is directed against the aberrations of modern forms of communication with a language of self-enclosed vision and domination. The presence of acronyms in the literary text of **Nice Work** exposes the absurdities of the language by drawing the readers' attention to the tiresome mechanics of the language, particularly its widespread initialise.

The analysis of the puns has showed that Lodge aims at mocking at commonplaces, both in speech and in thought. The humour, as an effect of irony, results both from the linguistic and the extralinguistic situational contexts. As a stylistic strategy the pun successfully, in terms of achieving the intended comic effect, replaces the ordinary descriptive language.

Aphorisms, as encapsulations of wisdom and insight, are short, often, single-sentences. By using them Lodge juxtaposes two worlds: the worldly experience and the academic space. We have identified their use as an attempt to exemplify, amend or plainly mock at situations. The stylistic value of irony derives from the use of linguistic strategies or, more often, from reference to the extra-linguistic reality.

The simile is another stylistic device Lodge uses to express irony. The disproportion of semantic fields association is most of the times ironic. The allusions are directed towards the man feeling alone and isolated among other men, in a society which values spiritual guidance and equilibrium the least of all. With this last of the stylistic devices brought under lens in this article we have overstepped the bounds of the mildly ironic comic tone and moved to a more "serious" direction with issues that overpass the specific universe of the academic and embed man naked of social or professional status.

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Obsession and Obsessed in Robert Holdstock's *Mythago Wood*

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Abstract: Throughout the Mythago Cycle we meet several people who are in one way or another obsessed. In each case their obsession is either directly or indirectly caused by Ryhope Wood. The chain of obsessions is deeply rooted in George Huxley, his experiments, feelings and thoughts regarding the heartwoods. The purpose of the present paper is to research this obsession, its impact on the characters' development and its role in the final outcome of the events. I also intend to trace the path along which this obsession is passed on from father to son, from person to person in the texts. Obsession in the Mythago Cycle is closely connected to the issue of quests, thus it is necessary to view the two as inseparable and study them together, one complementing and extending the other. So, in my paper I also look at quests as causes of obsession.

Keywords: obsession, mythago, quest, heartwoods, family relations, Guiwenneth

The English author, Robert Holdstock (1948-2009) became a full-time writer in 1975. Before producing the **Mythago Wood** cycle, his major fantasy work, he was a prolific professional author of various fictions, including dark-hued but fairly standard heroic fantasy under the names Chris Carlsen and Richard Kirk. More indicative of deeper concerns are early science-fiction novels which touch on primal matters and the scientific process, and a run of imaginative para-psychological horror novels. The 'Mythago' cycle germinates in the novella **Mythago Wood**, which aptly sprouted into the novel of the same name, and develops in the novels **Lavondyss, Gate of Ivory, Gate of Horn** and **The Hollowing** and the novellas **The Bone Forest** and **Merlin's Wood**. Shadows of the cycle spread over much, if not most, of Holdstock's other work. The six pieces of the cycle are the result of a 25-years writing process. The initial unit on which the cycle is built is the Huxley family, the members of which serve as catalysts to the action and it is their story that the others spring out from.

Throughout the Mythago Cycle we meet several people who are in one way or another obsessed. In each case their obsession is either directly or indirectly caused by Ryhope Wood. The chain of obsessions is deeply rooted in George Huxley, his experiments, feelings and thoughts regarding

the heartwoods. Obsession in **Mythago Wood** is one of the central elements that guide the action causing serious conflicts. **The Mythago Wood** cycle is an immense fantasy built around Ryhope Wood, a Jungian playground within its three-square miles. Every folk hero and legend that had ever been known in English history had an analog, or mythago, residing in the woods, whose very existence was tied, not to belief in the legend, but simply to the imagination of the surrounding minds. While some of the mythagos are of popular characters, like Robin Hood or King Arthur, many more of them encountered by the elder Huxley and his two sons were forgotten, except within the confines of Ryhope Wood. The wood, when entered, takes over the psyche of the subject and guides people through shifting time and space built on mythology drawn from many ages and places. The forest is referred to by John Clute as "an abyssal chthonic resonator because it creates and is home to myth-images, or mythagos, who are creatures (including animals, monsters and humans) generated from the ancient memories and myths within the subconscious memories of nearby human minds"(cf. http://robertholdstock.com). It is hard to decide whether the wood drives the mind or vice versa, it is the machination of the characters' individual minds, but the wood chases people always deeper into the heartwood and at the same time toward their own inner world.

All the characters that become connected to the wood, become obsessed and, as a result, they ruin not only themselves but they also predetermine the fate of their children. Thus children come to symbolize continuity. They become the heirs of whatever consequences their predecessors' interaction or mere presence in the wood cause. The purpose of this essay is to look to the children of and in the wood and analyze their heritage and the way they deal with the burden placed onto their shoulders by ignorant parents. I also chose to focus on the child-parent relationships and attitudes toward Ryhope Wood. My essay aims to find logical links between parents' and children's fate and to identify how one's decisions affect the other.

In understanding the children's situation I first present the protagonist-like figure of the novel **Mythago Wood,** the father, George Huxley, who acts as the starting point of everything in and around the wood. Living next to Ryhope Wood in Herefortshire the psychologist Huxley and his assistant Edward Wynne-Jones are attracted to the wood and its mystery draws them stronger and stronger. They often venture into the wood and gradually become obsessed. This obsession finally takes over their conscience: Wynne-Jones disappears while Huxley, after a complete alienation from his wife and sons, gives in to the wood and its cruel intentions losing himself in the process before he dies. Huxley's growing obsession with the unknown causes him to ignore his roles as husband and father. On one hand, he distances himself from his wife Jennifer by his simple absence or, when present, refusing to communicate. As a result of

this unhealthy relation between husband and wife the Huxley family unit is torn apart. Tired of struggling to hold her beloved together Jennifer gives up, becomes idle and eventually dies while her sons, Christopher and Stephen have to suffer both from the unhealthy family atmosphere and from the constant doubt caused by the un-explicable events their father sweeps under the carpet with some transparent lies. The family as entity ceases to exist leaving the two brothers alone, lacking both the proper care of the mother and the caring strictness of the father. For a while they manage to do without these caring for and supporting each other but from the moment they are separated (Shephen in the war, Christian home alone) they lose the link that held them together in their loneliness and become mere strangers. This process demonstrates the destructive result of the lack of well-established, strong and balanced family relationships. It is no surprise that the two brothers lose the hope of a happy life since they are stuck in the past and chasing explanations without which they cannot move on.

With Huxley becoming the vital and at the same time hostile force of/in the wood, and his sons growing more and more aware of the incomprehensible mystery surrounding them, the three male characters form a cursed trinity. While in average situations parents leave money and house to their children, the case of the Huxleys is irregular. Christian and Stephen's heritage is not at all usual. After suffering from the consequences of a defective family life they practically inherit a death sentence. By not being able to recover from their losses the Huxley boys unconsciously start a journey that inevitably leads toward their doom. On one hand Christian forgets everything not related to his quest for his father and mother which seemingly causes him to become a cruel monster – almost a mythago himself, seemingly identifying more with the pack of savages that come to follow him, than with his fellow humans. On the other hand Stephen has got his own set of quests: he enters the wood primarily to find and bring Christian home but at a certain point he also becomes involved into his father's obsession, embarks into a quest for Guinn and by the end he becomes the sole character in the novel that faces hope.

A strange female presence makes the situation even more complicated. The character of Guiwenneth of Green turns father and sons against each other. Each time Guiwenneth, or rather a version of her appears, a major change – much for the worse than for the better – occurs in the life of the Huxleys. She sets things into motion, she is the cause for the damage of family relationships, she disturbs not only those outside Ryhope but it seems that next to the Urscumug, she is also a major force on which the existence of the wood strongly depends. Although her character is ambiguous, and some critics even regard her as a destructive power we must admit that she alone can link the Huxley men. The sons had to miss the father in their childhood so they could never share their joy or sorrow because they were simply out of the father's reach, or rather the father was out of their reach. Ironically, Guinn is a creature

born from the elder Huxley's imagination; it is he who first calls her mythago. Guinn is a continuous presence in the wood and in the lives of the Huxleys. Interestingly, while it is she who turns the Huxley men against each other, she also symbolizes an extremely strong link between them. The old Huxley fell in love with her whereupon he could no longer find relief outside the wood and far from her. When Christian became aware of mythago presence he himself fell deeply in love with his own imagined version of the same woman without realizing that the subject of their love is in fact not the same person, but two imagined personalities in the same body. Since Ryhope Wood is home of unlimited time and space, Guiwenneth is an omnipresent entity. Representing the core of existence in the wood she appears in multiple forms ranging from a Roman British girl or Earth goddess to a Celtic warrior princess. Resulting from her omnipresence all the three wanderers encounter her shaping her character according to their preset preferences. In other words the same love affair repeats itself over and over again and each time Guiwenneth dies at the end thus copying the pattern started by the father. The quest for the woman thus turns into a vital ingredient in the men's decision to risk their lives and enter Ryhope Wood. At the same time, though always differing from her previous manifestations, Guiwenneth becomes the single bond by which father and sons remain linked. However positive a character might Guinn be, this bond is essentially destructive since jealousy prevents the Huxleys from peacefully sorting out and solving their problems.

George Huxley embarked into exploring Ryhope Wood out of curiosity, a strong hunger for scientific knowledge and a deep devotion toward mystery. The fatal character of his expeditions, however, had more serious consequences on his sons' lives. Precisely because his absence from the early ages of Christian and Stephen, they grew up lacking the prominent father figure. This lack resulted in the formation of some kind of quest, conscious (in the case of Christian) or unconscious (in the case of Stephen) so the reason why both sons end up wandering in Ryhope Wood is precisely this: the quest for the father, for the woman, for truth and ultimately for their inner peace lost in the process. The early death of the father (aged 50) resulted in inconsolable pain and loneliness on behalf of Christian, inhabiting Oak Lodge, the family residence alone, while his younger brother Stephen was fighting somewhere in Europe during World War II. Being abandoned and left to face mourning alone it is no surprise that he seeks relief in his father's diaries, hoping that the precise and extremely detailed account of the secret mission would clarify the dim circumstances that lead to the annihilation of the Huxley family and ultimately, his father's death. Reading through the accounts George Huxley, so painstakingly kept secret from his family, Christian becomes more and more involved into his father's vision of the unknown and, without noticing, he grows aware of the wood, the mythago activity at the edge of sight so far unnoticed and starts adopting a hostile attitude toward everything that might deprive him from this growing

obsession. While struggling to get through the pain caused by his father's death it becomes evident that for Christian the *fight* started much earlier, sometimes in his childhood when he was noticeably lacking his father's care gradually becoming more attached to his mother. This in its turn also ended in tragedy since the mother died, as told in **Gate of Ivory, Gate of Horn**, as a result of Huxley's interaction with the wood and its mythagos. Thus unnoticeably Christian makes the first steps on his father's path practically repeating his *journey* and fails to embody the value system traditionally associated with children becoming the icon of future opportunities, the re-incarnation of the individual on a higher, almost perfect level of existence. Consequently, the deterioration of identity and family values is unavoidable in the **Mythago Wood** cycle.

The other son, Stephen, being the younger in the family, senses less of the tension present around him. His departure to the battlefield removes him from the story for a long time so evidently he seems at a loss when at his return home, he finds his brother broken and alienated. His constant attempt to catch up with the events and understand Christian's struggle are always blocked by walls deliberately erected. Thus, at this point in the story the reader witnesses three well-defined phases of obsession: one is the lingering presence of the lost father, the second is the older son who has almost entirely lost contact with reality and third is Stephen who views things as an outsider not knowing what he could do and how he could re-enter the story which, by now, lost all its characters but two. The brothers spend a short time together after Stephen's return. Although they inhabit the same house, Stephen has the impression that he no longer knows his brother. From the moment he arrives home Christian behaves strangely and goes against the logical expectations. Instead of warmly greeting his brother and welcoming him home his attitude is cold and reserved, as if Stephen would mean some kind of threat. At this point in the story it is not clear but Stephen does threaten Christian's world. Later it becomes clear that by studying their father's accounts of Ryhope Wood and his descriptions of encounters with various mythago forms he found some kind of link with George Huxley, a link that he ironically discovered well after his father's death. It is no surprise then, that he is hostile toward Stephen who appears as an intruder into the sacred realm of father and son. This is the explanation for Christian resisting all brotherly interaction with Stephen. Interestingly, however, what he resists is the quasi-normal relationship with his living brother in favor of an incomprehensible and unearthly bond with the dead father. Christian's defensive attitude follows exactly the same pattern that his father imposed: gradual distancing from his beloved, constantly growing awareness of the wood as entity, lengthening journeys into the heartwood, deep interactions with mythagos and finally disappearance in the mythago world. Thus Christian becomes the full heir of his father and entering the wood to stay he gradually transforms becoming one of the most powerful presences. He can be viewed as

a counterpart of the Urscumug, generated purposely by George Huxley. "This man-boar male mythago is a representation of the first hero from earliest myth. The Urscumug is twice the height of a human and is malevolent and ancient" (Holdstock 1986: 14). Taking into consideration the fact that George Huxley dies well before the beginning of the story, the mythago Urscumug can clearly be interpreted as a substitute for him. Thus, his carelessness regarding his sons adds to the hostile nature of the mythago monster creating a pattern similar to that of Kronos who, according to Greek mythology, gained power by killing his father Uranos and in order to prevent his children from doing so he ate them. Just as Kronos, the Urscumug-Huxley also fears that his children might take over his position so he tries everything to scare them away.

The picture becomes complete when Stephen enters the wood and begins his adventure searching for answers to questions raised by the diaries he finally read and trying to find and bring home his lost brother. But he cannot avoid his fate and just as his father and Christopher he himself becomes trapped by the wood and by Guiwenneth. But unlike them, for a long time he manages to preserve his sanity constantly keeping track of time and writing a diary. He struggles to define mythago presence and stay aware of what is and what is not real and by doing so he proves himself to be the strongest personality among the Huxleys who have quickly given in to the wood and practically lost control of their lives. However hard he may try, not even Stephen can avoid his fate. Gradually, he himself loses contact with the outer world and becomes one with the mythagos, still preserving something of his human character. While George Huxley lives on in the shape of the Urscumug after his death and Christian becomes a mythago warrior, Stephen still does not forget why he is there. It is not a surprise that at the end of the road taken by both it is Stephen that comes out successful of the journey through the mythago realm, finds Guiwenneth, marries her and has a son and a daughter.

By entering the wood the Huxley brothers become children of Ryhope Wood. Their human characteristics fade away and because they practically had to miss their parents all their lives, intentionally or not, they look for substituting sources of love, or at least affection. In dealing with loneliness Christian chooses to sink into madness during the process of searching for explanations for why he had to lack his parents all through his life. This way of dealing with his pain and the burden imposed by the father locks him into the mask of the savage for most of the story and only toward to end of their journey does Holdstock reveal his real self. Stephen's way of understanding what was and is going on around him is a more peaceful one. Although he inevitably has to meet Guiwenneth, the Urscumug and Christian's mythago-like character he still does not lose his goals. He still knows and loves his brother who once even kills, or rather attempts to kill him. Preserving one of the basic human instincts to give and get love, he willingly sacrifices himself only to know Christian would be safe. This attitude is much more human than that of George Huxley

who thus serves as the opponent of his younger son. Accordingly, Christian struggles between two opposing polarities that together form a weird unity: Huxley's acts predetermine Christopher's fate while Christopher's alienation and obsession cause Steve's voluntary journey through time and space in Ryhope Wood.

By presenting the Huxley family with all their domestic problems and failures, Robert Holdstock managed to compile an almost psychological case study of family relationships and the impact of parents' fate on their children. The two Huxley sons follow the pattern imposed by their father during their journey through the wood. They even commit the same mistakes and fall into the same *traps* while travelling across the Jungian playground of the collective unconscious. Though always the same, their journeys are always changing, always altering seemingly insignificant bits which by the end come to mean a lot. In the process, just as Huxley's Urscumug mythago, the boys themselves become more of a myth image than a human being, losing any link with the world outside the wood. Though it was not the purpose of this essay to present the descendents of other characters in the cycle, the pattern is continued by another set of children, Yssobel and Jack, Steve and his Guinn's children, which support my initial idea of children following in their parents' footsteps. By entering the wood the Huxley brothers become children of Ryhope Wood. Their human characteristics fade away, and resulting from the fact that they practically had to miss their parents all through their lives, intentionally or not, they look for substituting sources of love, or at least affection. Their innocent hunger for love and answers turns into an obsession which practically destroys them. By the end of the book, we are still not certain about what happened to these men. The Lavondyss or the heartwood that George Huxley was so desperate to find does not bring the expected answers. It is true, however, that the Urscumug Huxley passes its borders with the half-dead Guin so his story seems to end there. Although not in his human shape, George Huxley fulfills his dream turned obsession. On the other hand Christian dies just before reaching Lavondyss and we see Steven left alone with his grief and a pale hope of seeing Guin again.

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Traveling Heroinism in Alice Munro's Neo-Gothic

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Abstract: My paper discusses Alice Munro's **Open Secrets** as part of a neo-gothic tradition by focusing on her recycling and revision of a long-established narrative convention of the female gothic mode: traveling heroinism. Thus, I will argue three interrelated points: (1) Munro's fiction of the nineties decidedly breaks out of the bounds of a narrowly conceived Canadian regional realism; (2) **Open Secrets** belongs to the female gothic tradition; (3) moreover, to the third, critical, phase of the mode. Munro's gothic thus appears neither as the resuscitation of a long-forgotten form—if the female gothic is understood as a historical literary tradition of the eighteenth century—and nor as an artistic transformation of a long over-used and heavily commercialized romance form. Instead, I will define the Munrovian gothic as a contemporary art form that puts into relief major ideological debates about women, femininity, and gender.

Key words: Alice Munro, female gothic, neo-gothic, traveling heroine

Alice Munro's eighth work of fiction, **Open Secrets** first published in 1994 and republished in twenty-three further editions till 2007 (WorldCat.org) is a curious volume in the Canadian writer's oeuvre. Its curiosity lies in what Munro referred to as its riskiness (in Howells, 1998: 120). Although critics tend to disagree about many things in connection with **Open Secrets**, there is a critical consensus about its significance because it has "reinvented" (McCaig 2002: 81-111) the short story form.

I will discuss this "reinvention" in the context of the female gothic tradition by focusing on Munro's recycling and revision of a long-established narrative convention of the mode: traveling heroinism. I will argue two interrelated points, both contributing to an understanding of the uniqueness of the collection in the body of Munrovian fiction. (1) **Open Secrets** as a whole follows the tradition of the female gothic, rather than firmly situating itself within a Canadian tradition of regional realism. The argument that Munro's fiction cannot be interpreted without a reference to a female tradition of writing has already been put forth by several critics in connection with Munro's second volume of interlinked stories, or arguably her first novel, **Lives of Girls and Women** (1971) but not discussed in relation to her later

volumes. However, Munro's fiction of the nineties decidedly breaks out of the bounds of a topographically conceived Canadian regional realism, thus challenging the entrenched literary historical perspective that views Munro's fiction as the realistic depiction of Canadian small-town life in a specific region of Canada, to which **Open Secrets** eloquently testifies. (2) I will claim that Munro's female gothic belongs to the third phase (Fowler 1982: 162) of the mode, as it critically interrogates its governing assumptions. This critical attitude is meant by the prefix 'neo-'. Munro's female neo-gothic thus will appear neither as the simple resuscitation of a long-forgotten form—if one thinks of the female gothic as a historical literary tradition of the eighteenth century—nor as an artistic transformation of a long over-used and heavily commercialized romance form in vogue since the 1960s—if one conceives of the female gothic as a popular bodice ripper. Instead, I will formulate Munro's neo-gothic as a contemporary art form that puts into relief major ideological debates about women, femininity, and gender, which the female gothic does, but, at the same time, I will also argue that Munro discards several female gothic solutions, most importantly, the model of femininity the female gothic advances.

The short story to illustrate my point is **The Albanian Virgin**, the third story in the collection. This narrative may prove especially useful in exploring Munro's reworking of the female gothic mode because it both enlists several major, well-established female gothic conventions and challenges these in more obvious ways than some of the other works in the collection, propelling it towards a parody of the female gothic. Surprisingly for a Munro narrative, it provides an almost full catalog of female gothic conventions, whether in its theme, narrative techniques, character portrayal, and figurality. Among them one finds, naturally, the questing heroine (as most of Munro's female protagonists avowedly belong to this character type) and the bifurcation of the textual world into an, in gothic critical terms, unreal and a real world; the latter is usually described as the idyllic childhood and young adulthood of the heroine at the outset of the narrative as well as the happy ending awaiting her at the very end, while the former gives place to the major events of the plot. The passage between the two worlds is opened by the heroine's forced travel to a dark underworld/otherworld; this is why the female gothic heroine has been called a traveling heroine (Moers 1976: 122-40). In this (under/other)world, uncannily, danger dwells not in unfamiliar (robbers, fistfights, sword duels, catacombs, labyrinths, etc.) but, quite on the contrary, in familiar forces (relatives, marriage proposals, family events, the bedroom, etc.). At one point, the heroine is confronted with a mystery (what happened to the former lady of the house, her mother, her father, her own fortune, etc.?), which she solves by her own ingenuity. The knowledge thus gained provides her the clue to cross the boundary between the two worlds again and return to the real world with a (rather ineffectual) hero absent

throughout the heroine's travails, with whom happy ending looms large in the near and, supposedly, the distant future.

But before discussing how these conventions are recycled and challenged in "The Albanian Virgin," a few key concepts need to be carefully defined. By gothic, I mean, a carnivalesque literary tradition in the Bakhtinian sense that provides textual space for the conflict between diverse ideologies of gender, and by female gothic I understand a literary tradition that also positions itself vis a vis the discourses of the male gothic by deliberately assuming a female perspective. But rather than simply assuming an oppositional position, I think of the female gothic as a mode that experiments with alternative possible worlds as well as is shown in its representations of a utopia of family life at the beginning and at the ending of its tales. This is why I prefer to call the "real world" of gothic criticism an "alternate possible world," a term coming from possible worlds theory (Ryan 1991: 553-55) and the "unreal world" a textual actual world instead. Rather than thinking of the existence of the two worlds as representing fundamentally different forces, I suggest conceiving of them as devices of "recentering" (Ryan 1991: 553-55); accordingly, what they foreground by recentering is the practical effects of gender ideology on women's lives. That is, my usage of the term *gothic* does not rely on either a chronological definition or on a kind of "shopping list" approach (DeLamotte 1990: 5) that measures gothicism against a quantitative measuring stick (how many gothic conventions are enlisted).

Following gothic critic Robert Miles, I wish to emphasize two points with regard to the gothic mode, both male and female: (1) gothic texts should be understood as ideological constructs that represent ideologies *as* ideologies and (2) exactly for this reason they have developed strategies and techniques of representation that do not seek to naturalize any of the ideologies, as does the realist novel at the time of its inception vis a vis gender (Moglen 2001: 5, 11), but that are able to mediate the experience of individuals amidst and under the full weight of competing ideologies. Gothic works are uncomfortable reads exactly for this reason.

Ideology is not used in the sense as advanced by Marxist criticism, that is, it does not mean false consciousness. Instead, it is understood to comprise the sum of values an individual valorizes and consciously avows. Realism, the gothic, the female gothic and the neo-gothic are ideological constructs in this sense—all these modes mediate specific gender ideologies.

At the same time, it is undeniable that the gothic is also an extended and elaborate fantasy that seeks to make up for losses experienced in readers' actual lives, hence its disrepute for being wild, escapist, and/or fairy-tale like—this point has often been quoted to unjustly dismiss gothic discourse. Accordingly, the female gothic alternative possible worlds (idyllic family life) could be seen as an extended fantasy discourse that seeks to intervene into the competition of diverse ideologies of gender by providing ground for the introduction,

discussion, reformulation of, and experimentation with notions of ideal femininity. Munro views these female gothic solutions rather critically, which casts her fiction as neo-gothic since it does not foster the ideals of femininity the female gothic has passed down across the ages ever since the 1790s.

One further point needs to be mentioned at the outset: from Munro's first published collection of short stories in 1968 up to her eighth 1994 volume **Open Secrets** there appeared only three short stories in which the heroine leaves her home ground—Southwest Ontario and British Columbia—and travels elsewhere. This is why it has become a critical commonplace that for Munro the home ground is foreign territory because instead of using the defamiliarizing device of travel she opts for defamiliarizing and then refamiliarizing the home. In **Open Secrets**, however, there immediately appear three short stories in which the heroine travels to places far away and far different from her native Sowesto. These narratives do not simply recycle the topos of travel but they also (1) throw light on the topos as a device to give an *imaginary* but yet *plausible* form to female questing, asking on a metatextual level in what possible ways female questing could be imagined and (2) they throw a spotlight on the ideological thrust of the travel trope.

The three short stories, **The Albanian Virgin** among them, problematize the inherited female gothic convention of splitting the life routes of female characters into two incompatible stages, which is eloquently proved by the female gothic double plot structure: one centered around the heroine's quest for self-knowledge via the histories of other female characters, which is rewarded not simply by self-enrichment but also very tangible gains (she is reinstated into her property rights); and another, so-called, erotic plot, which thematizes the difference between rightful and wrongful access to the heroine's body (the threat of forced marriage vs. the heroine's choice of her husband).

There is a long-standing debate about the ideological meaning of these two plotlines, I will treat them as the expression of a deep-seated conviction that female agency and gender expectations are fundamentally antithetical. But whereas the female gothic has invented strategies to cover over to what extent it is impossible to conceive of a female subject outside the discourse of love and inside that of agency, Munro's three narratives uncover the gender ideology that assumes passivity to be the natural state of the female gender. I will read **The Albanian Virgin** as a narrative that literalizes the bipolarizing discourses of the gender ideology that is also of the female gothic's own while it also subverts them. It does so by putting a multiply re-gendered heroine into its center. As a result, the neo-gothic narrative becomes a female gothic (romance) parody.

The short story follows the typical Munrovian—and gothic—story-within-a-story structure. One subplot corresponds to the female gothic quest plot, whereas the other to the erotic one, with two separate heroines whose lives converge to the same female gothic romance closure, while both characters have their share of the full trajectory of a female gothic heroine's life history.

Yet, although the female gothic closure more often than not leads to a happy ending, Munro denies a fairy-tale like eternally happy married life to both her heroines. In addition, several other challenged female gothic conventions also appear: one heroine makes her presence in three gender roles—a passive aggressive feminine female, a socially sanctioned male, and an openly aggressive masculine female—which alone would undermine the gender discourse of the female gothic formula. The erotic subplot is built on the "taming of the husband" topos, also referred to as the ritualistic wounding of the male hero, which, nonetheless, still does not catapult the heroine(s) into a marital idyll like the one at the end of Charlotte Brontë's **Jane Eyre**.

One subplot focuses on a young woman in the 1920s on a Mediterranean cruising holiday taken captive during a hike with a local tour guide in Albania. Instead of killing her, the tribe accepts her and she slowly transforms into an Albanian female till on one day she is dressed up as a bride. Before she is married off to a Muslim she has never seen, a Franciscan priest, Albanian by birth but educated in Rome, transforms her into the eponymous Albanian virgin, a woman unmade. Lottar, shut out of the life of other women, slowly but surely, learns to enjoy her new ways in the male sphere till the priest arrives again claiming that the tribe wants to reverse her/his oath and sell her as a wife because with the winter approaching they need the money they could get for her; therefore, he helps her escape to a far-away city, were she can leave for Canada.

The other subplot centers on Claire, a young wife two-timing on her established dermatologist husband with a college student, Nelson, also married, who rents their basement apartment. When the affair comes to light, she leaves both her husband and lover and escapes to British Columbia, the other end of the continent. Here, she opens a bookstore and buries herself in this small shelter, meeting other eccentrics like herself. A new acquaintance is Charlotte, who tells her the story of Lottar. Charlotte says the story is of her own making and that she is going to sell it for a Hollywood movie script. One day, Charlotte's utterly strange husband brings her a suitcase full of money and the couple leave the story, happily, never to return again. Shortly afterwards, Claire's lover arrives. Their next decades are summed up telegraphically.

Immediately follows the continuation of Charlotte's story, which tells how Lottar has recognized her love for the Franciscan priest after her separation from him; yet a happy ending ensues, since apparently the priest also has recognized his love for Lottar, mistakenly captured by Albanians, almost sold to a Muslim, made into a sworn virgin, living the life of a man for some time, and then rescued and sent home to Canada by himself. So, when Lottar reaches the shores of North-America, he waits for her there, having renounced his former life, his country, and his mission—after all, he is a Franciscan priest. And they live happily ever after.

But do they? Both subplots are simple and straightforward, which is rather surprising for a Munro narrative. What should still raise some eyebrows is the abrupt and synchronic triple romance closure (Lottar and the Franciscan priest, Charlotte and her husband, Claire and Nelson). Not only is the happy ending somewhat odd in the Munro oeuvre, but its circumstances here are also rather suspect. First, it is not at all clear who tells Lottar's happy ending: Charlotte, who finished Lottar's story in hospital which was then withheld by Claire, the remembering narrator or is it invented by Claire, who tags a happy ending of her own liking to an unfinished narrative. Both options are possible. Second, it is not indifferent where the compulsion for a happy ending originates since it is this point where the subplots meet and where the suspicion arises that Lottar and Charlotte are the one and the same person.

Third, Munro typically uses the technique of embedded narratives to underline her thematic concerns, where no narrative is subordinated to another. Here, the two narratives are those of Lottar's and Claire's, both finding their spouses, whereas Charlotte's story of getting the riches seems to be an episode without a thematic connection to the rest of the story, which is rather untypical of Munro's fiction. Lottar's story is not simply an interlude, a story-within-a-story in Claire's narrative and, vice versa, Claire's story is not simply a story-within-a-story in Lottar's narrative. Neither enjoys a primacy over the other, the two narratives even run approximately to the same length—although in the first part of the short story Lottar's story dominates, the balance tilts to Claire's in the second half. The stories become parallel stories after the reader's recognition that Claire's happy ending with Nelson "come to claim" her falls into the category that Charlotte dismisses as a part of Lottar's story that is of no interest (124). That is, what is of no interest is what comes after the happy ending. This recognition materializes however only after Claire's telegraphic shorthand description of her married life to Nelson is juxtaposed to Lottar's happy ending.

The relationship between Claire's happy ending with Nelson and Lottar's with the priest is further complicated by the sense that the reader entertains about Lottar's and Charlotte's identity. Charlotte tells Claire that she has taken the idea for her tentative movie script from life (125); besides there is a striking similarity between the names Charlotte and Lottar, which is a name that the Ghegs made of the heroine's name mumbled in high fever in the story told by Charlotte (81). Furthermore, Charlotte's husband, with the obviously non-English name of Gjurdhi, looks completely outlandish in Canada (117).

Having established their identity, Charlotte is Lottar and Gjurdhi is the priest, their story definitely cannot have finished with recognizing mutual love after their departure in Albania and their meeting in a North-American harbor. In Canada they undergo a momentous transformation: here they both look strange in their costume-like clothing and their tolerance for discomfort; but most importantly, Charlotte, the powerless alien in the land of the Ghegs,

whether female or male in her gender, comes to assume the upper hand in their relationship. Gjurdhi grows soft-spoken, a good cook, a respectful attendant, and an attentive, almost servile, husband following Charlotte "at her whistle—which seemed half serious, half a joke—and stood by, mute and self-respecting as a dog or a donkey" (117). He is a henpecked husband, a man feminized, a male Albanian virgin, which would be a contradiction in terms in the far-away civilization. This is the rather ironic transformation that Charlotte dismisses by saying: "That part is not of interest" (109; 124). In Albania Gjurdhi was the priest, the mouthpiece of law (only he could force the Ghegs into obedience with threats of burial into unholy ground), a Father, the representative of the biblical Father. But how does this austere mentor miraculously transform into a feminized lover and how can Charlotte dismiss the story of his transformation as an uninteresting tale?

One answer rests in the double plot structure of the female gothic: what both Charlotte's (Lottar's) and Claire's story turns on is an ambition/quest plot that is directed at coping in a new environment alone by defying the unwritten rules that they, as women, should keep to, moreover, they try to cope without external help. But whereas Charlotte-Lottar remains a questing subject who successfully escapes the closure of the erotic plot dictated by gender ideology that demands her to surrender to married life and silence, Claire surrenders to it. What remains from her life is the few telegraphic lines verging on total silence. Therefore, the refusal to supply the narrative of the loss of male privilege within the dominant gender economy also underlines that what matters is what the heroine does. Although it is true that the reader is not familiarized with how Charlotte-Lottar has managed to ensure their adaptation to Canada, but perhaps that is not even the central concern of the narrative.

Here lies a second answer: it is rather conspicuous that both interlocking narratives are motivated by their protagonists' compulsion to tell of their lives, however obliquely. As Charlotte in her socially underprivileged position cannot count on being heard (who would believe that her life deserves the movie screen?), she transposes the narrative of her, maybe imaginary, life into a different domain altogether. If she cannot be heard, her story might command attention. Claire, the adulterer, in turn, cannot count on sympathetic ears since what she did goes against not only propriety but common sense as well—she ruined her socially and economically rewarding marriage for no clear reason. Both narratives rehearse the heroine's efforts at telling what cannot be told, thus, they focus on their finding ways to talk. In this respect the dismissal of what is customarily thought to drive the plot (actions) directs attention to what constitutes a "female" plot of finding a voice in which to speak. Thus, the short story belongs to the class of narratives that Lanser calls "the project of self-authorization" (1992: 7; see also esp. 5-15, 19-21, 139-219). **The Albanian Virgin** in fact fits into the tradition of women's writing that experiments with alternative plots that are able to reflect the difficulties of speaking as a female

by challenging and subverting gender differences in the narrative. On the level of plot, Lottar's story of becoming a virgin, the traditional third, or rather no-sex, in Albania, is central in this respect.

Reports about Albanian virgins, just as about the highly differentiated social practices for men and women in the Albanian Highlands, appeared as early as the first decades of the twentieth century (Shaw and Ardener 2005: 74), such as Mary Edith Durham's reports, whose **High Albania** is specifically named in the short story. These reports describe how little voice women have: they can neither inherit nor refuse an arranged marriage, they are expected to be virgins at their engagement and to "submit to the husband's domination" because "A woman is a sack made to endure" (Gjeçov qtd. in Shaw and Ardener 2005: 77). Becoming a sworn virgin has been a way out of women's lot, since this status enables women to live independently of males, otherwise impossible for them as females (Shaw and Ardener 2005: 79).

The events in Claire's subplot similarly describe a gender switch: separated from her familiar surroundings, tired and scared of the entanglements of her love life, she leaves her investment in love behind and creates an entirely new life for herself. And she is successful at it. She takes risks and decides to sell books that other bookstore owners think to be unsaleable, she hires a clerk wisely, and she makes a living by selling books in a small town. Her success surprises all, including herself. Her "masculine" quest to define the outlines of her own life comes to fruition. (It is also quite remarkable that the only thing she fails at is matching her acquaintances into couples.)

Thus both Charlotte and Claire are truly successful as questing heroines (they are perceptive spectators of their otherworlds, they adapt themselves to the situation, they take the initiative to redefine their position in the world, and they come out victoriously in the end), while they are not that successful as love's heroines in the double plot structure of the female gothic. In fact, it is their erotic history, or the history of their love life *after* the happy ending, that they dismiss. What both heroines value as their achievement is coping in a new environment alone, even if the new environment is a metaphorical gothic otherworld where darkness intrudes. Since it is here that they can be hero(in)ic subjects; it is this they prefer to tell about.

The challenge to gender appears in the short story on other levels as well, especially as it negotiates the ideological underpinnings of the female gothic. This happens in two ways. On the one hand, the short story appropriates the convention of the bifurcation of the textual world into two to reflect on their relationship *vis a vis* each other; but, on the other hand, it also challenges the female gothic solution by magnifying it to excessive proportions. Before turning to this latter, I briefly turn to the former.

As stated earlier, one of the functions that the (textual actual) gothic otherworld as a device of recentering embodied in the gothic castle, house, or mansion fulfills is the literalization of gender relationships in the actual world.

What the female gothic calls attention to is that the (textual actual) gothic otherworld is not different from the (actual) world readers inhabit in kind but only in extent. In fact, the hierarchical gender differentiation in the Albanian tribe mirrors the gender reality of western civilization in a magnified form. After all, Charlotte-Lottar decides to ride with a guide into the Albanian mountains to escape the gentleman summoned from Britain by her fellow-travelers as a possible suitor, to herself (84). Both western and Albanian civilizations regard her as a marriageable commodity to capitalize on; the only difference is that the Cozzens invite Mr. Lamb in secret because they think she is rich, i.e., they see her as a consuming female displaying her status through her travels so that she could enter into the symbolic exchange of property and power on the marriage market as a marriageable object—, while the Albanians are open about their financial interest in the deal.

But Munro's short story goes beyond reiterating the gender economy of western civilization; while she does not exactly propose that women should opt out of the discourse of love either. Eventually, love as a relationship is not discarded at all by either character but its place is redefined in typical Munrovian terms: its conceptualization as the achievement of a lifetime confirming female worth is interrogated.

This is achieved through the figure of the sworn virgin. Munro mines the South-eastern European tradition to focus on its subversive potential by presenting it as a masquerade. Whereas the tradition answers to the perceived social necessity to maintain male power at all costs—female dissent is possible only at the cost of renouncing sexuality altogether, which thus does not threaten the gender/power matrix—Albanian virgins become female gothic heroines incarnate in her fiction. They are male and female and neither at the same time as they masquerade in the gender roles the situation requires: passive at the start and at the end, agents of action when necessary, thus neither feminine, nor masculine, but a passive-aggressive middling character for the most part. The only difference between Albanian virgins and female gothic heroines is that they do not don the visible markers of their gender alignment—they do not dress their gender. The visible transformation of Lottar into a sworn virgin is insignificant anyway since the ritual of transformation, however emphatically it appears in the short story, can be seen as a strategic move to divert attention from the ways her figure subverts gender ideology. To understand her figure's challenge, one should turn to theories of gender masquerade and performativity.

It is mainly eighteenth-century cultural and literary scholarship that sets the study of masquerade (specifically understood here as the wearing of clothes as culturally loaded signifiers) into its focus. Since the ground-breaking work of Bakhtin on Rabelais, the wearing of disguise as a manifestation of festive life has been interpreted as having a liberating power since it allows for the hiding of those markers upon which mankind can be comfortably categorized into groups based on gender, class, age, etc. In fact, disguise hides exactly those

markers that portion out customary social prerogatives. Thus, by assuming a disguise, one can "unlawfully," if only temporarily, gain prerogatives otherwise denied. Reading **The Albanian Virgin** against this background, one can come to a comforting understanding of Lottar's transformation into a male since it accentuates its potential for creating a dissenting opportunity. An alien woman in a totally disempowered situation in a strictly patriarchal society escapes being objectified as a commodity by transforming into a metaphorical male, a virgin, dressed in male attire, sharing in the fun of males, without the obligation to serve them, free of the numerous household chores, free to do what (s)he wants— except going to the consulate and find her way back to North-America.

However, as Bakhtin indicates in connection with the carnival and as recent scholarship on the works of eighteenth-century women writers proves, various forms of festive life, such as masquerade, far from having a liberating potential, offer sophisticated forms of control. For it is true that forms of festive life have the power to temporarily suspend rules, and thus they function as a form of resistance to the standing order by showing that things could be otherwise (Bakhtin 1984: 1-41, 196-277; Castle 1986: 88, 92, 125, 256; Evans and Thornton 1989: 44; Nussbaum 1989: 198-99; Russo 1994: 63), they yet do not break with the dominant power structure (Craft-Fairchild 1993: 51-74; Bakhtin 1984: 1-41, 196-277). Festive life, on the one hand, allows for exchanging the terms in a binary system temporarily; on the other hand, it leaves their foundations untouched (Russo 1994: 63; Bauer 1998: 14; Bakhtin 2003: 127). Eventually, its purpose is not only to provide a functional form to the cyclical conceptualization of the known order but also to provide a spectacle for the gaze, which is male in its gender (Mulvey 1998: 589-94).

Shaw and Ardener (2005) come to a similar conclusion in their study of sworn virgins in Albania because they find that the practice of allowing females to become functional males under certain circumstances does not dilute the gender dichotomy in the given society. Instead, they argue, Albanian virgins "seem to support and enhance a rigorous binarism: male and female still appear as powerfully contrasted and determining categories." They continue: "*Virgjinesha* are always described in terms of male or female attributes: never in terms of anything altogether 'other' (as with multiple genders)" (82). This structural rigor is symbolically articulated in Munro's story as the Ghegs' turn of mind to annul Lottar's oath: her transformation can be reversed, which would still result in an accepted form of femininity. In her reversal the governing principle of the carnival masquerade as form of festive life comes to light: not being a female is not identical with being a male.

Masquerading as a male for Lottar is not transgression; rather, in the patriarchal society of the short story the ritual of turning females into functional males itself guarantees the upholding of the gender status quo, since if a woman rejects her position as an object of barter, she can opt out by becoming a fake

man, by parodying male behavior. Her lack will be all the more visible, as she will always only *behave* like a man, she will never become one.

Yet, this specific literary Albanian virgin does subvert the acutely bipolar sex-gender matrix. The key to her subversion is to be found in the conceptualization of love as the motivator behind the miraculous transformation of Charlotte's austere mentor, Gjurdhi, into a feminized lover, which, not incidentally, constitutes a female gothic topos, that of taming the husband.

Gjurdhi's character has been shaped by more than two and a half centuries of women's fiction, which Munro contemplates rather ironically. Women writers of sentimental and female gothic fiction in the early eighteenth century tended to portray all males as desiring and predatory; by the end of the century, however, male characters were divided into two groups: those who display virtues that are valued in and by women, such as passivity, consideration, mindfulness of obligations, the valuing of privacy and domestic happiness (Todd 1981: 3; Rogers 1981: 10-11; Spacks 1990: 147-74; Craft-Fairchild 1993: 12-13) and those who are to be feared because of the lack of these "feminine" values. In short, female authors displaced the locus of fear from men in general onto the law-giver, metaphorical father. Representatives of the law (fathers, surrogate fathers, villains) came to be feared the most, while prospective husbands became feminized displaying feelings hitherto allowed only for women, as well as a remarkable degree of inefficacy.

The interpretation of Gjurdhi's character is also defined by this binary logic. In Albania he is the law, in Canada he is the lover, and his inability to be both mentor/Franciscan Father and a man desiring a woman is a sign of the inescapability of the mutually exclusive terms—and the change is far from being smooth. In the short story he is *humbled* into love: his rectitude is lost, he breaks his vow of celibacy, he proves to be disloyal to his community, he loses social usefulness, his learning cannot be put to use any longer; he becomes a peddler of books happy when he comes into some money—for which, ironically, he derided his earlier community since his problem with Lottar's sale to a Muslim was rooted in their trade of religion for money.

It is here that Lottar-Charlotte, the virgin works her transgression, since she does not only tame Gjurdhi, a most improbable suitor, into an acceptable husband who will not domineer over her, but goes a step further: she "overtames" him. By seducing the priest, she defies the law and oversteps all patriarchal boundaries. As a priest, the Franciscan is forbidden as an object of desire, as a surrogate father, he is doubly forbidden, as the law-giver he becomes the locus of all that is taboo for woman. Lottar's masquerade as an Albanian virgin, a functional male, is thus transgressive because as the embodiment of the concept of woman as lack made all the more visible by the masquerade she can still seduce the stern and inflexible law-giver; this improbable femme fatale dissolves his power and reduces him to being "just one of a number of [...] old men who belong to the city somewhat as pigeons

do" (Munro 1995: 117). Furthermore, his transformation highlights the possibility that for him also being a man is nothing but masquerading as one.

Butler's work (1993; 1999), which combines Rivière's (1929) insight with a Foucaultian interpretation of gender as a discursive formation to arrive at a conceptualization of gender as a performance, provides further help in understanding why Munro does not stop at the female gothic theme of taming the husband and insists on "overtaming" him. Butler's theory of gender performativity challenges various dichotomies as well as emphasizes that identities, both gender and sexual, are produced through social performances as a series of mimetic repetitions. Even though maleness and femaleness appear as constants over time, these are "a set of repeated acts within a highly rigid regulatory frame" (1999: 43-44). Individuals learn how to repeat the gender performances of the sex they are biologically aligned with. But, as Butler points out, there is a gap between these repetitions where there is a potential for (re)claiming agency, which can be seized to transform the regulatory frame through subversive, and purely mimetic, or imitative, practices: mimicry, satire, drag, etc. (1993: 121-40; 1999: 173-77). Female gothic fiction has inserted itself into this gap by experimenting with other ways to regulate female/male gender performances. This experimentation appears in the re-gendering of its heroine and her suitable husband, which Munro carries one, or even two, steps further. Moreover, Munro's narrative also points out that one should not forget that all this happens within the sphere of fiction—where fiction means both literary production and what Bulter calls "the regulatory frame" of discourses. There is nothing natural about (fe)maleness; therefore, female characters' insistence on love as the justifying discourse of their worth is a fiction that can easily be waved away with the sleight of the hand, like an overtamed husband. What really matters is finding a voice in which to speak, and not what *happens* before the happy ending to land one into a silent marital idyll.

Claire's narrative also supports this reading. All the while she is separated from her husband and her lover, she keeps writing letters to both till one day she sees Nelson in her bookstore (127). Notwithstanding the Hollywood-style meeting of the two lovers, the narrative is still not about reunion and the power of love, but more about separation. Just before the lover appears, the narrator has imagined what their life together would be like and sums it up as a series of separations and reunions, rituals, routines: "We become distant, close—distant, close—over and over again" (127). This expectation is then confirmed in the section that is typographically set apart from the main body of the text, whose dreamy diction stands out from the whole:

> We have been very happy.
> I have often felt completely alone.
> There is always in this life something to discover.
> The days and the years have gone by in some sort of blur.
> On the whole, I am satisfied. (128; original emphasis)

This is the story of capitulation. All capitulate.

Yet, there is a difference between capitulations. The priest breaks the law by an act of passion and Claire first similarly capitulates to the "resourceful and determined" Nelson with whom her affair had "no bleakness or triviality about it, only ruthlessness and clarity of desire, and sparkling deception" (111): just like the person did she is writing her thesis not very quickly on, Mary Shelley, who also capitulated to seduction. But Shelley then "learned her sad lessons and buckled down to raising her son to be a baronet" (111)—and both Claire and Gjurdhi similarly learn their sad lessons when they believe the regulatory fiction of marital bliss that must necessarily ensue the happy ending.

In Munro's fiction the terms for love often allude to violent appropriation, to which one is lucky to surrender herself/himself. Claire asks at one point: "Wouldn't we rather have a destiny to submit to, then something that claims us, anything, instead of such flimsy choices, arbitrary days?" (127), and physical love is compared to "some hot and skinny, slithery, yellowish, indecent old beast, some mangy but urgent old tiger ... conduct[ing] a familiar rampage" (123-4). Surrender to passion is portrayed as a necessary component of life because of the energy it releases but its effect is only temporary; consequently, eventually, Munro's protagonists always discard it if it is solely rooted in lust (Moss 1983: 142-43). Gjurdhi fails exactly because he hands over the control over his life to another person permanently. He gives up everything by giving in to a fantasy of love that usually female characters are prone to in Munro's fiction (Howells 1987: 71; 78-86). Claire's failure can also be formulated within this framework. Their gain in exchange of their surrender is servility and/or decades of routine.

By contrast, Charlotte "would not operate from sympathies, principles [...] [she] would be playful about what other people took seriously" (121). She half jokes and is half serious in all her dealings and, consequently, she manages to uphold an ironic distance between her roles and herself. She thus challenges the social structures that make life comfortable by compartmentalizing social realities because she has interiorized the lesson that femininity (just as masculinity) is a performance (Butler 1999: 43-44; Doane 1991: 42-43). She shapes her various gender performances, all made available and sanctioned by culture and society, which ultimately leads to her becoming an excess: whether as an economically empowered or as a powerless young woman she demonstrates excessively that women are objects of exchange between men; as a virgin she calls attention to her lack (in these two roles her identity becomes fragmented and her body fetishized); as an unlikely femme fatale she seduces an excessively inappropriate man, a priest, and thus she destabilizes patriarchal order; as a wife she acts like a patriarch. In short, by her excessiveness she destabilizes dichotomies: she poses a threat to the rigid regulatory frame of the sex/gender matrix because she has learnt to *inhabit* her gender roles. Her gender roles are "unnaturally" and deliberately assumed, temporary, and exchangeable.

The story of "The Albanian Virgin" has been triggered by an anecdote that sent Munro to read Durham's **High Albania** (Beetz 1996: 78). Her reading however has provided the basis not for this story alone but immediately three: "Carried Away," "Real Life," and "The Albanian Virgin" (Pleuke and Smith 1995: 227-9).The three stories are sister texts not only because they share the same genesis but also because they circle around the same issue: how do one's circumstances define one's life, how do individuals respond to circumstance, how does one deal with missed opportunities, with what-might-have-happeneds? How can definitive male-female relationships be conceived of? Although the three heroines embody different alternatives in answer to these questions, what unites them is the author's conviction that, first, the subject will by no means be permanently closed into a world of outside forces alone. One's circumstances do define who one will become, but only to a certain extent. Although on the face of it all three heroines (Louisa, Dorrie, and Charlotte-Lottar) are deeply influenced by the few possibilities open to them in an age and society that are not favorable to independent women, all three manage to break out of them in one way or another. All three prove that they cannot be contained within cultural stereotypes and that they by no means would correspond to the images projected upon them. For all three of them, it is their quests that define who they are and their marriages, and, especially, what comes after the happy ending as a culmination of their erotic plot, are of no interest.

At one point in "The Albanian Virgin" Claire loses heart in her hard-won independence earned by her escape and thinks to herself:

> I had not changed, with regard to his [Nelson's] skin and smell and his forbidding eyes. It seemed to be the outside of Nelson which came most readily to my mind, and in the case of Donald it was his inner quakes and sympathies [...] If I could have my love of these two men together, and settle it on one man, I would be a happy woman. If I could care for everybody in the world as minutely as I did for Nelson, and as calmly, as uncarnally as I now did for Donald, I would be a saint. (114)

What Claire is yearning for is the dream that female gothicists always cherished but accomplished only in the nineteenth century. As noted earlier, in the eighteenth century women writers devised strategies that had a lasting effect on the portrayal of male characters. Whereas in early gothic works all males were depicted as of predatory sexuality representing a threat to feminine innocence, in the course of the century male characters were divided into two categories that relegated all threatening characteristics onto male figures of authority, while future husbands and, sometimes, suffering fathers, came to be portrayed with characteristics that had been reserved to female figures earlier. By the beginning of the nineteenth century, however, the figure of the enigmatic gothic hero appeared: he became the representative of a curious doubleness in that he appears as both fallen and noble, imposingly masculine in stature and feminine

in his capacity for feeling, rather morose in his dealings with the heroine though secretly caring for her, to which he confesses only after some considerable suffering (see Elizabeth and Darcy in Jane Austen's **Pride and Prejudice,** Mr. Rochester's loss of physical integrity in **Jane Eyre,** Hareton's illiteracy and loss of wealth in **Wuthering Heights**). This figure, better known as the Byronic hero, most memorable in the Brontës' novels, has become a staple figure of the female gothic ever since.

Gjurdhi's character is of such compound. He is fierce, authoritative, unreachable in Albania, but he entertains an underground liking for Lottar as his rescue of her from marriage and his following her onto another continent evocatively prove. His feminine nature is emphasized by his housewifely efficiency and extreme attention to Charlotte, while his masculinity is accentuated by his ferocity and sexual allure (the mangy tiger [Munro 1995: 124]). He embodies the unity of power and feeling that Claire would love to see in a combination of Nelson's and Donald's characters. Even his name Gjurdhi is highly reminiscent of Georgie, not incidentally one of Lord Byron's first names. When this similarity is read against the background of one of Byron's most famous portraits in which he poses as the hero of Albania in Albanian headdress, one cannot but suspect this topos in the background. All the more so because Claire is writing her English thesis on Mary Shelley and Nelson is similarly a student of English literature. (Also, Mary Shelley's step-sister Claire bore an illegitimate child to Byron.) But if Gjurdhi is "Georgie," the Byronic hero who denies his oath, mission, faith, and social usefulness and grows soft-spoken and humble in Canada, who literally answers his wife's whistle, one can really talk about a pitifully overtamed hero/husband. In addition, he accepts overtaming by the hand of a heroine who does not even value their long marriage but dismisses it as that part of her life that is of no interest.

Yet, Claire is not a Charlotte, notwithstanding the name symbolism that the same initial of their names suggests. Charlotte is playful about herself, she embodies change, process, as she refuses containment in any role or image, whereas Claire is looking for security in familiar scripts which constantly defy her. Claire is not an "*unwracked-up* sort of person" (Munro 1995: 113; original emphasis) but is "sabotage[d] from within" (110), because she lives the conflict that inheres in the available cultural images for women. She also wants to have it all: both a fiercely sexual and an affectionately caring man; she wants a quest of her own and wants to be saved by her hero; she wants to abandon herself to love and wants the abandonment to last permanently without a cost to herself. She is mistaken both because she seeks comfort in easily available images and because she takes the images and herself too seriously, like Louisa in **Carried Away.** But whereas Louisa is able to leave the familiar images behind only at the cost of entering an entirely new reality, which propels the short story towards a tragic note, Charlotte's protean figure pushes **The Albanian Virgin** towards comedy. The happy ending of her story however is signaled by

banknotes showering onto Charlotte's and Gjurdhi's head instead of petals of rose or rice accompanied by the wedding bells; she is not rewarded by an adequate partner for her persevering efforts at carrying her quest to its close; instead, divine intervention—call it chance—gives her the opportunity to leave the text abruptly—only to return at the very end as her younger self again. Her figure will not be contained but remains freely circulating in its various selves: young and old, male and female, lucky and unlucky, active and passive, loving and hating, a subject-in-process, who tells her tale.

In sum, Munro draws a parallel between **The Albanian Virgin** and the female gothic heroine since the paradigmatic female gothic plot operates with similar well-circumscribed gender reversals: at the beginning the heroine is the paragon of femininity—passive, chaste, etc.—when she is forced to leave her familial idyll and immerses herself in the gothic under/otherworld, she temporarily assumes male behavioral attributes—she is courageous, active, curious, thinking—but as soon as she finds the redemptive knowledge that restores her into a familial world, she transforms into the model of female passivity and marries the hero who changes into an acceptably re-engendered male thanks to her regenerative powers mediated through her feminine love. Thus, the plot ends, and her voice needs to be heard no more.

Claire's fading voice and her telegram follows this paradigmatic female gothic romance: she is torn out of her known life, she creates a new world for herself by her own initiative but as soon as the hero, Nelson, appears (the romance happy ending closure), her voice fades. And although Charlotte-Lottar's life follows a similar female gothic paradigm (she is torn out of her perfect, if orphaned, life, cast into a dark and different world where the rules of male power reign supreme, when she emerges she finds her true love, with whom she lives the female gothic dream of companionate marriage), her assumption of gender roles appears hyperbolically. At first she is emphatically introduced as a valuable commodity on the marriage market (she goes on the hike to escape a suitor who believes her to be a rich heiress), in the tribe she is at first a persecuted heroine regularly chastised for not being feminine enough, when she grows submissive, read feminine, enough, she is transformed into an Albanian virgin and becomes a socially accepted male, when she is freed she assumes total passivity, yet, when in Canada, she overtames her overly feminized husband. In addition, what she values is not her marital idyll (the trope of the female gothic alternate possible world) but the riches that are due to compensate for female gothic heroines' suffering. Charlotte's gender performances thus become the parody of the female gothic formula, but especially of the ideal femininity it portrays, without fully discrediting the female gothic fantasy. More importantly, her character refuses to envelope herself in silence after her happy ending; quite on the contrary, she continues her quest plot and earns her right for material comfort not by chance (stumbling upon a hidden will, the death of a distant relative, etc.) but by *talking* about her

life. This is how Munro writes the female paradigmatic female gothic narrative beyond its ending transforming it into a neo-gothic narrative whose heroine keeps freely traveling in and out of the text while never ceasing to tell her tale.

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(Re)visitations – Recurring Places in Seamus Heaney's Poetry

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Abstract: Seamus Heaney has been noted for his regular new departures in his poetry, yet time after time he returns to specific locations in his poems to reconsider his relation with these places. These "poems of experience" reflect changing concerns and convictions in relation to the places concerned and comment on the manifold significance of these locations for the poet. The places revisited increasingly acquire a pastoral dimension and distil a vision of a life lived and felt to minute details and of a poetic intelligence which can safely establish its major points of reference in a changing and often chaotic world.

Keywords: Contemporary poetry , Contemporary Irish poetry, Seamus Heaney, Ireland, identity

Heaney's early volumes are built on the foundation of the poet's inquiry into his origins. The exploration of the farm and its surroundings is slowly but surely widened into an investigation of Heaney's heritage as a member of a Catholic rural community in Northern Ireland. This widening of the focus is significantly motivated by the contemporary developments in the life of the province, namely the increasing tension and the subsequent outbreak of violence between the Catholic and Protestant factions of society. The Northern conflict is well-known and so is the general expectation towards poets to comment on the events and their motivation.

However, with the conflict fading, and also with his poetic development moving forward other motifs appear to occupy Heaney. Experience prompts him to turn his attention towards seemingly more trivial elements of life – and these, on a certain level, represent a return to the less spectacular aspects of his personal heritage: it is a return to memories of the childhood world and its special moments which now offer vision and wisdom in hindsight. On another level, this direction represents another kind of return – Heaney follows a basically Wordsworthian path by the illumination of the everyday with the help of the imagination, the casting of new light on the well-known and thus often overlooked elements of life, discovering the possibility of the romantic and modernist vision in these. What is the way forward is then also the way

backward but on another level – experience helps to uncover what can safely be termed a higher state of innocence. The early attachment of Heaney to his place of origin, seen as a "fundamentally religious" one (Tobin 1999: 68) is politicised first and depoliticised later, and eventually it arrives at a heightened sense of that early relation which is now more explicitly associated with the visionary and the transcendent, as these are possible to be glimpsed and registered with the help of experience gained along the way.

The poem entitled **Anahorish** was published in the volume **Wintering Out** (1972), a collection which is increasingly entangled in Heaney's search for and assertion of his allegiances beyond the family farm and its immediate world. The title of the poem is a placename, the Anglicised version of an original Celtic one. As Irish placenames are parts of the lore of place by preserving an actual historical or a legendary event, they embody the merging of the dimension of time into that of space and in that way they form a significant part of the cultural heritage of the Irish. This duly prompted the British project of the renaming of the Irish countryside since this, according to the logic of the British colonial machinery would alienate the inhabitants from their land and would bring about the desired cultural dispossession of the Irish. The present-day name Anahorish is supposed to stand testimony of this yet the poem proves that even in this form the name rather preserves than destroys its cultural heritage. The word *Anahorish*, spelt in this Anglicised form, does not mean anything either in English or in Irish, yet as it attempts to recapture the original Celtic pronunciation, the original meaning is recovered and in this paradoxical way the name becomes an important cultural point of reference for Heaney in locating himself in the otherwise rather complicated world of Northern Ireland.

The poem depicts the exploration of the heritage involved in the name and outlines an itinerary which is personal as well as emblematic of a broader context. Though the first line of the poem reveals the meaning of the original Celtic name in translation ("place of clear water"), it is introduced as a personal memory of an actual location, a place that comes to be known by the speaker as a part of the physical world around him without any act of naming. The name is then savoured in its nature as sounds: it is "soft gradient / of consonant, vowel-meadow" (Heaney 1990: 21), with the hints of a mimetic element in the name through the geographical references of gradient and meadow. The sounds in turn evoke further memories, an "after-image of lamps / swung through the yards / on winter evenings" (ibid), and the lamps bring the image of "mound-dwellers" (ibid), with the association of the early legendary inhabitants of the land. The actual physical location is thus eventually situated in a cultural context and the name that is alien yet familiar at the same time acquires a meaning, which in turn is also a process of recovery: the transcribed name eventually reclaims its original reference even if it happens with a willed act of recollection. The loss caused by the attempt

of cultural dispossession is tangible yet the wish to recover and to preserve is also demonstrated.

The poem **The Toome Road** dates from a time when Heaney's response to the events in the North came to be articulated in the form of more personally focussed poems. After the ambitious mythic framework in **North**, the collection **Field Work** is characterised by a closer perspective and a more tangible sense of loss as Heaney contemplates the deaths of relatives and acquaintances instead of the earlier unnamed and unknown victims of the sectarian violence. **The Toome Road** is at first glance at odds with this perspective since it apparently deals with a location yet the tone makes this poem an integral part of the collection as its central motif is the sense of the invasion of something that the speaker considers private. The poem records and echoes the outrage of the speaker as he encounters armoured cars and soldiers at an early morning hour on the country road specified in the title. He regards their presence as intrusion and invasion and formulates the question "How long were they approaching down my roads / As if they owned them?" (Heaney 1979: 15). The backdrop to the scene is the sleeping countryside, which leads to the next question of who to tell about this experience as the country people have their own rather ingenious approach towards such a "bringer of bad news" (ibid). The outrage and the desperation, however, lead to a resolution in which the presence of the alien army cannot disturb what is essential in that rural world: "It stands here still, stands vibrant as you pass, / The invisible, untoppled omphalos." (ibid)

By and through the speaker's notice of the appearance of the armoured troops the poem becomes emblematic of the phenomenon of the invasion of privacy, though it is true that the notion of privacy has to be extended in this case. The context is intricate: it is not simply the case of the peaceful rural world being intruded upon by military personnel but this is the time of the Northern conflict and it is the countryside in Northern Ireland with the British Army moving in. Moreover, the location is a country road with all its potential associations of movement, of in-between-ness, of connecting as well as dividing. All these associations open a temporal dimension to the scene, making it a part of the broader context of the Northern conflict, thus the location becomes secondary in its importance to the phenomenon of invasion.

In addition to the elegies and other personal responses to the Northern conflict, the volume **Field Work** contains a set of poems entitled **Glanmore Sonnets**. This sequence is often regarded as forming the "core" of the collection (Parker 1993: 152; 166) and as such it represents an important new departure for Heaney, both in the context of the volume and in the course of his poetic development in general. Up to that point his poetry had been principally preoccupied with his heritage – the scene of his upbringing in the North in an increasingly broader cultural and historical context. The turning of his attention towards his current and immediate surroundings, an isolated farm in Wicklow,

not far from Dublin, leased to the poet and his family where he could experiment with making a living as a freelance, offers a new poetic world to explore and Heaney boldly takes the opportunity.

One apparent new element is Heaney's choice of the sonnet form. He had experimented with fixed forms earlier, and even the sonnet form was attempted, though in a deliberately distorted version in the poem **Strange Fruit (North),** but the decision to employ the sonnet in its traditional form as a recurring pattern signals a number of important considerations. Michael Parker sees in this act "a desire to re-establish the 'old values' of order, harmony, and lyric ceremony in his work" (Parker 1993: 167). The formal requirements of the sonnet, at the same time, offer a safe framework and the possibility of proper authorial control over the material, which is an important concern considering Heaney's previous entanglement with myth.

The sonnets cover a rather broad ground in spite of the rather matter-of-fact title. The present forms the major part yet recollections from the past are self-consciously woven into the fabric. The seemingly insignificant place acquires a distinctive quality almost in spite of itself: little is mentioned about the farmhouse itself but its surroundings compensate for the simple comforts the house offers (cf. Parker 1993: 166), and the isolated rural location fosters creative energies for the poet who in turn draws his imaginative parallels between the place and poetry itself, thus rural near-idyll and language are brought into an intimate relation as a recurring motif in the series of poems.

The sequence opens with one such image: "Vowels ploughed into other: opened ground." (Heaney 1979: 33), which is repeated in the second poem, in a slightly modified way and with a significant extension which hints at the Latin origin of the word "verse" (Corcoran 1986: 144): "Vowels ploughed into other, opened ground, / Each verse returning like the plough turned round." (Heaney 1979: 34). That the land is seen in the matrix of poetry elevates the humble location onto a distinct plain where art becomes the tangible reality for Heaney, an impossible feat for him in the troubled city of Belfast. The transformation of the farm into such a special place evokes a parallel with Wordsworth which in turn is quickly rebuked by the poet's wife yet even this dismissal cannot alter the potential of the place – the singing of birds is "crepuscular and iambic" (Heaney 1979: 35) and the air itself is full of music: "Outside a rustling and twig-combing breeze / Refreshes and relents. Is cadences." (ibid)

As Glanmore is an isolated country farmhouse, it is similar to the place of Heaney's upbringing, which makes the appearance of childhood memories inevitable. The result of recollection is the recognition that Glanmore is his home at the moment, which paradoxically introduces darker concerns as well – heavy rain and mysterious sounds intend to balance the so far undisturbed pastoral vision. A black rat outside the window represents an even more tangible reminder of the less dignified aspects of life in the country and as the poet is sent to deal with the animal, it prompts the question of "Did we come to

the wilderness for this?" (Heaney 1979: 41). The embarrassment of having to face such trivial matters instead of his artistic freedom logically leads to the next question: "What is my apology for poetry?" (ibid) The explicit formulation of the dilemma concerning poetry's position in everyday life is a cardinal point of the sequence yet in a cunning manner, Heaney refrains from commenting on it. Instead he chooses to close the sequence with another vision which involves a recollection of the first night spent with his wife, directing the focus to the intimacy of the family and the status of the place as his home.

The sequence, despite its less idyllic elements, emanates a strong sense of affinities with a pastoral world. Glanmore is seen as an inspiring microcosm safely secluded from both the grand and trivial events of the outside world, which makes its association with poetry possible. This, however, is fed by the very nature of the place which is felt to be an embodiment of inspiration: Heaney becomes entangled in a circular pattern of argument – Glanmore induces creative energies, making it a special place, and because it is a special place it gives inspiration, justifying the act of regarding it as a distinctive one.

The circular pattern foreshadows the possibility of return and Heaney does make a return to Glanmore in another sequence in the collection **Seeing Things** (1991). **Glanmore Revisited** is another sequence of sonnets, a set of carefully chosen episodes that illuminate the sense and spirit of the place but there are significant differences between the two sets. The individual poems of **Glanmore Revisited** have titles, unlike the poems of the earlier sequence, and the perspective is different: there is a past to the place now, it has its private history in the context of the poet's life, thus the present is not simply immediate experience but something to relate to memories as well, so the location acquires a temporal dimension.

As **Glanmore Revisited** offers the first major occasion of Heaney returning to an earlier motif, the change in perspective is a significant element of the later sequence. Heaney's first experience of Glanmore was one of novelty: the place needed exploration in order to become familiar enough to be called home and any attempt of linking present experience with memory was necessarily done with the help of an external point of reference, that of Heaney's childhood universe of the farm of Mossbawn. This time, however, Glanmore is a place with a history for the poet, thus the matrix of the present is not the past of an elsewhere but the past of the same location, with the concurrent sense of continuity to it. As Glanmore represented home and a pastoral-like setting at a comfortable distance from the outside world, the idea that Heaney would revisit the place marks an important direction for his more recent poetic itinerary.

The general impression of **Glanmore Revisited** is likewise different from that of the earlier sequence. The speaker of the later poems is more willingly engaged in the recollection of episodes from life in the cottage and the self-conscious association of the setting with language and poetry is less

prominent. The details reflect the rather frugal conditions of the cottage during the period spent there – the cold is the most notable element to be remembered as "Our backs might never warm up but our faces / Burned from the hearth-blaze and the hot whiskeys" (Heaney 1991: 31). In contrast with this, the return happens during the summer, and the whole place is immediately "airier" (Heaney 1991: 36) and as the weather is more pleasant, the whole cottage becomes a more attractive place.

There is a more prominent role of the family, not only of the wife but of the children too, in the recollections and the return gives the impression of the present being continuous with the past as there is a regular alternation between the recent and the previous experience. Poetry is not altogether dismissed though: in **Lustral Sonnet** words come into possession of special powers as the poet becomes his own "breaker-in" (Heaney 1991: 35) and the proposed act of sawing up the old bed-frame prepares for a rather disconcerting situation, "A bad action, / So Greek with consequence, so dangerous" (ibid). This motif cannot escape the logical association with the **Odyssey** and it does not do so indeed: the allusion to the bedroom of Odysseus and Penelope is temptingly evoked to offer an imaginative link between the hero and the poet.

The somewhat artificial parallel, however, is abandoned in the final sonnet of the sequence. Instead Heaney recalls the event of his wife wishing to install a skylight, which event is initially disliked by the poet but eventually leads to a revelation-like moment:

> But when the slates came off, extravagant
> Sky entered and held surprise wide open.
> For day I felt like an inhabitant
> Of that house where the man sick of the palsy
> Was lowered through the roof, had his sins forgiven,
> Was healed, took up his bed and walked away. (Heaney 1991: 37)

Another return to a place already familiar can be found in the poem **At Toomebridge**, from the volume **Electric Light** (2000). Though this time the location is not the 'exact' one of the earlier poem, the region is the same: the rather vague but strongly symbolic designation of the Toome Road is replaced by a likewise important and symbolic place, a bridge. It is a place of crossing, and as such it is a place where different entities meet and one helps to define the other and vice versa. Heaney, however, focuses on the water instead of the crossing – it is the place where the River Bann, which drains the excess water of Lough Neagh, leaves the lake through a weir. The haunting scene is associated with language as the river is seen as "continuous / Present" (Heaney 2000: 3), which provides the sense of contrast with the past tense of the narration as well as it suggests a strange permanence of change through the image of the river, always changing yet seemingly always the same.

The second half of the poem, however, builds up a more complex picture as the historical heritage of the place is also evoked. Images of conflict and war follow as this is also the place "Where the checkpoint used to be. / Where the rebel boy was hanged in '98." (ibid) The real significance of the location, however, is a personal one for the speaker which is promptly juxtaposed with the communal historical elements: "Where negative ions in the open air / Are poetry to me." (ibid) The closing image of the eel hints at the uniqueness of the place and it signals various moments from Heaney's past: the Naturalist of his first volume is evoked as well as the closing section of **Casualty** in which the old Lough Neagh fisherman, the ambivalent victim of his own side of the conflict, is recalled by the poet who chooses to remember him in his own way rather than attending the funeral of the man.

The poem thus deconstructs the immediate historical association of the earlier one through this personal element. The image of the river draining the lake is continuous with that of the negative ions and the image of the eel, though its association with fertility and its allusion to Heaney's earlier poems link the place convincingly and safely to creativity. The historical references are simple signposts which are additional elements only – though they are unmistakeably part of its heritage, the place is notable for the speaker for what it means in a personal context, through the immediacy of personal memory.

A similar event happens in the poem **Anahorish 1944** (**District and Circle**, 2006). This poem has for its location the same place as the one for the earlier "Anahorish", but the emphasis is markedly different. The poem is the account by an unidentified speaker about a certain moment in history – as the title indicates, it is set during the Second World War. Despite this accurate reference to time, political and colonial dimensions of any kind are absent as the poem is the description of an episode in a given place at a certain time. The episode is a simple though by no means a trivial one: American soldiers arrive and pass on towards Normandy while the local people are engaged in pig-killing. The rural people and the soldiers are watching each other with mutual interest: the local people are shown from the tentative point of view of the Americans, and in the soldiers are shown from the perspective of the local people. In a cunning way the normal associations are reversed in the event: the local people, dressed in aprons and gloves, are immersed in blood while the soldiers appear to be mere passers-by, curious onlookers of the present scene of country life. Innocence and experience become relative concepts in this moment, but all is quickly restored by the self-excusing confession of the speaker: "Not that we knew then / Where they were headed, standing there like youngsters" (Heaney 2006: 7), and the generosity of the soldiers is commemorated as they toss sweets to the people they pass.

The title of the poem outlines, in a nearly Wordsworthian precision, the major whereabouts of the episode in terms of space as well as time. The date anchors the episode in time but it simultaneously suspends time: it is only with

hindsight that the significance of the role of the passing soldiers is understood and recognised. Armoured cars on a country road in another time provoked outrage from Heaney – this time he employs quotation marks to indicate his distance from what is recounted. Still, the irony of the situation is profound: the location is one which is apparently undisturbed by the war and as such the impression is almost that of a pastoral, yet this is also a world in which the pig-killing is a natural part of life, as suggested by the laconic but telling lines "A Tuesday morning, sunlight and gutter-blood / Outside the slaughterhouse." (ibid) Though pig-killing and war are hardly interchangeable, the unmistakeable hint at violence creates the possibility of an ironic marking of the distance between average people and heroes yet all this is done in the context of a situation which is strange and ambivalent in itself. The poem, in spite of all this, suggests a still moment – a still moment before something massive is about to happen, but a still moment nevertheless, in which what has happened is safely over and what is about to happen is not yet known, as the word "youngsters" would indicate.

The name Anahorish, as a result, becomes a simple designation for a place – a place with a personal significance, detached from the early associations of cultural dispossession. This, together with the earlier mentioned poems works towards a sense of place which is based in personal experience. As Heaney himself explains it in an early essay, "I think there are two ways in which place is known and cherished, two ways which may be complementary but which are just as likely to be antipathetic. One is lived, illiterate and unconscious, the other learned, literate and conscious." (Heaney 1980: 131) The tension between these is apparently irreconcilable yet the chosen poems show the attempt of trying to resolve it, even if it involves a considerable timespan – or what could comfortably be termed experience.

The result is another way in which "place is known and cherished" – it is the sense of place as lived yet still conscious, or perhaps lived *and* conscious. Something of this was already there as a potential direction in the **Glanmore Sonnets,** but it becomes a trodden path only later, in **Glanmore Revisited**, and the path is followed, depoliticising and resituating some of the earlier landmarks of the Heaney universe. As a result, a new sense of intimacy develops between him and the revisited and reconsidered places, offering the poet secure points of reference in the attempt of defining himself. The resulting more profound relation, however, does not mean the lack of further careful scrutiny: this is the benefit of experience, of contemplation from a distance, of time rather than that of space. ...Experience yields insight and prompts the return of memories; these memories uncover moments of potential wisdom and in turn they come to be endowed with increased significance in the light of what they reveal. Heaney's long–standing mission of self-exploration thus moves in circles which widen with time in terms of scope and simultaneously narrow in terms of their concentration – these recent gyres may not shape history on a

grand scale but they provide comfortable frames for the private universe of Seamus Heaney.

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AMERICAN LITERATURE

Cultural Methodology in Ralph Ellison's *Invisible Man*

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Abstract: Invisible Man resonates as a powerful pledge which is fully committed towards grasping the depths and complicated splendors that forge the definition of blackness. Ellison appears hungry to exploit the functions and dedicated objectives of language. He is not burdened by his cultural responsibility, but rather he views it as a method of release, embracing a higher calling of both a universal writer and a black writer. His hunger for definitions, the study of mannerisms and collective deductions stake their claim on a narrative that is offered with apparent ease and an almost godlike understanding of the black condition.

Keywords: race, identity, culture, morality, violence, society.

Ralph Ellison's **Invisible Man** is a novel of deliverance from darkness to light, a resequencer of cognitive awareness and differential patterns of conformity. It rejects imitation, deeming it as nothing more than a form of limitation, a burden hampering the doctrine of artistic creation. The novel appeals to the indirect participation of its readers in determining the mechanisms which constitute a collective conscience, amoral voice which communicates for us and through us.

The author commits to his duality as a mainstream educated, patriotic American insider and his often frustrating position as a repressed minority, a victim persecution, the racial outsider. His status has the potential to propagate a significant amount of perceptual liberation as he is granted insight, unrestricted access into both fundamental facets of the American cultural construct. Ellison is an outspoken denouncer of extremism in all of its forms and manners of content, placing great emphasis on accurate depictions and justifiable service control, banishing impulses or other manifestations of emotion which tend to either embellish or diminish the narrative.

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The novel functions by utilizing a strong internal voice attempting to claim the spoils of jazz and random materialization of captured imagination. Generating the narrative voice is not however an entirely independent endeavor as Ellison must preoccupy himself with exhibitions of intent that mark familiarity in terms of style, character development and literary form. He manages to capture random synchronicities in the fabric of language and tame them under the banner of intention and literary design. Language is thus able to ascend to a tier where it is no longer restricted to simply expressing ideas; it begins to generate independent thought, become the forger of identity as an instrument of both creation and deception.

Invisibility can be perceived as a symbol of disempowerment, a maledict that scorches the path of leadership, exchanging ambition for difficulty. Structuring the plot based on this specialized moral concern, Ellison uncovers an immense reservoir of ambiguity and ethical distress. He merges the evolution of the plot with systemic duties towards form and the traditional instrumentality from which the novel stems. Democratic eloquence must not be cast aside as it reenacts contemporary dilemmas which formulate the critical paradigms dealing with disembodiment, vernacular voices and social responsibility.

Ellison's body of literature affirms a relentless fascination with America and its vulnerable complexities. The form of his novel is never quite able to outrun the unwritten laws of his homeland. His work is often enough constrained by principles rather than possibility, mystery rather than absolute certainty. He takes it upon himself to deny others the right to define his nation as they could distort its complex legacy and cultural wealth through mal-intent or sheer lack of knowledge. From this standpoint one is almost obligated to view Ellison's writing as an act of patriotism and national pride. But he is by no means a celebrator of the founding fathers or other such bribers of destiny. He bows to the common man, the carrier of tradition and the giver of love and enlightening humanity. Powerful men are perceived as the enemies of equality and freedom inside the American experiment. This pseudo-communist view and manner of interpreting deeds, individuals and events will trigger an internal conflict inside the mind of Ellison himself who viewed communism as a corrupt and bankrupt ideology and treated it as such, indirectly of course through his portrayal of the Brotherhood in *Invisible Man*.

The perception of Afro-Americans is modulated to encompass not only their immediate predicaments, but also the trigger-elements of their past that had obstructed their development as a group and as individuals. Slavery is the key element inside a shameful national battlefield whose remnants still include segregation, unwarranted racial presuppositions and a lack of equal opportunity and respect. Yet Ellison does not let rage or Black Nationalism get the better of him. His solution for mending the hearts and minds of all parties involved is

based on love, tolerance, affirmative action, exploring the elements that unite us rather than embracing those which have the capacity to tear our shared humanity asunder.

Ellison is one of America's gatekeepers of moral history. His influence on the Afro-American novel and the American novel as a whole may have hastened the emergence of the Civil Rights Movement. He carried inside his writing the intellectual turmoil of his generation and set the standard for a new moral and artistic comprehension of 1960s America. His objective was not to portray a coherent image of individual identity, or of black identity but the identity of the American rainbow, the melting pot of intimidating complexity. His verbal flow and communicative fortitude served as a release valve for the creative energies of his countrymen. The great American writer acknowledged Faulkner, Melville or Hawthorne but above all he paid homage to the almost sacred pieces of paper (the **Constitution** and the **Bill of Rights**) which had dictated the moral imperatives shaping the beautiful destiny of his beloved America. His patriotism was not uncommon for an individual living in 1940s and 50s America; what was oddly inspiring however was the fact that he managed to unreservedly love a country that had at times rejected and humiliated him because of the color of his skin. **Invisible Man** is a novel of trust and belief in the ideals for which America stands. Had it not been for Ellison's patriotism and trust in America's pledge of liberty and justice for all his novel would never have been written; because despite his façade of irony and pessimism Ralph Waldo Ellison is a true believer that change will come, that he himself can make a difference through his work and generous humanity. The novelist's responsibility and debt to society cannot be overlooked or ignored towards the realm of perdition. Both form and content must coexist and serve the author's creative infrastructure, a convergence hub where literature and democracy become intertwined creating not only mentally endowed characters but also intelligent, opinionated citizens/readers who have the courage and mental clarity to change society for the better.

Imagination does not run its course individually and independently. In **Invisible Man** for example it responds to the needs and compensative prerequisites of American life. This complex and immensely creative subroutine of the human mind governs the flux of the yet undiscovered or under-discovered recoils of fate, regulates preoccupations of solitude fills in the blanks of our existence as all true creation begins with imagination and if we seek to better ourselves we must first envisage it with our mind's inner eye. The protagonist in **Invisible Man** is meant to become the perfect American citizen but he is still in beta testing. A more congealed version is set to surface after the author has fully experimented with his test dummy and exhausted all potential behavioral simulations generated by his mental resourcefulness. The final version of the character should be very astute in reflecting not just destiny or

possibility but also America's variations and complexity, referring here of course to its cultural heritage, racial, gender and class interactions.

Invisible Man must not be approached solely based on its intrinsic value. Like any work of art its dedicated objective is to move, transport or transform even abstract concepts such as democracy or perceptions of freedom. Ellison was well aware of this reality and also mentally converged on the topic of control by the artist versus the readership over the resulting cultural product: "the work of art begins to pulsate with those meanings, emotions, ideas brought to it by its audience, and over which the artist has but limited control"(Ellison, 1995, 94). After setting in motion multiple perspectives dealing with creation as an act of control, he attempts a power play through which the author must fully detach himself from his work, set all personal subjectivity aside and become his own personal appraisal specialist by taking on the role of the reader who must objectively assess a work in progress. This creative method is deeply rooted in imagination, and the ability to immerse oneself inside a fundamentally different role caresses the realm of empathic intelligence, setting about to comprehend the hidden truths behind socially assigned roles and adaptive, intellectual democracy.

The rampant success of **Invisible Man** ignited a vast whirlwind of undignified criticism and unwarranted, feeble justifications. The fact that the book was well ahead of its time concerning matters of race, gender or social affiliation caught the attention of many critics of that time who were unfortunately locked inside a limited mindset, unable to comprehend a visionary such as Ralph Ellison. They interpreted the defiance of norms, categories and labeling as nothing less than literary, social and cultural heresy. The random, free-flowing, fluid literary style Ellison had perfected from his adaptations of jazzwas also deemed precarious, seen as lacking in consistency and proper planning. The writer justly and calmly defended his novel, explaining, justifying and clarifying all issues related to his novel regardless of time constraints or argumentative relevance. His eloquence and patience as well as his ability to enhance predictions partaking in an astonishing pre-revelation of the American collective eventually earned him the praise, respect and recognition he most undoubtedly deserves. The novel comes as a response to a creative higher calling, a repayment of spiritual debt, a brave statement of honor and dignity.

Ellison's working notes and letters have rendered clarification relevant to the conceptual and structural apparatus behind **Invisible Man**. The first part of the **Working Notes** analyses not only the causes of invisibility but also its subsequent manifestations and the impact it has on all parties involved. He uncovers two main sources of invisibility which are strongly rooted in the American cultural paradigm. The first generative element of invisibility is human nature itself. Man is instinctually pre-programed or pre-conditioned to interpret all physical, mental or spiritual differences as signs of inferiority and potential threats. This unfortunate reality enforces unnecessary clustering and segregation, separation and even conflict. Invisibility is not only a prerogative

of race, gender or religious orientation. Individuals have often found themselves in a state of conflict or just ignorance because of trivial differentiations such as being from another city, speaking with a slightly different accent or supporting a different sports team. The conclusion is that no matter how small or big the differences, people are more than willing to surrender their personal identity to that of their respective arbitrary collective. They incapacitate themselves from seeing members of the "rival" faction as fellow, kindred beings and embrace a path of antagonism and dismal competition. The second factor of invisibility would be what Ellison identified in his notes as "the great formlessness of Negro life". Cultural values here are highly volatile and exposed to a continuous stream of transformation and evolution. Afro-Americans are also subjected to often debilitating and diverse hardships from which only powerful individuals emerge with their personality, identity and sanity intact. Therefore it is difficult to create a stable, "visible" version of oneself inside a shifting and diverse ethnic miniverse whose objective is to heap disorientation rather than provide a marginally functional moral compass.

Language plays a pinnacle role throughout the novel, varying in complexity, lyrical power or finalized impact. Ellison's attitude towards this tool of lingering creation alludes to a less charged anticipation of linguistic support. Its picaresque cravings are flat out diversions overlapping enforced projections of travel carrying alongside manifestations of the American Dream. His episodic reviews and recalibrations refine a well written plot line that matures inside the craft of the author. Verbal invisibility is often subjected to the myth and delusional architecture of the labyrinth. One can't also help but identify the unnamed protagonist in **Invisible Man** with the great Hercules bearing in mind the tasks and trials both must undergo in order to secure their own identity and sense of self.

The issue of compromise has largely gone unseen in the novel. On the surface it is a concept or deliberate lack of action which leads to a passive resolution of conflicts. Taking a more in-depth look however reveals that compromise merely postpones a brutal reaction or conflict. This method leads to the accumulation of tension, an overwhelming increase in the parameters of rage and self-loathing. Compromise draws its energy not from wisdom but from weakness because the truly powerful do not compromise they just make merciful enlightened concessions from time to time. The unnamed hero in **Invisible Man** joins the Brotherhood and later serves its nefarious plans not out conviction but out of necessity. This ruthless left wing organization which is nothing more than a literary expression of the real life Communist Party uses the main character as he allows himself to be manipulated. He catches rare glimpses of what goes on behind the curtain but he refuses to see and acknowledge the truth. And herein lurks his predicament: the truth cannot and will not set him free, not the weakened version of himself anyway. The truth always reaches everyone no matter how strong or elaborate the deception might be, yet it is always meant for those who have the power to accept it. Weakness

and compromise can also lead to the dissolution of family values. The protagonist's sexual indiscretions with a married woman are overlooked by her husband in the interest of politics. The fact that there is no vindication for this dastardly act confirms that our character is indeed for all intents and purposes invisible and also that modern day society is severely dehumanizing as under the false and frail mask of a pseudo-enlightenment a man is forced to himself find, accept and provide justification for adultery and sentimental betrayal.

Devising his female characters spawned a great deal of compromise for Ellison himself. Most women in the novel are depicted as prostitutes or secret agents of deception and misrepresentation. Mary Rambo is the only positive female character in the novel, a nurturer, a benefactor for the protagonist, a mother figure. Despite all her qualities however she can never be a true partner for the "invisible man" as she utterly lacks eroticism or passion. She can't complete him; she can only tend to a limited amount of wounds.From Ellison's "Working Notes" we are made aware of what could have been the unnamed character's significant other. Sadly enough she never made the roster. Louise was envisaged as seductive, charming the flagship of American ideals of freedom, democracy and fertility. Her relative perfection sort of defeats the purpose of the whole novel. The main character must be assaulted, tested and prodded from all directions. His hardships are transformative, motivating, the defining initiators of his true identity. Give him love and redemption and you might end up with a Garfield-type character, too lazy and unwilling to seek transformative confrontation. So sadly enough we ended up with good old Sybil, Ellison's little compromise, who happens to have a bad case of jungle fever and whom the main character regards as nothing more than an obstacle and possibly a source of non-essential information.

The end of the novel commandeers a corpus of interactive integrity where Ellison appeals to both novice and specialized readers. He reveals the representative voice of his narrative, a raft of hope carrying with it the encoded pride of our shared humanity:

"Ah," I can hear you say, "so it was all a build-up to bore us with his buggy jiving. He only wanted us to listen to him rave!" But only partially true: Being invisible and without substance, a disembodied voice as it were, what else could I do? What else but try to tell you what was really happening when your eyes were looking through? And it is this which frightens me:

Who knows but that, on the lower frequencies, I speak for you?" (Ellison, 581, 1952)

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Alice Walker: Understanding the Connection between Her Life and Her Work[1]

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Abstract: Alice Walker, a leading voice among black American women writers, an activist in the Civil Rights Movement of the 1960's, an advocate of the women's movement and protestor against female genital mutilation, has produced an acclaimed and varied body of work, including poetry, novels, short stories, essays. Through the agency of her works and in connection with aspects of her own life, Alice Walker foregrounds the inherent gender antagonism which is inextricably intertwined with racial and cultural issues with a particular focalization on the physical and spiritual abuse of black women by men. The purpose of this paper is to offer biographical details of the author's life and a theoretical and practical representation of the term *womanism* as a resource that not only transforms the oppressed, but also is salvific for the oppressor, in order to convey the message in Alice Walker's works.

Keywords: Alice Walker, womanism, race, gender, sisterhood, culture.

Alice Malsenior Walker, one of the most prominent and influential African-American authors in contemporary literature, was born on February 9, 1944, in the southern atmosphere of rural Georgia, as the eighth child of Willie Lee Walker and Minnie Tallulah Grant Walker. Along with the family's poverty, the oppressive sharecropping system in which Walker grew up impresses on her life and writing significantly, also providing the background for her first novel **The Third Life of Grange Copeland** (1970). Moreover, being the only girl in a household of boys, she had to tolerate male domination and even outright violence. For example, at the early age of 8 years she suffered a traumatic injury brought about by one of her brothers who shot her in the face

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with an air rifle, causing her permanent blindness in one eye and turning her into a timid and reclusive child. However, Walker states that the solitary attitude due to her facial disfigurement eventually helps her "really to see people and things, really to notice relationships and to learn to be patient enough to care about how they turned out [...] to read stories and begin to write poems."(Walker, 1994:56) The positive consequence of the dreadful accident therefore turns her into a fine observer of people and their feelings. Walker comes out of the secluded shell and becomes a leader and valedictorian of her high-school class.

In 1961, she received a scholarship for disabled students which enabled her to enrol in higher education at Spelman College in Atlanta, where she got involved in the Civil Rights Movement. After two years spent at Spelman, Walker entered Sarah Lawrence College in New York on another scholarship. Soon after that, in her senior year in 1964, upon her return from Uganda, Africa where she travelled as an exchange student, Walker fell into depression when she found out that she was pregnant. Fearing the consequences, she considered committing suicide and at times slept with a razor blade under her pillow. She eventually procured a safe abortion and received her Bachelor of Arts degree from Sarah Lawrence in 1965. In an effort to articulate her feelings during this confusing time, under the influence of her mentors, poet Muriel Ruykeyser and writer Jane Cooper who encouraged her talent in writing, Walker found inspiration and composed her first published short story **To Hell with Dying** (1967) and her first volume of poetry **Once: Poems** (1968). Walker continued her participation in the Civil Rights Movement after graduation, deciding to volunteer for the black voter registration drive in Mississippi in 1966 where she settled down, marrying Melvyn Leventhal, a white Jewish civil rights lawyer with whom she had a daughter, Rebecca. Being one of the few inter-racial couples in Mississippi, they had to endure a constant stream of threats and violence from the Ku Klux Klan.

While remaining very active in the Civil Rights Movement, Walker managed to focus on her writing career as well, receiving a fellowship to MacDowell Colony in New Hampshire subsequent to her writing the essay **The Civil Rights Movement: What Good Was It**?, which won the best writing award in The American Scholar. In 1970, Walker published her debut novel **The Third Life of Grange Copeland** which deals with sexual and racial tensions within black communities and for which she received much acclaim but also criticism regarding Walker's harsh depiction of black male characters.

Walker's career blossomed when she started teaching. She first taught at Jackson State, then she moved to Tougaloo College, and finally she accepted a teaching position at Wellesley College, where she is known for creating among the first course on women's studies in the nation. She focused attention on

Black women writers like Phillis Wheatley, Jessie Fauset, Zora Neal Hurston, Nella Larsen, Gwendolyn Brooks and Paul Marshall. She particularly admired Zora Neal Hurston, whose works she edited. Moreover, Walker discovered Hurston's unmarked grave that she adorned by placing a headstone, showing great commitment and bringing to light a previously neglected author.

During her time at Radcliffe Institute where she was a fellow between 1971 and 1973, Walker published a collection of stories, **In Love and Trouble** (1973) that deals with the hardships and struggles that black women have to endure in a racist South. Three years later, while she was an editor at *Ms.* magazine, Walker published her second novel, **Meridian** (1976) – an exceptional book that explores the issues of sexism in the time of the Civil Rights Movement from the perspective of a young black woman. Walker brings autobiographical elements in this novel and paves the way for her own future preoccupations, making a feminine inquiry into women's lives and analyses how the past intertwines with the present in order to construct the future.

Walker divorced her husband Leventhal in the same year and moved to San Francisco where she met Robert Allen, the editor of **Black Scholar**. During this period Walker was on a Guggenheim fellowship that allowed her to focus completely on her writing. She soon published her second volume of short stories, **You Can't keep a Good Woman Down** (1981), in which she examines issues of contemporary feminist debate such as abortion, the perils of pornography, rape, friendship, lust, fame and the delight of new lovers, skilfully creating a web of perfect circumstances in each story and revealing well-drawn and complex female characters.

The Color Purple, published in 1982, is probably Walker's most famous oeuvre, for which she was the first African-American woman to win the American Book Award and the Pulitzer Prize in 1983. Moreover, the novel was soon turned into a movie directed by Steven Spielberg in 1985. At the film premiere in Eatonton, her hometown, Walker was received with a parade in her honour. *The Color Purple Foundation* was also established in order to encourage and support education.

The Color Purple is an epistolary novel that narrates the story of the persecuted life of the protagonist Celie. After her mother died, Celie had to stay with her father Pa, who had repeatedly raped her and taken their illegitimate babies away from her. Then she was forced to separate from her sister Nettie and was eventually trapped in a loveless marriage with an older man. Celie's miserable life continued for she had to raise her husband's children, cook and keep his house, work his field, endure his humiliation, violence, and sexual assaults, and even take care of his mistress Shug Avery. If in the beginning of the story Celie is a woman who is too weak to defend her own rights because of her false interpretation of her religious belief, as the story goes on, she is able to break herself free from her miserable life. At the end of the story, she finds happiness, which is unexpectedly made possible, ironically,

with the help of her husband's mistress Shug Avery. Walker conjures up a more just world by employing the epistolary genre and fusing it with African-American history in order to create the fictionalized memory of a female narrator-protagonist and to re-create the process of her selfhood formation, giving birth this way to an intertextual union that is most powerful. She illustrates the appalling experiences of colonization in America as well as in Africa, providing a double-portrayal of oppression in both worlds – black people confronting the white mainstream society and also the living conditions of the black women facing oppression on the basis of racism and sexism, from both white and black patriarchal societies. At the end of the novel, Walker clearly emphasizes that, it is the power of self-narration and that of strong female relationships that helps Celie achieve an authentic and personalised voice and by being able to express her thoughts and feelings she is able to progressively construct an identity.

As well as the huge success that the best-seller **The Color Purple** has received, securing her reputation as a writer for once and for all, Walker is also widely recognized for her *womanist* position. The concept of *womanism* was first coined by Walker in her short story **Coming Apart** (1979) and later was elaborately defined in her book of prose essays**, In Search of Our Mothers' Gardens** (1983). *Womanism* is embedded in the experiences of black and coloured women and its purpose is one of unity and diversity among people and to exterminate oppression. Walker wished for women to pursue their rights for their integration within society and full humanity. The concept of *womanism* started to make its appearance in the mid 1980s in disciplines such as theology, literature and history, and the term was also spread in media – magazines and newspapers. The subtitle of Walker's publication of collection of essays **In Search of Our Mothers' Gardens** is also *Womanist* Prose, term for which she gives a few definitions in the preface of the book:

> [Womanist]: 1. From *womanish* (opp. of girlish, i.e., frivolous, irresponsible, not serious). A black feminist or feminist of color. From the black folk expression of mothers to female children, 'You acting womanish', i.e., like a woman. Usually referring to outrageous, audacious, courageous or *willful* behavior. Wanting to know more and in greater depth than is considered 'good' for one. Interested in grown-up doings. Acting grown up. Being grown up. Interchangeable with another black folk expression: 'You trying to be grown.' Responsible. In charge. *Serious.*
>
> 2. *Also:* A woman who loves other women, sexually and/or nonsexually. Appreciates and prefers women's culture, women's emotional flexibility (values tears as natural counter-balance of laughter), and women's strength. Sometimes loves individual men. sexually and/or nonsexually. Committed to survival and wholeness of entire people, male *and* female. Not a separatist, except periodically, for health. Traditionally universalist, as in: 'Mama, why are we brown, pink, and yellow, and our cousins are white, beige and black?'

Answer : 'Well, you know the colored rate is just like a flower garden, with every color flower represented.' Traditionally capable, as in: 'Mama. I'm walking to Canada and I'm taking you and a bunch of other slaves with me'. Reply: 'It wouldnt be the first time'.

3. Loves music. Loves dance. Loves the moon. *Loves* the Spirit. Loves love and food and roundness. Loves struggle. *Loves* the Folk. Loves herself. Regardless.

4. Womanist is to feminist as purple to lavender. (Walker, 1983:xi-xii)

Walker bestows different meanings on the term *womanism*, in an effort to determine a place in history and culture for the black woman and at the same time to counter stereotyping and eradicate prejudicial attitudes that enshroud black women in the American society, celebrating the dark-skinned race, their ancestry, their hopes and dreams while exhibiting a righteous image of black womanhood. The numerous definitions of *womanist* go hand in hand with Walker's rejection to adopt any doctrines that are limited and discriminative, and thus in discordance with spirituality. Walker's *womanist* aesthetics is unique, alleviating and bringing about redemption, because it concerns with the real life struggles of black people, actuating towards social critique and creating new horizons of female identity. The concept encompasses holistic perspectives and is characterized by a balance between reality and the universe to which people are connected. In her collection of essays **In Search of Our Mothers' Gardens: Womanist Prose** (1983), Alice Walker affirms that as a black writer, she is "preoccupied with the spiritual survival, the spiritual 'whole' of her people", and as a *womanist* writer, she is "committed to exploring the oppressions, the insanities, the loyalties, and the triumphs of black women."(Walker, 1983:250). Her aim is to eradicate the chains imposed on them by race, gender and class and empower black women to articulate their emotions and give free way to their desires, constructing their own history – herstory.

Over the course of time, her interests transformed and her mission became a vaster and a more altruistic one, incorporating the hardships and survival of humanity as a whole. Her concerns include causes that transcend black community, considering black people as a part of a larger world that we must guard and prevent from destruction. Therefore, her writing covers a variety of issues and, not only has she become deeply involved in the Civil Rights Movement but also anti-nuclear movement, the boycott movement and has spoken for animal rights and against female genital mutilation, perceiving all of these as prerequisites for the survival of the planet and humankind.

Walker makes use of the word *womanism* to signify the transformative journey that a black girl, such as Celie in **The Color Purple**, embarks on, leading her to the realization of the self. It is only through trauma such as the consequences of racism, rape, death of a loved one, that the young girl experiences epiphany and attains the qualities ascribed to the concept of

womanism. Through coping with the trauma she transcends the self towards the concern for the needs of others specific to the womanist attributes.

To fully grasp the significance of *womanism*, one must make a differentiation between feminism and *womanism*. The crucial difference between the two ideologies is that feminism stresses on gender issues while *womanism* places importance on racial issues. If feminism was not able to render justification for the experiences of black women, then it was necessary to come up with other terminologies that could best capture those events. Alice Walker's *womanism* does justice in this regard as she clearly specifies in the **New York Times Magazine** in 1984: "I don't choose *womanism* because it is 'better' than feminism ... I choose it because I prefer the sound, the feel, the fit of it; because I cherish the spirit of the women the word calls to mind, and because I share the old ethnic American habit of offering society a new word when the old word it is using fails to describe behavior and change that only a new word can help it more see"(Bradley, 1984: 25-37). Therefore, Walker does not refute the feminist philosophy by employing the term *womanist*, but it makes use of it so that black women could assert their own experiences, to embody their thoughts and concerns that they felt were being overlooked or not acknowledged by the mainstream feminists. Walker thought that feminist movement itself often rejected participation and ignored the life and matters of ordinary women of working classes, particularly women of colour, so she considered it crucial to include these women in feminist movement. In order to show the contrast between the elevated feminism and her new developed philosophy, Walker formulates a special term to designate a "black feminist or feminist of color who possesses strength and persistence for personal development"(Walker, 1983:xi).

One of the major themes that pervade her works is the difference Walker makes between black and white writers. She reflected upon the fact that black women might have grown into great artists had they not been reduced to silence for so long. This subject is very much treated in the short story **In Search of Our Mother's Gardens.** Walker brings her own mother into the picture as reflected in the title of the book, which refers to her mother's artistic talents in the garden, which were so great that even passerby would marvel at her handiwork. She mentions the fact that her sad and miserable childhood was sweetened by the beauty that came out of her mother's hands, although she was not able to fully explore this as a white woman in America could. Walker flourished under the influence of her mother, Minnie, who bought her three inspiring and significant gifts when she was a child, namely a sewing machine to stimulate creativity and instill self-sufficiency, a suitcase to stir her curiosity and errant spirit, and a typing machine to cultivate the born talent in her daughter.

All Walker's works are imbued with *womanist* aspects, starting with her very first novel, even though it is "ostensibly about a man and his son, it is

women and how they are treated that colors everything"(Walker, 1994:62), and continuing with **Meridian,** in which a black woman commences a journey towards self-discovery. Walker harmoniously combines her manifold aesthetic and social concerns, offering insights into women's lives and culture in all of her books. However, these features thrive without precedence in her epistolary novel **The Color Purple**. As a *womanist* text, **The Color Purple** chronicles Celie - the main character's journey toward self-discovery and love, as she breaks the chains imposed on her by her husband and an oppressive racist and sexist society through letter writing, and meaningful personal, communal, and most important spiritual relationships.

Walker regards her book as a historical novel, but more than tracking the lives of her ancestors she writes herstory, encapsulating the oppression of women, based on creed, colour and sex, with nothing heroic involved from a traditional historical viewpoint. Significantly she considers herself and her works as *womanist*, incorporating colour in her notion of oppression as represented through the simile made in her last definition of *womanist* – "womanist is to feminist as purple is to lavender".

Racial and gender issues also pervade Walker's works as she challenges both boundaries, providing a way for blacks and whites to find even grounds as part of the same community and illustrating new ways of perceiving the gender roles, in an effort to achieve equality between the opposite genders regardless of the environment. This disruption of gender roles and traits sometimes entails sexual ambiguity, and this is the case of the lesbian relationship that develops between Celie and Shug in **The Color Purple**. Walker brings forth the challenges that African-American women have faced throughout the history, in the struggle to be treated with respect, to be equal and to receive fair treatment from their own race was the message she was trying to get across. ***The breaking down of these boundaries*** becomes as well a re-vision of art, a re-envision of God, re-inventing of the self. She is able to reach into her own heart and into ours, and just like her characters, to ***break*** out of silence and despair, to speak the unspeakable truth.

Walker places a lot of importance on unity and emotional healing through sisterhood for it plays an important role in black women's emancipation. As Barbara Christian argues, "Alice Walker sees the possibility of empowerment for black women if they create a community of sisters that can alter the present-day unnatural definitions of woman and man"(Christian, ***1985:181)***. In **The Color Purple**, the protagonist's attainment of self would not have been possible without communal experience with the help of female confidants. Celie is inspired by her stepdaughter-in-law, Sofia, a woman with strength of character and courage to fight back, Nettie – the educated missionary sister from Africa and most importantly her husband's mistress Shug Avery, who shows her love in all shapes by filling the roles of mother, confidant, lover, sister, teacher, and constant friend and companion throughout

the protagonist's life. The female-protagonist gains spiritual encouragement as well as material support from the females in her life and gradually learns to release her repressed feelings and pain not only in the seclusion required by her writing but also by enjoying the experience of communicating and sharing her feelings and thoughts with a receptive and sympathetic audience. In this sense, Walker fuses the power of strong female relationships with the power of narrative and voice through the agency of letter-writing, giving birth to a powerful tool in the liberating process of the protagonist that dissipates the inner turmoil and leads to the character's awakening. Nevertheless, the communal healing experience does not erase the painful memory in the protagonist's mind but it does offer alleviation for her broken body and spirit, while also smoothing the path of her journey to the realisation of her individual identity.

Walker's *womanism* in her novels results in depiction of various women as slaves, molested by fathers and father-figures in the community they live in. For instance, in **The Color Purple**, Celie is passed on like an object from one brutal man to another. Celie's father forces her to step in a pre-arranged, loveless marriage with another cruel man who marries her out of desperation. Significantly, the women characters in the novel - Celie, Nettie, Shug, Sofia, Mary Agnes – establish a collectivity and Celie's evolution into a powerful and independent woman became possible due to these sororal relationships. In this context, sewing and quilting serve as a means of bringing women together, building a female community in a world that confines female expression. Quilts and quilting, both the artefact and process, are considered as a means of creative expression, offer a testimony of family history by combining its scrapped patches, and impinge on reconciliation between females, as well as male and female. Most importantly, they symbolise healing and the ideal of unity in diversity among characters which pervade Walker's works. The quilt or "the central metaphor of American cultural identity"(Showalter, 1994:215), embodies herstory, history and tradition, bringing together women and men and carving out identities from recognizable pieces of American tradition into a pattern of its own.

The term *womanism* also reveals the idea of lesbianism, as stated in her definition – "[a womanist] is a woman who loves other women sexually and/or non-sexually"(Walker, 1983:xi-xii). In **The Color Purple**, Shug Avery, through her non-traditional behaviour and attitude, is a catalyst for the main character in order to discover the erotic power that lies within the female body. The female protagonist shifts from trauma to recovery, from the paralysis of being an emotionally and sexually abused object to the plenitude of being a subject who delights in her own sexuality. Not only does the novel reflect the brutality, the physical and emotional violence, the mental shattering of the reality but it also depicts the remarkable metamorphosis of Celie's broken spirit and body and the emergence of sexual identification as she experiences physical

and emotional intimacy. Nevertheless, Walker's approach of black female homosexuality is mirrored in the depiction of Celie's homosexuality, as being triggered by men's cruelty. Queer love is perhaps Celie's only way of experience love, which has led debatable issues of male-bashing in the way that lesbianism is portrayed in **The Color Purple**.

Another *womanist* feature and a very relevant element that brings about redemption and denotes the metamorphosis that occurs in Walker's women is a liberating definition of God and through this, a new concept of the world. A controversial text such as Alice Walker's **The Color Purple** problematizes religious discourse by providing a way to explore and interrogate religious theology without condemning and belittling one's beliefs and practices, while also actuating religion's potential toward social critique. The female protagonist goes through tumultuous relationships with male counterparts in her life: her step-father, her husband, and even her God. In the early parts of the novel, she believes that her relationship with God is the key to salvaging her dignity and self-worth. Celie creates a kind of *womanist* religion, but she cannot do that until she first understands how she is being oppressed and the role she plays in her own oppression. Ultimately, Celie rejects the institutionalized religion and so the notion of God as a white, gray-bearded, blue-eyed old man commonly portrayed in Western society. Instead, she re-envisions God as being within her and as part of the nature, as clearly illustrated in the end of the novel, when Celie is able to write a letter of thanksgiving addressed to the re-imagined God: "Dear God. Dear stars, dear trees, dear sky, dear peoples. Dear everything. Dear God." (Walker, 1992:286).

Apparently, Shug Avery is Alice Walker's voice in the novel. Similarities between author and character are obviously drawn, as Walker states: "Certainly I don't believe there is a God beyond nature. The world is God. Man is God. So is a leaf or a snake" (Walker, 1983: 265). In **The Same River Twice** (1996), Walker makes a clear reference to her beliefs as well as her sexual preference by identifying herself with Shug Avery - the repository of many of her womanist messages: "Shug's completely unapologetic self-acceptance as outlaw, renegade, rebel, and pagan; her zest in loving both women and men, younger and older" (Walker, 1996:35), and she also asserts that: "When Shug says […] 'I believe God is everything that is, ever was, or ever will be,' she is saying what I [Alice Walker] too believe" (Walker, 1996:35).

It is noteworthy to mention that Walker brings into discussion the visual element of colour, also highlighted in Spielberg's cinematic adaptation of **The Color Purple**. The leitmotiv is evocative of an array of emotions and spiritual allusions and connections to the wilds of Africa, through the detailed descriptions given in the letters received by Celie from her sister. One may say that the colour is a visual approach to various ways of communication. In this sense, Joan Digby reveals one of the multiple significances beyond the imagery

of the colour: "In the novel, Shug's arresting observation. 'I think it pisses God off if you walk by the colour purple in a field somewhere and don't notice it' is part of a long philosophical argument on the nature of God that leads to an embracing (and some critics believe, an embarrassing) pantheism. The argument is replaced in the film by the visual symbol of the purple flowers."(Digby, 1993:165). Thus, the colour purple alludes to the regal purple of God, evoking divine revelation and spiritual awakening. Furthermore, lavender, a chromatic derivation of the colour purple, symbolizes lesbianism, represented through the relationship of sexual nature between Celie and Shug Avery, in the novel and film. Walker also makes use of the colour when it comes to describing the concept of *womanism* in comparison with feminism. Purple is the colour of Celie's intimate parts, implying negative connotations as it is associated with rape, but also positive connotations when we refer to her being involved physically and emotionally in a love relationship, and also being taught how to delight into her own sexuality. Therefore, it represents a site of violation but it also pertains to the power of liberation. The colour purple is employed in the novel in both a real and a metaphorical sense, and can be interpreted in relation to women as well as men. Purple symbolizes glory and triumph, beauty and power and by offering it to oppressed black women, it becomes salvific, presenting them with the strength to survive, to overcome oppression and hardship and to rise above their pain and suffering. There is no wonder that Walker incorporates such a significant colour in the body of her work, for it communicates her goals perfectly.

Alice Walker's works unfold layers of history and cultural tradition deriving from black folklore but more than that, they reverberate a sense of collectivity and sorority that uncover the soul of the black women, rising above the sexual and racial oppression for relative peace and independence.

Walker has received much acclaim for her taboo-breaking and elaborate and morally provocative portrayals of African American passions and oppressions, becoming one of the most prominent and influential figures in the African-American literature and culture, despite the accusations she has received from the critics for male bashing in her books. Her impact is vast and multifaceted and felt across racial and sexual boundaries; her novels undermine and defy the conventional ways we have been accustomed to, in which we perceive women to be women and men to be men.

A comprehensive representation of the entire African-American history emerges from Walker's works, as well as the evolution and the unfolding identity formation of the black women ever since there was slavery. In fact, with the descriptions she gives of *womanism* and her complex assembly of the history of black women, one can locate this wholeness in her body of work. It goes without saying that, when compared to other contemporary women writers, Walker is able to attain wholeness not only in her depiction of black women characters but also in her private life as both a woman and an artist.

Walker's writings successfully congeal the linkages between ascertained identity and secluded patterns of formative comprehension. Language is reconfigured and confirmed as an apparatus of perfect contradiction under which her work blossoms towards the realm of prophetic eloquence. Her writing becomes an essential distributor of spiritual evolution, an all engulfing element of formation and transformation. The narrative paradigm causes a shift inside the very reality from which it stems, bearing honest and steadfast testament of how art and the unrelenting nobility of the human soul can claim righteous victory over the concrete and gregarious burdens of human exploitation and malefic servitude. Walker operates with vectors of genuine change and social evolution that possess the audacity to alter temporal and spatial constructs, triggering epiphany under the heavy burdens that can only be undone by the better angels of our being.

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Old Wine in New Bottles: Philip Roth' s *American Trilogy*

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Abstract: Philip Roth's **American Trilogy is** illustrative for the writer's engagement with the twentieth century American scene with its shifting and often conflicting cultural, political and social practices. My concern here is to look at the way(s) 'history comes into the living room', i.e., how private and public histories merge, diverge or overlap against the background of three critical periods in relatively recent American history.

Key Words: identity, politics, American dream, ideology, agency, idealism

1. Introduction

Philip Roth's most recent novel, **Nemesis**, published in October, 2010 is his thirty first work, in a literary career that covers half a century and that took off in 1959, with his celebrated collection of short stories, **Good Bye Columbus**.

The writer is not only extremely prodigious, but equally histrionic, which baffles any easy characterization and labelling. Is Roth a Jewish-American writer? Undoubtedly, although he himself has repeatedly rejected the handy and reductive tag. In his early stories, but also in subsequent novels, the ethnic filiation is apparent both in the identity of the protagonists and in other cultural references: traditions, values, specific vocabulary or the typical juicy humor. Is he, simply, an American writer, as he has equally stressed many times, like Saul Bellow or Bernarad Malamud, for example? Again, the answer must be yes if we look at the **American Trilogy** or **The Plot Against America**, where the conflict between destiny and history examined in crucial moments of America's political life in the second half of the last century problematizes, again, the nature of the American dream and, paradoxically, the continuous need to believe in it. A postmodernist? Of, course, if we look at such experimental works as **Counterlife, The Breast**, or the narrative stunts in **Operation Shylock**. From yet another, more general perspective, Roth is also obsessively concerned with his own growth as a novelist and, therefore, with the writer's relation to the world of action, as well as with the relation between fiction and the reality that feeds it.

Consequently, the range and diversity of the work, belies any holistic approach. Having said that, it is possible, nevertheless, to discern certain continuities and compatibilities which allow for a clear and meningful reading of a cycle or a series of novels that make up a narrative continuum: the Zuckerman novels (including the **American Trilogy**); the so-called "Kepesh Novels" (**The Breast, The Professor of Desire, The Dying Animal**); the group of novels featuring Roth himself as a character (**Deception, Operation Shylock, The Plot Against America**); or, the most recent series of short novels (**Everyman, Indignation, The Humbling, Nemesis**) **.**

In hindsight, Roth's work reflects not only the variety of his concerns, but also the various 'shifting ideologies in the second half of the 20th c", moving from psychoanalysis through poststructuralism, using realistic or postmodern narrative strategies to arrive at "an ethnic subject construed.... as internally multiple, indeterminate, or self-divided" (Shostak 14)

The threee novels, commonly known as the **American Trilogy**- spanning several decades and rooted in the cities of the East- "blend private destinies with public events" (Scott 3). Also, they reveal the same thematic concern and compositional strategy. Each of them takes under focus one relevant moment in contemporary American history. In a chronological order: the social and political turbulence of the 1960s that would culminate in Kennedy's assasination (**American Pastoral**, 1997); Mc Carthism, the setting up of The House of Un-American Activities Committee and the ensuing witch hunt in the 1950s. (**I Married a Communist,** 1998); or the latter-day religion of political correctness (**The Human Stain**, 2000)

What further connects the three novels and explains 'trilogy' is the (dominant) narrative voice: that of Nathan Zuckerman, seen at different stages of his evolution as a writer, confronting and narrating, time and again, "the ambiguous and, at times, highly problematic nature of the American dream".' (Royal 6). Poised between ideality and factuality, Nathan's narrative questions both the legitimacy and consistency of dreams and dreamers and the socio-cultural fabric that denies the exalted visions of the idealists. And yet, Roth also points out, albeit in a more subtle way, to the vital importance of such dreams. For 'the stars are indispensible', as the last statement of **I Married a Communist** reads.

2. Dream Turned Nightmare

The metaphor of the history coming into the living room, that Roth would use in the middle novel of the trilogy is anticipated in the first under a different wording: " Whatever is there, leaks in". This could well be the catch phrase of a narrative whose central theme is that of loss: individual, communal, national. Loss as personal tragedy and as symptomatic for the failure of the American Dream in the turbulent 60s.

The elegiac tone and the three-part structure of the novel, echoes the Bible via John Milton: *Paradise Remembered, The Fall, Paradise Lost.* Intent on shattering the idyllic vision of America as the Garden of Eden, **American Pastoral** questions the promises of prosperity, civic order and marital bliss by foregrounding a divide between a legitimizing national 'myth' and an insidious almost demonic reality that undermines it. The opposition is illustrated in the family drama of Irving Levov, aka the Swede, an ex-sports hero and a perfect athlete, an iconic national image of youth, health and resilience, now a complacent and completely Americanized liberal Jew, living in Newark, New Jersey. A prosperous business man in the inherited glove business, he is a true believer in the myth of the 'American pastoral'. Contrasted to the values of this modern and model citizen is the destiny of his 16 year old daughter, Meredith (Merry), a left wing radical, who gets involved in bombings and is finally responsible for the death of four innocent people. As such, she embodies the counter pastoral impulse, the demonic and, for the Swede, the incomprehensible reality. The questions that haunt him is: How did Merry become the angriest kid in America? Why did she rise against a 'rotten' system, the same one that gave her family all the opportunities to succeed?

To answer such questions is to address larger issues that are linked to "the critique of both historical an literary metanarratives that constitute the American mythic ideal' (Stanley, 2005). This is what the so-called "myth and symbol school" intended to do while examining the relations between individual consciousness, forms of collective mentalities and institutional structures. The objective was to transcend the distinction between social fact and aesthetic value by a synthetic union of concept and image, by a catch phrase that would encapsulate the American experience as a structured whole. The works of some of the members of the "school" succeed in welding into collective images "both cognitive and affective cultural meanings that allow these images to operate simultaneously on different planes of existence, such as the private and the public, and to integrate different spheres of experience, such as the refined and the popular" (Gunn, 163). This is the case, for example, with Henry Nash Smith's **Virgin Land** (1950) which draws on the myth of America as the garden of the world; or with R.W. B. Lewis's **American Adam** (1955), looking at the chances of the Adamic myth of heroic innocence in the American context; or, again, in the case of Leo Marx's **The Machine in the Garden** (1964) where the issue at stake is whether pastoral conventions can be used as a historical strategy for dealing with the world of industrial capitalism.

Aware as they were of historical and social processes at work, these cultural theorists focused mostly on the transcendent nature of literature and the shared cultural language of myths and symbols. It is the ahistorical and apolitical approach of these writers that Philip Rahv takes issue with in his evaluation of the "myth and symbol school":

> The cultism of myth betrays the fear of history, and is patently a revival of romantic longings and attitudes...Now, myth, the appeal of which lies precisely in its archaism, promises above all to heal the wounds of time...Myth is reassuring in its stability, whereas history is that powerhouse of change which destroys custom and tradition in producing the future. (Rahv, 6)

In the novel, Roth draws on the key archetypal images of these works which reinforce the exceptionalist vision of a Euro-American Adam entering the empty immensity of the American landscape in order to appropriate and invest geography with social and cultural meanings. By interrogating such assumptions, Roth exposes- by casting his Jewish-American Swede Levov as the American Adam-, the fallacy inherent in the mythic foundations of the country and points to the inevitable ideological construction of any social reality. What he ultimately suggests is that the very counterpastoral critique that would destroy the Swede's pastoral mythology is a legacy of the myth itself.

The anarchic behaviour of his daughter derides his most sacred ideals, shatters his convictions about the world he lives in and "transports him out of the longed-for American pastoral and into everything that is its antithesis and its enemy, into the fury, the violence and the desperation of the counterpastoral-into the indigenous American Berserk" (AP, 86). This is all the more painful, since the Swede sees post-war American identity as grounded in a coherent, autonomous self. In calling the synagogue, his father's worship place, "foreign" and "unhealthy" (AP, 315), he is denying his Jewish roots and any ethnic past that suggests difference. He embraces then the symbols of an American universalism without fully realizing that he is actually embracing not a universalist, but a particular form of Gentile identity. The Swede's individual identity serves to reveal the nation's collective identity, one shaped not by the coherent narrative of manifest destiny, but by the disruptive stutterings of history, here reflected in Merry's stuttering speech.

However, as Charles Taylor has noticed, promoting "universal, difference-blind principles", ignores the fact that no homogeneous entity is truly neutral, for such a "universal mould" inevitably reflects the values of a particular hegemeonic culture, thus resulting in " a particularism masquerading as the universal". Eventually, the Swede discovers that he cannot escape differences, not even in his pastoral hideout and in his own family, " the daughter and the decade blasting to smithereens his particular form of utopian thinking" (Taylor, 43-4; 86). As the Swede's brother, Jerry puts it: "My brother thought he could take his family out of human confusion and into Old Rimrock and she put them right back in....Good-bye Americana; hello real time" (AP, 68-9). History, then, is not the triumphant march of liberalism toward "the utopia of rational existence"; it can stumble and fall into absurdist tragedy: "He had been admitted into a mystery more bewildering even than Merry's stuttering: there was no fluency anywhere. It was all stuttering" (AP, 93). His

vision of a history contained within the narrative of his mythic ideal- history as linear, rational and progressive- proves illusory, for history reveals itself as a complex network of economic, social and political factors, a "mystery" full of human confusion and "stuttering".

It is ironical that the father's own version of the American pastoral, embodied in liberal ideals, actually gives birth to the daughter's counterpastoral dissidence which, paradoxically, can be seen as articulating her own pastoral yearnings, i.e., the urge to disengage herself from a particular social, political and economic reality and create a world elsewhere within a hegemonic culture that ignores the poverty and powerlessness of its underprivileged members. She moves outside the system and its middle class values and, after long efforts to get rid of her stuttering by following the speech patterns of normative society, she angrily gives up all social pretiness. When her radical actions reach the climax in the bombing of the Old Romrock post office she definitely sets herself out of her father's liberal limits of tolerance, and the latter has to confront the failure of his policy of containment.

Merry tears away the grand American narratives of a liberal democracy, revealing instead a story of American empire, colonization and capitalist rapacity. The father cannot accept any of this since, for him, America is a capitalist-based liberal democracy, an arena of freedom that allows him to enact his individual desire. Of course, what he does nor realize is that the state already contains him and others in its normative and, at times, violent practices.

It is obvious that the world in the novel is not one of consensus, as evoked by the myth and symbol school (and epitomized by the Swede's yearning for wholeness and sameness), but one of dissensus, pluralism and contestation. However, as Sacvan Bercovitch affirms in his **The Rites of Assent: Transformations in the Symbolic Construction of America** (1993), national ideology continues to provide powerful cultural symbols of identity and cohesion. Roth may be criticizing nationalist myths, yet he also speaks of the difficulty of abandoning them: Merry may function in counter hegemeonic and counterpastoral ways, but the Swede blames it on his daughter, not on himself or on America. She destroys his pastoral dream, betrays his innocent vision, but her parents' American pastoral continues to persists: Merry's mother decides to have a facelift, build a new house and take a lover, seeking to erase Merry from her past and retreat into innocence: the Swede, too, chooses to live a dual life, preserving the appearance of normality with his new wife and family for the sake of the past, so, neither parent finds a way to come to terms with the ideological challenge embodied by Merry. They both hold tenaciously to the myth of America's Adamic identity which, as a revival of romantic longings, promises a seductive alternative to a disruptive history. Yet, these stutterings of history- the demonic reality of the counterpastoral- play the necessary function of unmasking the illusory coherence of national myths.

3. The Other Version of the American Pastoral

Like in the other two novels, in **I Married a Communist**, personal identity overlaps national identity. (cf. Seymour Levov, in the first novel of the trilogy becomes the Swede, the all American athlete; Silky Silk, the African-American boxer, in the last, becomes the college professor Coleman Silk; here, Ira Ringold turns into Iron Rinn, a popular radio actor). Dealing with 'the violent intersection of political and private life in the sixties' (Brownstein 22), Roth's novel tells the story of Ira Ringold, a Communist Party member, whose eventual demise is brought about by his relationship with the former silent movie actress Eve Frame .

The details of Ira's political activism and the downfall of his marriage are revealed, fifty years later, to Nathan by Ira's brother, Murray Ringold, the inspiring teacher whom he had so much admired in his highschool days, back in 1946, in Newark, New Jersey. The narrative follows the evolution of the protagonist marking the stages of his formation, in a buildungsroman-like manner: his early years spent in a tough neighbourhood; his experience in the war immediately after Pearl Harbour when he meets Johnny O'Day, a comunist fanatic who recruits Ira to the party; his job as a radio actor who has become popular with the vaguely leftist radio show called **The Free and the Brave**, in the late 1940s.

For young Nathan, Ira becomes a cult figure, a surrogate father, against the wish of his own biological father. The man's physicality and argumentative nature, his courage to speak out,' to be free from the need to please' had impressed the young man. He saw Ira as the incarnation of Howard Fast's **Citizen Tom Paine**, single-minded, heroic, revolutionary, the man who declared that 'my only friend is the revolution'(IMC 25). On a personal level, Nathan was also the child that Ira would have liked to be: smart, dilligent, beloved by his parents and, equally, the child Eve Frame refused to have.

Nathan's admiration of Ira can be seen in the larger context of the rapports he establishes with various mentors and the question is which of the many siren voices will eventually penetrate to his core. It turns out that Ira, who is looking both for a party member and for a son, is not a pure model since the bourgeois temptations of a comfortable life, family, home, adultery are unnatural additions to his political devotion. Moreover, his idea of writing is that of a Communist agitatator using corny party cliches and manipulative strategies. Another tempting voice is that of Johnny O'Day who also attempts to recruit Nathan and almost persuades him to leave college and become a political activist in an Indiana steel town. Although he does not quite bring himself to doing it, he does aspire, for a time, to be a progressive, militant radio actor before he is dissuaded by Leo Glucksman, his literature professor in college. Shortly, he comes to understand that his destiny is to be a writer, not a union organizer, and his allegiance is literary, not political.

Meanwhile, Ira's own marriage is slowly disintegrating, the process fuelled by his step-daughter, Sylphid, a harpist, who resents her mother's remarriage. Eventually, when Eve discovers that Ira has been having several affairs, with one of Sylphid's fellow musicians and also with the exotic Estonian maseuse, Helgi Parn, she decides to go public and, helped along by Katrina van Tassel and Bryden Grant - a couple of fierce anti-communists- writes a book entitled **I Married a Communist**.

In what concerns the novel's temporal framework, Roth's method is largely retrospective. When the book comes out, Ira's radio career is practically finished: he ends up in Zinc Town, in rural New Jersey, selling minerals to tourists at the site of an abandoned mine and dying shortly after having been black-listed. Eve will not fare better, either; denounced and abandoned by her spiteful daughter, she dies, in a drunken stupor, in a New York Hotel, in the early 60s.

Structurally, Roth's narrative can be seen as a string of episodes that takes the form of as many doomed relationships. With the possible exception of the deep bond between Murray and his brother, betrayal an disillusionment mark the lives of practically every character. Thus, Nathan, the narrator, relates his eventual break with Ira, the surrogate father, whose ideology and political activism he rejected in favour of a literary career. Ira, too, breaks away from Nathan by concealing his Communist Party membership and activity; similarly, he betrays the expectations of the militant O'Day when he starts the relationship with Eve and her bourgeois circle. Even Murray, one might say, betrays his wife in favour of his "civic pride", when, as he tells Nathan later, he insisted that they stay in decaying Newark, where she is eventually murdered in a robbery. The former teacher voices his belief that every soul is

> its own betrayal factory. For whatever reason: survival, excitement, advancement, idealism. For the sake of the damage that can be done, the pain that can be inflicted.
> For the cruelty in it. For the *pleasure* in it. The pleasure of manifesting one's latent power. The pleasure of dominating others, of destroying people who are your enemies.
> You're surprising them. Isn't that the pleasure of betrayal? (IMC 48)

Betrayal is not always condemnable. A child's 'betrayal' of a parent, like many acts of establishing one's independence from previously dominant figures, is an entirely necessary and inevitable part of existence, traumatic as it may be to both parties. And betrayal in a love relationship is also part of life, even if it is usually misjudged within the existing social set-up, with its official and hypocritical insistence on absolute fidelity and the sanctity of marriage vows. However, the betrayal of a mate to the FBI and the red-baiting mass media is of a different thing. It is in tune with the spirit of the times and possibly, an indirect critique of the rightward direction of American liberalism in the

postwar period, with all its far-reaching consequences for the present moment. But that, of course, is the task of sociology, rather than of the novelist's.

I Married a Communist is a book about a Communist and also a marriage, bringing together the public and the private realms and showing the mutual interconditioning of both. Ira and Eve are a mismatch from the beginning. He is 'dazzled' by her, this lonely, lovely actress married unhappily three times, a beautiful woman with pathos and a story to tell. But when they fall in love several things stand in their way. Ira's strong political opinions and his outspoken manner in expressing them threaten both their careers and the marriage. All the fantasies Ira and Eve have about each other, the projection onto the other of all sorts of needs that can never be fulfilled (Eve, born Chava Fromkin in Brooklyn, ironically hates Jews, as she desperately tries to pass for an aristocratic Gentile) accumulate and create an unbearable personal crisis worsened by a difficult political context. Eve decides to go public about it, while Ira cannot stand the pressure and cracks up.

In one of the book's final sequences Nathan and Murray have the following exchange trying to arrive at some understanding regarding the nature of their mutual attraction:

> Eve didn't marry a Communist; she married a man perpetually hungering after his life. That's what enraged him and confused him and that's what ruined him: he could never construct one that fit. The enormous wrongness of this guy's effort. But one's errors always rise to the surface, don't they?' 'It' s all error,' I said. 'Isn't that what you've been telling me? There's only error. *There's* the heart of the world. Nobody finds his life. That *is* life. (IMC 319)

Nobody finds his life and nobody fulfills his dream. Ira's vision of a socially just and politically progressive America ends up in the pathetic refuge he takes in Zinc Town where his shack is supposed to be a hermit's retreat from the trappings of his bourgeois life with Eve. It is the repetition of a somewhat similar attitude: that of impersonating, in his radio shows, the national figure of Abraham Lincoln, the political leader who did free the enslaved from their chains. However, Ira is not credible in any of the roles, since he is, in O'Day's words to Murray "always impersonating and never the real thing... He wasn't a revolutionary, he wasn't a Lincoln, he wasn't anything...He's a fake and he's a dope and he's a traitor...Sold out. Bought off...Seduced by fame and money and wealth and power...An oportunistic stooge". (IMC, 288-9)

Paradoxically though, with all his flaws, Ira is "alive", more human and more credible than pure O'Day. "Because", Murray says, "purity is petrifaction. Because purity is a lie.. unless you are an ascetic paragon like Johnny O'Day and Jesus Christ"(IMC 318). The vision of a pure world, here in a pastoral guise, is then unreachable, yet necessary. Here, like in the other two novels of the trilogy, Ira's identity is thus linked to national identity:

> I had never before known anyone whose life was so intimately circumscribed by so much American history, who was personally familiar with so much American geography, who had confronted, face to face, so much American lowlife. I'd never known anyone so immersed in his moment or so defined by it. Or tyrannyzed by it, so much its avenger and its victim and its tool. To imagine Ira outside of his moment was impossible (IMC,189).

However, his search for an idealized American life (here as a Communist utopia) is called into question. The ambiguous construction of the American dream, in Roth's view, is very much the issue in the last pages of the novel: all the actors in Ira's play are now dead and they have become 'gleaming stars', just like in Nathan's recollection of his mother's words when he, as a child, would ask her about the fate of the dead. The dream of perfection is beyond human reach. Yet dreams and dreamers are necessary: 'The stars are indispensable".

4. The Human Shame

In **The Human Stain**, the time of the narrative is 1988, the year of Bill Clinton's impeachment and the novel does begin by evoking that "summer of an enormous piety binge, a purity binge" when the Oval Office affair "revived America's oldest communal passion, historically perhaps its most treacherous and subversive pleasure: the ecstasy of sanctimony". The event gives Roth the occasion of denouncing that very 'sanctimony' of public morality at the time: purity, righteousness, morality, punishment, persecution: " In the Congress, in the press and on the networks, the righteous grandstanding creeps, crazy to blame, deplore and punish, were everywhere out moralizing [.....] all of them in a calculated frenzy with what Hawthorne.....identified in the incipient country long ago as "the persecuting spirit" (HS,2)

The novel charters the disgrace, downfall and eventual death of Coleman Silk, a former Dean and Professor of classics at the small Athena College in New England. When intrigued by the fact that two of his students never show face, he innocently asks the others in the class: Do they exist or are they spooks''(HS 6), he, unknowingly, brings his career to an end. Trapped by the ambiguity of designation: spook as specter, or ghost and 'spook'' as a pejorative term that used to be applied to blacks, Silk is charged with racism when it is revealed that the absentees were African American. Consequently, political correctness, arduously defended by the new dean, the literary theorist Delphine Roux, a French scholar, forces him to resign. Not only does she denounce him as a male chauvinist but also accuses him of taking advantage of a poor woman (Silk, now in his seventies and a widower, is having a secret affair with Faunia Farley, a 34 year old illiterate janitor who lives and works on a dairy farm).

But the real story has deeper roots: we learn that Coleman Silk is actually an African American and an ex-boxer who has been trying to pass as a Jew. So, Roth's concerns transcends the topicality of the case and addresses more philosophical question; what constitutes one's identity at the crossroads of individual choice and external pressures? What can we know about the other and, in general, how much can we know, after all?

Such questions can be addressed with regard to all the major characters. for the novel tells of several interrelated stories about secret lives and the protagonists' attempt to freely re-invent their identity. The common strategy is that of deliberate concealment and the most striking case is that of Silk. If, apparently, he is a victim of academic politics and of political correctness, the probing into his past points to yet another reason that may explain his downfall: the sin of pride, the inflated ego of one who believes he can be totally self-reliant and self-sufficient: "He was Coleman, the greatest of the great pioneers of the I...Self-discovery, that was the punch...Singularity. The passionate struggle for singularity. The singular animal...Self-knowledge but concealed...Free to enact the boundless, self defining drama of the pronouns we, they, and I". (HS, 108-9)

Racial identity theories generally agree that one's identification with/dissociation from a racial group is influenced by three variables: *personal identity*, i.e., generic characteristics like anxiety, self-esteem or one's feelings and attitudes about oneself; *reference group orientation* which measures the extent to which one uses a particular racial group to guide one's feelings, thoughts and behaviour and is reflected in value systems, memberships or ideologies; *ascribed identity*, that is one's deliberate affiliation with a particular racial group, so that we may speak of *monoracial* ascribed identity, *biracial* ascribed identity or *marginal* ascribed identity. (Helms, 3-6)

In the case of Coleman Silk, these factors combine so as to give an extremely complex image of his identity: as an African American who uses his self-proclaimed freedom to become a member of the white society, he has a *positive personal identity;* he is secure in his managerial capacities as a dean and dismissive of the latest jargon of deconstructionism and feminism. Secondly, by choosing to live according to the white values, he displays a *white reference group orientation* and, by so doing, shows his own racial group membership to be irrelevant to his life, thus illustrating a *marginal ascribed identity*, because, in his own words, ''he could not be limited by so arbitrary designation as race''. (HS, 120)

The adjective is important: race is a reductionist notion, now replaced in racial identity theories with the notion of ethnicity. Rooted in biology and pseudo-scientific theories, "race" neglects the importance of psychic factors and of symbolic and cultural elements that point to the constructedness of the concept. For the concept of race makes no distiction between color and intrinsic qualities. Physical difference is not enough to establish racial identity, and

sometimes not even necessary, as in the case of Jewish identity, for example. So, while color and other physical traits are 'visiocentrically powerful, interpretations of them are not, they are cultural'' (Kramer, 120). When Werner Sollors speaks of "race" and "ethnicity" as "inventions", he has in mind this very constructedness of the concepts, "a reinterpretation of previously essentialist categories coming from the recognition of the general constructedness of the human world". (Sollors, IX-X). Similarly, Fischer holds that "ethnicity is something reinvented and reinterpreted in each generation by each individual and that is often something...over which he or she lacks control" .(Fischer, 195)

Furthermore, the arbitrariness and desirability of a particular ethnic identity is informed by subliminal factors which may not be acknowledged and which exert their influence from the outside realm of politics and culture. The point comes forth in the final section of the novel when Coleman's sister, Ernestine recalls the history of race relations in New Jersey. Before the Civil Rights movement, she rememebers, "even what Coleman did, the decision that he made, despite his Negro ancestry, to live like a member of another racial group- that was by no means an uncommon decision" (HS, 323). Now, she continues,

> if you're a middle-class intelligent Negro, and you want your kids to go to the best schools, and on a full scholarship if you need it, you wouldn't dream of saying that you're not colored. That would be the last thing you'd do. White as your skin might be, now it's advantageous not to do it, just as then it was adavantageous to do it. So, what is the difference" (HS, 326)

It follows then that the freedom Silk likes to boast of so much is itself contained by the very system that allows it in the first place. The man who decides to forge a distinct historical destiny " succeeds at altering his personal lot, only to be ensnared by the history he hadn't quite counted on", because, as Ernestine says, "one can only do so much to control one's life" (HS 335; 337).

However, racism is just one example of the overall problem of evil. Roth makes a very bold claim when implying that the seeds of evil are actually sowed by the human quest for purity and perfection. Whether this is done through political correctness, racism, anti-semitism, religious fundamentalism or utopianism, the attempt fails all the same. Something of the original always shows through the coat of painting: "the stain", Roth says.. "perplexes all explanation and understanding. It's why all the cleansing is a joke. The fantasy of purity is appalling. It's insane... What is the quest to purify, if not more impurity? (HS, 242)

The title metaphor is all inclusive: at a mundane level, it comes down to the famous stain on Monica Levinsky's dress that brought to public opinion the sexual indiscretions of Clinton's presidency. Then, it marks the social and

political world, with the false claims of its pseudo-religions: political correctness, feminism and other ism-s. Finally, at a macrocosmic level it alludes to the concept of the original sin and it can be seen as connected to the issue of human condition.

In conclusion, **The Human Stain** tells not only several stories of individual lives but, by confronting the complexity of such issues as race, sex, social standing or identity, becomes a powerful critique of the moral ethos of America at the end of the twentieth century.

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"Memory is a Skilled Seducer": Cristina Garcia's *Dreaming in Cuban*

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Abstract: Cristina Garcia's **Dreaming in Cuban** tells the story of a hyphenated community through the voices of three generations of women. Their conflicting private narratives capture public legacies of trauma and transition. Our aim is to analyze the versions of history the del Pinos provide and the ways in which their fictional accounts mirror real-life events, attitudes, and reactions. While bridging (spatial, mental, political, generation) gaps is central to Garcia's intentions, investigating their origins and effects lies at the heart of the novel and, consequently, of the present article.

Keywords: America; Cuba; discourse; history/histories; (cultural) identity; memory

1. Cuban-American Legacies: Complexity and Uniqueness

Cristina Garcia's 1992 **Dreaming in Cuban** is a multilayered analysis of the evolution of hybrid identities. The protagonists, all female, belong to three generations of the same family; theirs are stories of actual and symbolic exile, of geographical, ideological and emotional rupture. They find themselves at different stages in the transition from their Cuban background and legacy to the emerging reality of hyphenated living in the contemporary United States. Garcia's – and, consequently, the present paper's - interest lies in exploring the characters' sense of belonging, their peculiar perceptions of 'home', as well as their personal responses to trauma and loss.

Highly praised, much quoted and frequently anthologized, **Dreaming in Cuban** is one of the most remarkable contemporary literary works to deal with issues of exile and immigration within the complicated framework of Cuban-Americanness. Moreover, it does so in a deeply lyrical manner, meant to shed light on not only the painful and often flabbergasting process of trans-cultural formation, but also its indelible effects upon the individuals history catches in its swirls. The chorus of female voices Garcia makes heard is far from unisonant. Their versions of the historical truth, their spiritual and political affiliations render the complexity of a (trans)national situation which has kept its – troubled and troublesome - uniqueness well into the 21st century.

2. Viva la Revolución?

The pivotal element that spins the entire web of stories is the Cuban Revolution. El Líder dominates the novel's background: it is around him and his regime that everything revolves, it is because of Fidel Castro's controversial means and ends that this family saga grows increasingly complicated. Just as Cuba itself is divided between the colonial past and the communist present, the protagonists find themselves torn between faith and rebellion, hope and despair, actual and imaginary homelands. By closely observing Celia del Pino, her children and grandchildren, Garcia does not necessarily set out to offer a personalized variant of history. She rather strives to establish a steady connection between microcosms, to incorporate individuals, families, generations into one comprehensive macro-narrative of a proud, yet fractured, nation.

In this respect, the central place that the Cuban Revolution occupies in Latino imagination in general and Garcia's characters' in particular is undeniable. Celia del Pino's family is dysfunctional, divided by its members' personal beliefs concerning the country's past, present and future. Celia, the insurmountable matriarch, spends her nights "guarding the north coast of Cuba" (1993: 3) against potential American attacks. Her days are given to writing letters addressed to her first love, Gustavo Sierra de Armas, a married Spanish lawyer from Granada whose return she has never stopped awaiting. After the death of Jorge del Pino, the man she eventually settled for when no answer ever came from Europe, she chooses to devote her life to the only one who, she believes, would never betray her confidence:

> Celia hitchhikes to the Plaza de la Revolución, where El Lider, wearing his customary fatigues, is making a speech. Workers pack the square, cheering his words that echo and collide in mid-air. Celia makes a decision. Ten years or twenty, whatever she has left, she will devote to El Lider, give herself to his revolution. Now that Jorge is dead, she will volunteer for every project – vaccination campaigns, tutoring, the microbrigades.
> In the back of the plaza, flatbed trucks are accepting volunteers for the fields. "There is no need to worry," El Líder assures them. "Work for the revolution today and tomorrow will take care of itself" (1993: 44)

Dreaming in Cuban follows Celia's life indirectly, through the other family or community voices' constant references to her, as well as through her own epistolary confessions to an ever-absent addressee. Just as there is no real dialogue between Celia and Gustavo, communication seems to be equally lacking between her and the realities she refuses to grasp or acknowledge. She

watches the world from her ivory tower of music and poetry, feared and marginalized by her peers on account of an intensity of feeling they find much easier to pathologize than comprehend. Subject to successive abandonments, institutionalized for her maladjustment, she finds consolation in the sea that offers her the ultimate escape(s):

> Overlooking the water, Celia is reminded of the geographical distance separating her from Gustavo and much of her family, a distance aggravated by the post-1959 context that forces her family to "call and wave from opposite shores". Celia transcends this barrier through her imagination and song (Halperin, 2008: 425)

Although she resorts to various forms of artistic expression to compensate for the void in her daily existence, she seems more often than not incapable of building bridges and establishing a productive type of dialogue. In terms of choosing historical sides, Celia's daughter, Lourdes, is her mother's fiercest opponent. The revolutionary government, whose soldiers brutally raped her and confiscated her husband's estate in the name of an unnamable justice, destroyed her family's future in Cuba. Childless, hopeless, empty on the inside, she fled to never gladly return to a place of unspeakable cruelty. To her, Castro's Cuba stays forever doomed by a cruelty she finds irredeemable and an ambition she deems hypocritical. Just like her mother's, her convictions know no nuances. Unlike her mother, she finds solace outside whatever shelter Cuba might still have to offer, failing to accept different commitments.

> My mother says Abuela Celia's had plenty of chances to leave Cuba but that she's stubborn and got her head turned around by El Lider. Mom says "Communist" the way some people say "cancer", low and fierce. She reads the newspapers page by page for leftist conspiracies, jams her finger against imagined evidence and says, "See. What did I tell you?" Last year when El Líder jailed a famous Cuban poet, she sneered at "those leftist intellectual hypocrites" for trying to free him. "They created those prisons, so now they should rot in them!" she shouted, not making much sense at all. "They're dangerous subversives, red to the bone!" Mom's views are strictly black-and-white. It's how she survives (1993: 27).

The one who describes Lourdes' relentless views on her home country's enslavement to what she considers a malign, rotten system is her own daughter, Pilar. Garcia foregrounds representatives of three different generations within the same family in order to illustrate the types of attitudes a history as sinuous and tragic as Cuba's may - and does – engender. As a Cuban-born, Brooklyn-raised American, the author has always had access to both incriminating and laudatory narratives concerning Castro's prolonged reign upon the mythicized land of her predecessors. While visits to Cuba opened her eyes and mind to epic

renditions of history that differed drastically from the mainstream discourse of the exile community, she underwent experiences that helped her realize that neither part was or could be in possession of the ultimate historical truth. Her own personal and literary search needed to go deeper than the clear-cut surface. According to an illuminating article by Katherine B. Payant,

> … another event affecting Garcia's fiction was working for **Time** magazine in Miami. Here she met the Cuban-American community for the first time and felt very alienated from them. Accused of being a communist because she was a Democrat, she became convinced that others besides right-wing extremists need to speak as Cuban-Americans in order to heal the profound rifts created by the revolution. According to her and many other Cuban-American writers, the loud voices do not necessarily represent the dominant Cuban-American viewpoint (2001: 164).

3. Versions of History: Memory and Imagination

Dreaming in Cuban is, in itself, an expression of Garcia's effort to plead for balance, maturity and togetherness. Her spokesperson in the novel seems to be, in many respects, Pilar, Celia's granddaughter, who returns to Cuba to (re)discover herself and her ties to the "home" her family equally embraces and rejects, adores and abhors. Although she starts off as a self-proclaimed rebel, hers is the position in between cultures and mentalities, hers the attempt to look for common grounds. As a witness to her mother's and grandmother's perpetual confrontations, she finds it hard to reconcile opposite versions of the same reality. While they both base their accounts and opinions upon their own experience and remembrance of communism, Pilar has no memories of her own. She cannot resort to known facts, therefore she is placed in a position similar to an outsider's, looking in and trying to recreate the story in a coherent, comprehensible manner.

Her upper hand, however, lies in the fact that she is not a complete outsider to the story she tries to decipher. She does have access to first-hand sources and direct observers: alongside her own willful immersion in the physical and mental Cuban space, they help her piece together a puzzle that broadens her horizons and deepens her understanding of a native country which stirs consuming passions. She starts out on her journey "home" as a means of taking control, of subverting official discourse and seeing beyond it, into the hearts and minds of people she holds dear, yet finds impossible to identify with. Growing up with an indefinable melancholy, she is driven by her need to fill in the blanks and keep the conversation between generations and cultures flowing:

> Most days Cuba is kind of dead to me. But every once in a while a wave of longing will hit me and it's all I can do not to hijack a plane to Havana or something. I resent the hell out of the politicians and the generals who force

> events on us that structure our lives, that dictate the memories we'll have when we're old. Every day Cuba fades a little more inside me, my grandmother fades a little more inside me. And there's only my imagination where our history should be (1993: 137).

Pilar points out one of the novel's main points of interest: in the absence of experience, history becomes what individuals make of it. The women in her family, with personal trajectories invariably deviant from the socially inscribed "normalcy", have been fighting to preserve their right to voicing their own point of view upon past and present events. Constantly pushed towards the margins of ongoing transformations, mentally, physically, spiritually estranged, they have been using their imagination to give structure and continuity to stories in which logical and chronological order have been frequently disrupted by external factors. By acknowledging the limitations of subjectivity and trying to break away from the conflicting spells of her relative's creative remembrance, Pilar contributes to the articulation of an alternative, informed discourse, reliant upon detailed knowledge of the pre-existing variants of "historical truth".

"Pilar's story emphasizes that the construction of a cultural identity is predicated on the act of choosing a version of the past with which to identify and, by implication, rejecting others" (Leonard, 2004: 199). Although Suzanne Leonard's interpretation faithfully describes Pilar's initial stand, by the end of the heroine's self-discovery a subtler rhetoric replaces the trenchant expectations of earlier days:

> I love Havana, its noise and decay and painted ladyness. I could happily sit on one of those wrought-iron balconies for days, keep my grandmother company on her porch, with its ringside view of the sea. I'm afraid to lose all this, to lose Abuela Celia again. But sooner or later I'd have to return to New York. I know now it's where I belong – not *instead* of here, but *more* than here. How can I tell my grandmother this? (1993: 235-236)

Pilar's rhetorical question after her adventurous trip to Cuba captures the essence of the tension Garcia chooses to illustrate: what chances does moderation stand in a world of extremes? How can the Cuban-American make a choice that will not sever any ties or offend any of the parties involved? Pilar's definition of "home" incorporates her emotional affiliation to her grandmother's world of stubborn idealism and her mature belonging in a universe her mother pronounces ideal, though ruling out much of the old country's undeniable grace and charm. The young woman's growing into her adult self represents her personal openness to a cultural dialogue that can be polemical without overstepping the fluid, yet decisive, boundaries of civilized behavior.

Although Raphael Dalleo chooses to emphasize the pan-ethnic rather than the distinctively Cuban-American dimension of Garcia's writing, he acknowledges the fact that

> most readings emphasize the novel's positioning, discussing the ways in which the characters and action move between Cuba and the United States. In these readings, the family's hyphenated identity exists primarily as a synthesis between the homeland (Cuba) and their adopted country (the United States). Pilar, the character brought to the United States as an infant, becomes the site of this fusion (2005: 5).

In **Dreaming in Cuban**, the hyphen is as real as it is symbolical. On its two sides lie apparently irreconcilable views. Families are torn not only by spatial distance, but also by politics. Of the novel's protagonists, Pilar is the only one who is eventually able and willing to listen to both sides' arguments. The combatants in the dire game of living on the edge make no progress whatsoever towards effective communication. At the beginning of her story, Pilar reminisces:

> I was only two years old when I left Cuba but I remember everything that's happened to me since I was a baby, even word-for-word conversations. I was sitting in my grandmother's lap, playing with her drop pearl earrings, when my mother told her we were leaving the country. Abuela Celia called her a traitor to the revolution. Mom tried to pull me away but I clung to Abuela and screamed at the top of my lungs. My grandfather came running and said, "Celia, let the girl go. She belongs with Lourdes." That was the last time I saw her (1993: 27).

The abruptness of the rupture caused by exile is aggravated by Celia's and Lourdes' uncompromising attitudes. In the two eventful decades which separate Pilar's leaving Cuba together with her parents from her comeback, nothing seems to change – either inside or between them. Each of the two women sticks to her own monolithical representation of the ultimate truth. Yet, neither questions her reasons or tries to reach out in any significant way. It is not only their (grand)daughter who stands no chance of understanding the nature of their ideological differences; they themselves lack essential knowledge about each other's experience and motivation. Garcia makes inspired use of form to highlight the unnatural discontinuities that macro-History imposes upon the micro-histories of its subjects. In a vicious cycle that only Pilar struggles to break, the end of the novel sees mother and daughter almost as far apart as the beginning:

> We've been in Cuba four days and Mom has done nothing but complain and chain-smoke her cigars late at night. She argues with Abuela's neighbors, picks fights with waiters, berates the man who sells ice cones on the beach. She asks everyone how much they earn, and no matter what they tell her, she says, "you can make ten times as much in Miami!" With her, money is the bottom line. Mom also tries to catch workers stealing so she can say, "See. That's their loyalty to the revolution!"

> The Committee for the Defense of the Revolution has started hassling Abuela about Mom, but Abuela tells them to be patient, that she'll only be here a week. I want to stay longer but Mom refuses because she doesn't want to give Cuba any more hard currency, as if our contributions will make or break the economy (1993: 234).

4. Expressions of Trauma: Disrupted/ Disruptive Narratives

The explanation for the abyss between the mother's and the daughter's beliefs is easy to find: the reader gets access to their stories via their intertwined narratives. Garcia alternates their points of view – directly or indirectly expressed – in order to create a sense of communion. She unfolds the family scrolls for everyone to read; yet, the very members are too caught up in their own lives to be able to see and assess the bigger picture. They render a communal and national experience as a whole, but act as disparaged parts.

> The novel is comprised of episodes that are either narrated by or that focus on individual characters. Throughout the novel, episodes devoted to the three generations of the del Pino family are repeatedly intercalated. This interweaving creates a dialogue between characters and events that are separated in time and space. The apparent fluidity of the narrative between the various temporal and geographic locations of the characters facilitates the desired transcendence for which the characters strive (Goldman, 2003: 416).

By rendering the tension and drama that characterize the relationship between the first two generation of del Pino women, Garcia replicates the paradoxical condition of many Cuban-Americans, whose relationship to their mother country is dominated by politics rather than genuine affection. In between islanders and diaspora, a vast territory of obscured truths and unspoken loyalties stretches out. The Castro regime seems to have divided Cubans into detractors and devotees, which makes a middle way all the harder to find. Marta Caminero-Santangelo comments on the difficult position Cuban-American writers find themselves in within the enlarged context of Hispanic literature, particularly due to their strong feelings about the successive dictatorships in what would otherwise be perceived as a sheer Caribbean paradise.

> Cuban Americans, after all, are by and large opposed to (or at least heartily skeptical of) Castro's communist regime, and are often politically conservative in reaction to it. This single fact places Cuban-American writers in a questionable relation with the body of U.S. Latino/a literature that has become identified, as we have seen, with more left-wing politics (2002: 251).

Garcia assumes a challenging responsibility in her debut novel, trying to depict the strife and struggle dividing a nation from within. It is her characters' memory that lies at the heart of their different affiliations: while Celia

remembers her sufferings under and despise for Fulgencio Batista's presidency, her daughter Lourdes has similar feelings in what Fidel Castro's regime is concerned. While Celia celebrates the revolution and the inherent freedom she has been waiting for, her daughter looks at the ensuing situation as disastrous to her and her people's fate. Interestingly, both women resent dictatorships; it is, in fact, only the means and the discourse that differ. Celia salutes the rebels' victories, writing to her long lost soul mate: "That bastard Batista stole the country from us just when it seemed things could finally change. The U.S. wants him in the palace. How else could he have pulled this off? I fear for my son, learning to be a man from such men" (1993: 162).

On the other hand, her daughter gladly pledges allegiance to what Celia considers to be Cuba's deadliest enemy: the U.S., which has previously supported Batista. Lourdes is unable to forget or forgive the conjugated, brutal dispossessions she has been subjected to by Castro's guerillas: the almost-loss of her husband, the absolute loss of her home, her child, her integrity and her dignity as a woman. To her, America is the miraculous territory of spiritual healing, where she gets a second chance at personal fulfillment, at the expense of stubborn denial and self-imposed oblivion:

> Lourdes considers herself lucky. Immigration has redefined her, and she is grateful. Unlike her husband, she welcomes her adopted language, its possibilities for reinvention. Lourdes relishes winter most of all – the cold scraping sounds on sidewalks and windshields, the ritual of scarves and gloves, hats and zip-in coat linings. Its layers protect her. She wants no part of Cuba, no part of its wretched carnival floats creaking with lies, no part of Cuba at all, which Lourdes claims never possessed her (1993: 72).

Although the three women are the novel's undeniable protagonists, Garcia manages to offer her readers insight into other characters' memories as well. The men are not given specific voices or opportunities to express themselves, but they do benefit from excellent spokespersons. Lacking his wife's determination, Lourdes' husband cannot make the best of the American experience:

> It became clear to Lourdes shortly after she and Rufino moved to New York that he would never adapt. Something came unhinged in his brain that would make him incapable of working in a conventional way. There was a part of him that could never leave the finca or the comfort of its cycles, and this diminished him for any other life. He could not be transplanted (1993: 129).

Pilar retells her father's stories, recording his nostalgia for a world and a lifestyle that communism suddenly and unfairly shattered.

> I don't really want to talk about my father but I end up telling Minnie how he used to take me horseback riding on our ranch, strapping me in the saddle with a leather belt he designed just for me. Dad's family owned casinos in Cuba,

> and had one of the largest ranches on the island. There were beef cattle and dairy cows, horses, pigs, goats, and lambs. Dad fed them molasses to fatten them, and gave the chickens corn and sorghum until they laid vermillion eggs, rich with vitamins (1993: 28).

Having lost the earnings of a lifetime and the comfort of a leisured existence, Rufino never manages to adjust to American standards, although they could seemingly ensure similar conditions to the ones he enjoyed back home. However, to him Cuba is less of a factual reality than a state of mind, which, no matter how materially rewarding, U.S. commodities can never replace. As opposed to his wife's feelings, there is no indication of his harboring any militant impulses; however, his transformation as an exile is undeniable. He ranks among the quiet victims of history, whose nostalgia consumes them. Though hardly present in the novel or the other characters' present day narrative(s), he feeds upon the remembrance of things past.

Another male presence that sets the tone to a number of passages is, in fact, one of the novel's actual absences: Jorge del Pino, always at Lourdes' side, compensating for Celia's estrangement. His wife's second romantic choice, employed by an American company during Batista's reign, he never ranked among Castro's supporters and forbid any manifestations of enthusiasm for the revolution in his home. Thus, he is naturally the pillar of strength his daughter relies upon when it comes to her moral stand against communism:

> Lourdes is herself only with her father. Even after his death, they understand each other perfectly, as they always have. Jorge del Pino doesn't accompany Lourdes on her beat because he doesn't want to interfere with her work. He is proud of his daughter, of her tough stance on law and order, identical to his own. It was he who encouraged Lourdes to join the auxiliary police so she'd be ready to fight the Communists when the time came. "Look how El Líder mobilizes the people to protect his causes," Jorge del Pino told his daughter. "He uses the techniques of the Fascists. Everyone is armed and ready for combat at a moment's notice. How will we ever win Cuba back if we ourselves are not prepared to fight?" (1993: 131)

In such passages, it becomes very clear that causes and effects are filtered through the protagonists' consciousness according to their own degrees and types of involvement in their country's history. No physical or mental citizen can escape that, and Garcia employs a generous array of characters to cover as wide a range of emotional responses to a uniquely Cuban reality as possible. It is memory and its sinuousness that shape personal discourse about and response to history. Ibis Gomez-Vega's article on **The Journey Home** clarifies the ways in which the two crucial elements of history and memory play out in **Dreaming in Cuban'** s intricate narrative,

a personal telling of impersonal history, a microcosm of the larger political events that have taken place in Cuba and altered the lives of many Cubans. [...] It is the story of how a family is separated by each individual's personal strife, his/ her personal reaction to Castro's socialist revolution, but it is also a story about the cataclysmic effect of political/ historical events happening in Cuba and in the United States, as Cubans embody and reenact their country's slide into historical chaos on a smaller, personal scale. Regardless of their political affiliations, Garcia's characters are torn by the progress of Cuba's history. Being for or against "the revolution" defines who they are, who they become, the choices that they make until they can redefine and recreate themselves as the merging of two identities, two histories (1997: 75).

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Edgar Allan Poe and the Art of Dying

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Abstract: The main argument of this paper is that death is a cultural construct, which may account for the various and often contradictory responses to it. Poe's disbelief in spirituality and the immortality of the soul led him to an anxious relativization of death, the result of which is a homostatic fictional world marked by a strange transfer of postmortem vitality. His 'dead' characters refuse to remain dead and, with two remarkable exceptions, return from the grave to haunt the living. My paper examines the socio-cultural and psychological conditions of Poe's own response to the modern death-anxiety as reflected in such a bizarre narrative structure.

Key-words: death, burial, spirituality, immortality, death-anxiety, deep and surface structures

In **The Premature Burial**, a tale of 1844, Poe writes: "The boundaries which divide Life from Death are at best shadowy and vague. Who shall say where the one ends, and where the other begins?"

Poe's query is interesting in that it seems to cast a shadow of doubt on the *absolute* character of death, which I take to mean the complete cessation of biological functions. Kenneth Silverman, Poe's most recent biographer, thinks that Poe's apparent denial of absolute death, his simultaneous belief and unbelief, produce not only beings and landscapes at once living and dead, but derivatives such as images of things at once conscious and unconscious, near and far, present and absent, lost and inalienable, evoking opposing feelings of grief and joy, despair and hope, loss and return, separation and union – expressions of what he himself called his 'innate love of contradiction'" (Silverman: 77).

Poe's relativization of death is his own fictional response to the modern death anxiety at a time when, as Edward H. Davidson notes (106), "the ritual and mystery of death were being transferred from the aristocrats and specially favored to the middle class."

But can death be beaten, after all? Poe, the compiler of *The Conchologist's First Book. A System of Testaceous Malacology, arranged Expressly for the Use of Schools*, would certainly have been much delighted to learn that the answer is wonderfully yes, it can! – for the apparently inexorable

law of utter extinction in the natural world is uniquely bent by the *turritopsis nutricula*, a bottom-living medusa which, after having reached sexual maturity, can revert completely to a sexually immature, colonial stage. This remarkable specimen is, as it were, immortal!

Immortal is also in some cultures and most religions the soul, the "incorporeal essence of a person." A consummate artist like Poe, so deeply immersed in the stark reality of death – a helpless witness to his mother's, his foster mother's, his brother's, his wife's death –, could indeed have taken comfort in the soul's immortality, which was, in point of fact, the prevalent response of most of his contemporaries.[1] But Poe chose to deny the very existence of the spirit. In a letter of July 2, 1844, he confessed to James Russell Lowell: "I have no belief in spirituality. I think the word a mere word. No one has really a conception of the spirit. We cannot imagine what is not" (Ostrom: 257). A week later (July 10, 1844), he reiterated his (dis)belief in a letter to Thomas Holley Chivers: "There is no such thing as spirituality. God is material. All things are material" (Ostrom: 260).

Thus, Poe's secular materialism, firstly and superbly detected by Dostoiesvsky, could produce but mere simulacra of immortality by positing a strange kind of exchange and appropriation of vitality by living corpses dwelling between "the boundaries of Life and Death" or by imagining purely fictional colloquies and conversations among the departed souls.

My central argument is that in Poe's works death and its more or less solemn follow-up – burial – are not viewed as natural and inexorable facts of life; rather, they constitute a staged spectacle of suffering and horror, governed by a coherent narrative logic, a logic that is different from that of the real world. In Poe's fictional world death is *almost* never absolute and burial is *almost* always unsuccessful. I am using the modifier 'almost' because, as we shall see, Poe's plots make two notable exceptions to the general rules of ultimate extinction.

In order to pursue this argument I shall outline a general and a particular context for the subject: a general context for the cultural traditions and discontinuities in the Western world's attitudes toward death, and a particular context that will enable us to see how and to what extent Poe used and abused the contemporary pieties regarding death and the dead.

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[1] "In large measure, if not entirely in response to the growing individual anonymity brought on by changes in their social world, Americans sought a return to their lost sense of community in the graveyard and the heavenly world of the dead; in the process, paradoxically, they effectively banished the reality of death from their lives by a spiritualistic and sentimentalized embracing of it" (Stannard:185).

General Context

"For most human beings," Patricia Jalland notes (17), "the theory of death precedes practice. We learn about the nature and meaning of death from the older generation. We inherit a certain cultural model of death which shapes our own approach to the phenomenology of dying." Edward H. Davidson suggests (106) that "one might well go on the premise that he could interpret any age of history if he knew enough about its burial rites and its folklore of death." If death is indeed a cultural construct and possibly an index to society and to the *Zeitgeist* of a historical age, Poe's conception and treatment of death must, in some ways, be a reflection of a more general and communal interpretation of it. In his close reading of Sir Thomas Browne's **Hydriotaphia** (London: Printed for Hen. Brome, 1658), Kenneth Boyd (124-128) sums up a long history of burial practices, precisely the kind of customs that differentiate humans from animals. Such practices can be dated at least as far back as Neanderthal man. The food and tools placed in Neanderthal graves, the elaborate customs of Palaeolithic and Neolithic burials seem to confirm the notion that some kind of survival was almost universally assumed. Whether such a survival was desired, however, remains a matter of dispute, for there was nothing quite attractive to the living rabble in either the pre-exilic Hebrew Sheol or the Homeric Hades. The prospect of a better life up in the sky for anyone other than the leading members of the people emerged only around 2 500 B.C. in Egypt and at about the same time in India. But it was not until between the ninth and third centuries B.C. that the idea of a desirable personal immortality arose in the thought of Zoroaster, in the teachings of the postexilic Hebrew prophets and in the mystery cults of Greece.

Greek ideas about life after death were devised, among others, by Pythagoras, and, in the Socratic tradition which Pythagoras influenced, they were given enduring philosophical clothing and moral significance. In Hebrew thought, the ideas of resurrection and a postmortem judgment gained considerable ground in the second and first centuries B.C., providing the framework within which Jesus taught and his followers interpreted their Easter experience. Such ideas, however, were far from being generally accepted, some of the Jews looking forward to an earthly and others to a more spiritual resurrection. The problems were never entirely resolved. Such notions as the thousand-year earthly reign of the saints (described in the Book of Revelation) dropped out of sight to all but the millenarian sects. But others, such as the distant resurrection and last judgment of official belief, coexisted uneasily with the more popular idea of an immediate postmortem judgment and consignment to heaven and hell. The picture was further complicated by the Church's belief, adopted at an early stage, in purgatory. Although theologians like Augustine and Aquinas could construct authoritative schemes and syntheses, popular attitudes were probably more deeply influenced by pictorial representation. In

short, attitudes to death in the Middle Ages often reflected fear as much as hope, and by the end of that period, "the whole vision of death may be summed up in the word 'macabre'." "The mediaeval soul," Sir Thomas Brown adds, was "fond of a religious shudder" (Keynes: 155)

In his much quoted book, **Western Attitudes Toward Death. From the Middle Ages to the Present**, Phillipe Ariès interprets the development of western attitudes to death in terms of four stages of historical development: 'tamed death', 'one's own death', 'thy death', and 'forbidden death'. 'Tamed death', unlike the 'wild death' of modern experience, is characteristic of traditional peasant societies from the early Middle Ages up to about the tenth century. Such a death is likely to occur in bed, at home, in the company of family, friends, even children; and the dying person prepares himself for it through ancient customs and ritual gestures. Death is experienced as part of the collective destiny, as an ordinary and essential event in the order of things. But people do not die without having time to realize that they are going to die. A fictional example of 'tamed death' is Don Quixote's, whom the warning signs of death bring back to his senses:

> Yo, señores, siento que me voy muriendo a toda priesa; [...] traíganme un confesor que me confiese y un escribano que haga mi testamento; que en tales trances como éste no se ha de burlar el hombre con el alma.[2] ("I feel, sirs, that I am rapidly drawing near death; let me have a confessor to confess me, and a notary to make my will; for in extremities like this, man must not trifle with his soul.")[3]

In the later Middle Ages, however, things began to change as greater emphasis was placed on the significance of the moment of death and the art of dying. The dying person still conducts the old collective rites, but with a new consciousness (born around 1000 A.D.) of his significance as an individual. This change is further reflected in the return of funeral inscriptions (almost unknown since Roman times) and effigies on tombs, as well as in the masses being offered for the deceased. As Ariès puts it, death has now become 'one's own death'.

A further shift takes place around the sixteenth century, characterized at first by pictures of the Dance of Death showing death raping the living. Ariès interprets this as an early sign of death being experienced not as part of the natural order of things, but as a violent, irrational break into daily life. Much more is now expected of the family of the dying person. Besides the customary mourning rituals, the grieving survivors are now expected not just to show grief, but *to feel* it; and this feeling reaches a climax in what Ariès calls the 'hysterical mourning' of the nineteenth century.

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[2] http://www.gutenberg.org/files/2000/2000-h/2000-h.htm#2_lxxiv
[3] http://www.online-literature.com/cervantes/don_quixote/132/

From about the seventeenth century onwards, according to Ariès, individuals in the western world begin to think of death not primarily as something which happens to themselves, but as something which happens to another, particularly a significant other: 'thy death'. This attitude, in which passing away is perceived as something unnatural, as an emotionally exhausting experience for the survivors who now assume responsibility for the conduct of death, will lead in the twentieth century to what the French scholar calls 'forbidden death', the development of an attitude which seeks to conceal the reality of death. Wishing to spare the dying person an undue ordeal, but also attempting to spare themselves, the survivors seek ways of avoiding strong emotion in the presence of death. This goal is best achieved when the family hands over responsibility to the hospital, and death takes place under sedation, surrounded by professionals, and perhaps without the individual concerned ever realizing what is happening.

In Boyd's view (126), Ariès' interpretation of western attitudes to death, even though in many respects highly plausible, is flawed by the fact that 'tamed death' was not as tame as the French historian implies. Even in traditional societies many people did not die peacefully in their beds. Ariès seems to leave out of the picture such major causes of violent death as famine, pestilence (the plague) and war. Missing from Ariès' account is also the fact that life expectancy before the tenth century was less than 30 years, in the fourteenth century about 30, in the seventeenth about 40 and in the nineteenth still not much above that; and only starting with the second half of the twentieth century has the average age at death risen to 70 (Nohl: 30).

It was mainly the declining child mortality rates and increasing life expectancies that led, toward the end of the eighteenth century, to a new conception about death: death was no longer seen as a familiar presence, as an expected visitor, but rather as a feared intruder. "The death of an infant or young child was no longer shrugged off as a common event" (Stone: 247). The place of burial shifted from churchyards to more remote public cemeteries, among other things, to improve the insanitary conditions in the city. The cemetery became a focus of grief, the place of frequent visits. Within a single generation, the visit to the cemetery became a significant practice. Previously paupers and common people had been buried in open, mass graves; now even the poor desired an individual burial site and a memorial stone (Kennedy: 8).

In short, the reassuring model of the 'tamed death' disappeared with the rise of an urban, industrialized, post-Christian culture. In its place there emerged a multiplicity of contending beliefs and assumptions, generating anxiety about the nature and meaning of death. In the cities of America, where capitalism had already supplanted Christianity, a secular materialism had taken root, leading to a breakdown of communal beliefs. In response to the sense of social fragmentation and metaphysical uncertainty, believers and nonbelievers turned to death and its rituals as the last stronghold of collective values

Americans," David Stannard observes, "sought a return to their lost sense of community in the graveyard and the heavenly world of the dead" (Stannard:185).

Particular Context

When Poe made his debut on the world's scene, as Davidson observes, death in the middle class was rapidly becoming a very important item in the whole productive and consumptive economy of the individual. Americans lived according to the prescriptions of their social status and fortune, and died and were buried in proper accord with their station. What was left behind them was the final touchstone to their earthly existence: a testament, a gravestone or even a mighty mausoleum to hallow their bones and bear witness to their dignity. Out of such a demand there arose the undertaker, mortician or funeral director, who, like the priest, administered the people's easeful death. Death became more than a demand for equal rights of the middle class in this world and in the world to come; it also became an act of snobbery. One's position in society could be demonstrated in the act of holy burial (Davidson: 107).

In America, the joys of grief, oxymoronic as it may sound, gave rise to a huge popular literature of consolation that included works on correct mourning, methods of burial, as well as innumerable volumes of poetry and magazine verses devoted to dead or dying spouses and children, reunions with departed loved ones in heaven, orphans longing to follow their parents into eternity ("Mother, – I love thy grave!"). For sentimentalists, as Washington Irving notes, mourning was as much pleasure as duty: "There is a voice from the tomb sweeter than song"; "There is remembrance of the dead, to which we turn even from the charms of the living" (Irving: 226, 297). Francis Lieber, a German traveler to America in the 1830s, was surprised to see so many people dressed in black. He reported a conversation he had near New York with a woman in mourning dress, who told him that a distant relative died. "'But,' said I, 'I saw you in mourning half a year ago; for whom was that?' 'We were then in mourning for – Mary, my dear,' turning to her sister, 'for whom were we in mourning, then?'" (Lieber: 159).

The nineteenth century customs treated death as a somptuous celebration and melancholy as a fashionable sentiment. Mourning art flourished, producing a highly conventionalized iconography of loss. The funeral became a thriving industry: new and spacious cemeteries appeared in Philadelphia, New York, and Boston, accommodating elaborate monuments and providing picturesque sites for increasingly pompous burials. Ariès' 'age of the Beautiful Death' is indeed characterized by a romantic conception of earthly parting and, possibly, an otherworldly rendezvous.

Such was the cultural milieu in which Poe strove to sustain himself as a writer. He "found the funereal sentimentality of the day at least a valid

rhetorical mode" (Kennedy: 17). But what Poe seems to have done better than many of his contemporaries was to cleverly capitalize on a popular commodity of his age.

"He [Poe] never sees anything in terms of life," D. H. Lawrence complained in his **Studies in Classic American Literature** (Lawrence: 78). The centrality of death in Poe's poems and tales can be explained by two factors: the facts of his life and the 'mortuary culture' (death, burial, commemoration) of his age. "By temperament and personal bereavement, Poe was drawn into the cult of death and memory" (Kennedy: 17). If we look at Poe's biography, what do we see? Poe's childhood and adulthood were, as I said, marred by the death of close relatives. His parents died when he was two, his stepmother when he was twenty, Poe's older brother, William Henry Leonard Poe, when he was twenty-two, and his young wife, Virginia, also before her time – all of them killed by tuberculosis, the 'White Plague'. But unlike most of his contemporaries, Poe "refused to soften or idealize mortality and kept its essential horror in view; [...] he also moved beyond the Gothic formula to explore divergent forms of death experience" (Kennedy: 17).

The landscapes in Poe's works have a comparable quality of death-in-life and life-in-death. The dead are not simply alive but too alive; the problem is to keep them buried. This strange cluster of dead-alive persons and deathly dread-longing dominates not only Poe's poems but also his tales. Much of his later writing, despite its variety of forms and styles, places and characters, is driven by the question of whether the dead remain dead.

* * *

In Poe's tales, burial is often associated with a return from the grave: corpses or things taken for corpses generally do not stay buried for long. This return from death, however, as psychologist Colin Martindale (1973: 46) eminently demonstrates, is not a random horrific subject but a central argument in the bizarre metaphysic that governs Poe's tales. Almost all of his tales can be classified as 'unsuccessful night journeys' (Martindale, 1978: 288), journeys on which, instead of returning reborn or enriched, the hero is destroyed. Their general pattern consists of five distinct stages: (1) a male protagonist attempts unsuccessfully to bury a secondary, usually female, character; (2) the secondary character gradually weakens and falls into somnolence, catalepsy or 'death'; (3) there follows a hasty burial carried out by the protagonist alone or assisted by a witness-narrator; (4) after the burial, the secondary character begins to revive as the protagonist loses vitality in one way or another; (5) finally, the secondary character 'returns' from the grave alive, reincarnated, or as an exhumed corpse.

There are, however, two of Poe's tales – **The Cask of Amontillado** and **Eleonora**– in which the burial is, as it were, successful in that the secondary character (male and, respectively, female) does not return from the grave. As Martindale aptly argues, the difference between the two types of burial – i. e.

successful and unsuccessful – is the result of a systematic principle. In the tales belonging to the former group, when burying the secondary character, the protagonist usually buries something extra – a situation which is bound to lead to exhumation. Here the return from the grave is in the shape of dismembered and awfully mutilated remains of the body. **The Black Cat** and **The Tell-Tale Heart** may be seen as paradigmatic cases.

In **The Black Cat**, the narrator-protagonist, possessed by the 'Fiend of Intemperance', cuts one of his black cat's eyes from the socket. The awful wound heals and the cat, as before, continues to seek his companionship. Possessed now by what elsewhere Poe calls the 'spirit of Perverseness', he hangs the creature to the branch of a tree "*because* I knew that it had loved me, and *because* I felt it had given me no reason of offence." (Poe's emphasis) That very night his house goes up in flame. All is destroyed save one wall, and on that wall is imprinted by fire the image of the cat hanging from its noose. Much surprised by this graphic preservation of the crime, he is even more surprised to see another black cat attaching itself to him, following him home – the perfect image of his former cat. One day, with his wife he goes down the steep cellar stairs on some errand, the cat follows, nearly tripping him headlong. In exasperation, he grabs an axe and raises it, and when his wife tries to prevent him, he withdraws his arm from her grasp and buries the axe in her brain. Once "this hideous murder accomplished," he sets himself "to the task of concealing the body." With a madman's methodicalness, he considers "cutting the corpse into minute fragments" and putting the parts beneath the floorboards. But, like Montresor in **The Cask of Amontillado,** he chooses instead "to wall it up in the cellar." The murderer's "blissful sense of relief" is interrupted by a knock on the door. He invites the police officers in and leads them to the very spot behind which is concealed the incriminated corpse:

> And here, through the mere frenzy of bravado, I rapped heavily with a cane… upon that very portion of the brickwork behind which stood the corpse of the wife of my bosom. No sooner had the reverberation of my blows sunk into silence, than I was answered by a voice from within the tomb! – by a cry, at first muffled and broken, like the sobbing of a child, and then quickly swelling into one long, loud, and continuous scream, utterly anomalous and inhuman – a howl – a wailing shriek, half of horror and half of triumph, such as might have arisen only out of hell, conjointly from the throats of the damned in their agony and of the demons that exult in damnation…The corpse, already greatly decayed and clotted with gore, stood erect before the eyes of the spectators. Upon its head, with red extended mouth and solitary eye of fire, sat the hideous beast whose craft had seduced me into murder, and whose informing voice had consigned me to the hangman. I had walled the monster up within the tomb.

In recounting the tale in such detail I simply intended to point out the typically Gothic relish of Poe's narrators over the minutest facts of their macabre stories.

Despite a few surface structure transformations, **The Tell-Tale Heart** is analogous in structure. Like **The Black Cat**, it begins with the narrator's desperate but lucid assertion of his sanity; there is again an ambiguous relationship between the parties involved in the conflict: the narrator loves the old man and yet he is determined to kill him: "Object there was none. Passion there was none. I loved the old man. He had never given me insult. For his gold I had no desire." His murder of the old man might seem a gratuitous act but for one problem: the man's 'Evil Eye'. There is something about the gaze of the old man that deeply disturbs the narrator. The old man's 'Evil Eye' bears a resemblance to that of a vulture. As Daniel Hoffman (224) remarks, everywhere else in Poe's work the vulture is associated with Time, and time is associated with our mortality, our confinement in a body. The vulture-like eye of an aged man is an unbearable reminder of the narrator's mortality. The aged man appears as a father archetype, as a kind of Kronos figure who devours his own children so that he will never be replaced by them.

The rest of the story is familiar: the old man gets killed, cut up and buried under the flooboards. When the police officers arrive on the scene, the narrator shows them the old man's room, now neat and tidy, and informs them that the old man has gone to the country. However, they stay on, and it is precisely at this point that the narrator begins hearing a ringing in his ears, a pounding, as if a watch were beating ever more loudly. Unable to stand the noise, he confesses to his crime. The wooden planks are removed, the parts of the body found, and the narrator apprehended.

In order to point out the structural analogies between the two tales, Martindale ingeniously resorts to a set of symbols: **Δ** = main character (male); **O** = secondary character (female); □ = other than character (for instance, the police officers).

Both tales begin with a kind of 'union' between the characters, move through the murder and burial of the secondary character by the protagonist, and end with the exhumation of the victim by characters other than the protagonist (i.e. police), and a macabre 're-union' of the main characters, a progression in five stages that may be diagrammed thus:

Union	Murder	Burial	Exhumation	Re-union
$\Delta = O$	$\Delta \times O$	$\frac{\Delta}{O}$	$O \uparrow \square$	$\Delta = O^*$
$\Delta_1 = \Delta_2$	$\Delta_1 \times \Delta_2$	$\frac{\Delta_1}{\Delta_2}$	$\Delta_2 \uparrow \square$	$\Delta_1 = \Delta_2^*$

In the tales in which something buried returns from the grave, or is exhumed, *too much* has been buried in the first place. In **The Black Cat**, the narrator bricks up both wife and cat. In **The Tell-Tale Heart**, the narrator buries the old man along with his watch beneath the floorboards.

Column **3** bears the same relationship to columns **1** and **5** in that both of the latter have to do with unions: union-in-life in column 1 and union-in-death in column **5**. The transformation involved in moving from column **1** to column 5 is of a qualitative order: original vs. final, union vs. re-union, union-in-life vs. union-in-death (the qualitative difference is marked with an asterisk). Whether the buried character is female, as in **The Black Cat,** or male, as in **The Tell-Tale Heart**, seems to have no effect on the overall structure. It does seem to make a difference, however, who buries the victim. When Δ buries, □ digs up and the other way round.

In the second series of tales *too much* is buried only in the metaphorical sense that the secondary character is buried alive.

Egaeus and his cousin Berenice never know their nuptial day, for the lady falls sick, falls into an epileptic seizure and on a certain "black day" is found apparently dead. Egaeus hurries to bury her body in the tomb, and on that same night the demented lover, acting in a trance, violates her grave to rip the teeth from her mouth. Thus, rather than being killed, like the wife in **The Black Cat** or the old man in **The Tell-Tale Heart**, Berenice 'wastes away' (O >). Despite a few transformations, the structure remains basically the same. In **Berenice**, instead of 'murder', there is a loss of vitality (catalepsy) and therefore the secondary character's return from the grave is effected on her own:

Union	'Murder'	Burial	Exhumation	Re-union
Δ = O	**O >**	**Δ** **—** **O**	**O ↑**	**Δ = O***

The Fall of the House of Usher has a deep structure that is not significantly different from that of the tales discussed above. It resembles **Berenice** in that Madeline, like Berenice herself, after having been buried alive, returns on her own rather than being exhumed. Except for a slight surface modification (Roderick is assisted by the narrator in the entombent of Madeline), the structure is the same: original union, loss of vitality, burial, return from the grave and final union-in-death.

Union	"Murder"	Burial	Exhumation	Re-union
Δ = O	**O >**	**Δ + □** **—** **O**	**O ↑**	**Δ = O***

Whilst in **The Black Cat** and **The Tell-Tale Heart** the relationship between the (main and secondary) characters is essentially marked by ambivalence, in **Berenice** and **The Fall of the House of Usher** disproportions of other sorts overshadow ambivalence. In these two cases, as Martindale demonstrates, affinal marriage ties reinforce consanguineal ones, binding together characters in a union of opposites: while Madeline is cataleptic, Roderick is oversensitive; while Egaeus is sick and gloomy, Berenice is graceful and energetic. The dying or weakening of the secondary character is associated with the energy being appropriated by the main character. In **Berenice**, Berenice loses her original energy which seems to be appropriated by Egaeus, who becomes increasingly oversensitive and frenzied. He comes to suffer more and more from a "nervous intensity" of interest, from fixed attention; at the same time Berenice's eyes become "lifeless, and lustreless, and seemingly pupilless," exhibiting a "glassy stare." Thus, Egaeus now has too much attention (i.e. vitality) while Berenice has too little. In **The Fall of the House of Usher,** as Madeline sinks into her trance, Roderick gains vitality.
The Cask of Amontillado is an important exception to the structures discussed above. Here Fortunato, once immured, stays so. Why? Upon closer inspection, it can be observed that, whereas in all the other tales the relationship between the characters is marked by *ambivalence*, by a mixture of love and hate, in **The Cask ofAmontillado**, *pure hatred* leads to a 'successful' burial. **Eleonora** relates to **The Cask of Amontillado** in that a perfect emotion, in this case, *love*, also leads to a successful burial. This tale begins with an original union that is not marked by ambivalence and proceeds to the wasting away of Eleonora. At her death, she is replaced by her spirit, $\mathbf{O'_1}$. On his journeys, the hero meets $\mathbf{O_2}$. The spirit of Eleonora returns less and less, love for $\mathbf{O_2}$ grows until the spirit disappears, and the hero marries $\mathbf{O_2}$. In short, perfect, non-ambivalent love for $\mathbf{O_1}$ and $\mathbf{O_2}$ allows $\mathbf{O_1}$ to be 'buried' permanently, and it also prevents a reincarnation ($\mathbf{O_1} \rightarrow \mathbf{O_2}$).

The disturbing conclusion is that in Poe's fictional world life does lead to death, but life comes from revival from death. Death is essentially determined by the nature of the characters' relationship: an ambivalent union will surely bring about a return from the grave, whereas a "pure" one (pure love or pure hate) will result in what may be called 'absolute death'. In Poe's bizarre world, "death is a reversible process because it can never occur but can only be approached" (Martindale: 1973:56).

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N. Hawthorne's *Wakefield* & Its Modernity

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Abstract: The present paper is an attempt to prove N. Hawthorne's modernity as a short-story writer. Through text-interpretation on **Wakefield**, our article is supposed to persuade its readers about the author's modern perspective and devices used in his text along with both the protagonist's and the narrator's modern touch as far as the mental sanity and the inner mechanisms belonging to Wakefield's strange pattern of behavior are concerned.

Key-words: modern, Wakefield, inner motivation, mental mechanism, individual.

Our present paper's subject deals with one of American literature's classics still very much alive mostly due to his modern artifacts; the very issue of the writer's modernity represents the nucleus of our **Wakefield** text interpretation.

In a letter to Longfellow, N. Hawthorne assessed: "There is no fate in this world so horrible as to have no share in its joys or sorrows"[1]. Generally speaking, his tales primarily display themes such as the Puritan past, its more than ambiguous legacy, human sin and the burden of guilt and mainly the complexity of isolation and the everlasting urge for the community of the human heart and soul[2].

Hawthorne made use of Salem and Puritan settings in a considerable amount of his works. Many of Hawthorne's stories are an analysis of the ancestral sin. His thematic concerns explore guilt, hypocrisy, and hidden secret burdens of the soul. They are often told in allegorical form. But this is definitelly not the case of **Wakefield.** In this particular story the reader would experience the very „fear of loss of contact with the warm flow of human life"[3]. Although H. Melville identifies while referring to Hawthorne the so-called "power of blackness", our story is not quite a typical Puritan text bearing the well-known Puritan mark of the author; there is no deny of the fact that Puritan symbols and items are there too, but the freshness and the novelty reside in the

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[1] According to Bradbury, Malcolm & Ruland, Richard, *From Puritanism to Postmodernism*, Penguin Books USA Inc, 1991, page 150.
[2] See Bradbury, Malcolm & Ruland, Richard, quoted edition, page 150.
[3] According to idem, page 150.

story's modernity, as **Wakefield** breaths a modern approach of the author to his own text, it is constructed in a modern tonality, applying modern literary devices and it develops an intriguing and fascinating modern character.

Hawthorne wrote **Wakefield** in 1835, and it was first published in the **New England Magazine** in May of that very year and it was later included in Hawthorne's first collection of stories. Hawthorne frequently turned material from newspapers into fiction in his stories, and in her article **The Solitude of Hawthorne's 'Wakefield**, Ruth Perry[4] quotes Hawthorne as saying that he has dealt with the story's topic "in some old newspaper or magazine" which Perry believes might have been **Gentleman's Magazine,** one of the many periodicals housed in the Salem Athenaeum. The setting of Hawthorne's story **Wakefield** is in London and this specific aspect seems remarkably modern with its stark narrative as well as with its subject of a man's escape from marriage and the routine of his own life. Initially it utters a simple fact of life, but it rapidly goes beyond the obvious and it becomes a spectacular one not because of the man's decision to leave, but because he escapes by moving only a few blocks away, taking on a disguise so that he can carry on with his life while also keeping an eye on his former house and on his wife. In other words, "Wakefield moves around a street corner and becomes a mere spectator of the life he might have lived"[5]. The story ends with one final surprise: Wakefield decides, on a sudden whim, to return to his house and wife after an absence of twenty years, since the former moment of their possible recollection 10 years earlier proved to be a failure. Exploring dark spaces in ordinary lives is a common feature in Hawthorne's works, but in this story the author adds the voyeurism of Wakefield which has a strain of cruelty as the husband watches his wife who has suddenly plunged, Ruth Perry believes[6], into widowhood.

The questions that would inevitably haunt the reader's mind might be formulated in this following pattern and order: what would anyone think of a man who left his family, moved over to the next street to watch their lives unfold, and then returned after twenty years as if nothing had happened?; what could possibly drive a man to such a bizarre behavior?. These are the very issues that Nathaniel Hawthorne deals with in the story of Wakefield. The concrete idea that a man could do such a thing represents quite a challenge for the story's audience to want to grasp a logical explanation for the character's inner intentions. – and this is indeed the purpose of modern fiction: raising issues and determining readers to use their brains in order to reveal their hidden significance. One might think that Hawthorne used this story to somehow

[4] See Perry, Ruth, *The Solitude of N. Hawthorne's Wakefield*, in *American Literature*, Duke University Press, 1978, page 613.
[5] According to Bradbury, Malcolm & Ruland, Richard, quoted edition, page 150.
[6] See Perry, Ruth, *The Solitude*..., quoted edition.

examine society's or more likely community's motivations. In his **Wakefield**, it is an accepted belief that Hawthorne would use the narrator as a tool to shed light on the protagonist's motives as well as to emphasize the story's theme, referring to an individual who can only appreciate and understand his life by looking inside it from the outside.

In Hawthorne's **Wakefield** the narrator's thoughts and comments would bring some insight into the motivations of the story's main character. The text includes a long introduction in which the narrator describes how he has heard the curious story of Mr. Wakefield. Hawthorne supplies his audience with a condensed version of the entire plot of the story. With this introduction, Hawthorne has already informed the audience of the story's intriguing plot and this would only intensify the audience's desire to find out about Wakefield's motivations because they cannot comprehend why he would do such a thing. The audience would try to make sense of the protagonist's actions, but they would experience bitter failure in discovering a clearly-cut rational explanation. The story may seem unreal but the reader is supposed to take the text as it is and merely focus on the character's inner mechanisms. In his article, Morsberger argues that "the situation of a man leaving his wife on a whim and staying in seclusion just around the corner for twenty years strains the credulity of the reader looking for realism"[7]. Hawthorne would clarify the entire story from the very beginning so that the reader would not focus on the plot but rather on the hero's motives. Hawthorne uses the plot of the story as a hook because it draws the reader in and makes him/ her want to read his story. Morsberger reaffirms this idea by stating that "[Wakefield] is not easily forgotten; something besides Wakefield's eccentricity sticks in the mind, while more sophisticatedly crafted works fade into forgetfulness"[8]. Another example of Hawthorne's unique and more important modern style is identifiable whenever the author directly addresses to his audience in a long paragraph in which he states that Wakefield is very odd. He then invites the audience to "ramble with [him] through the twenty years of Wakefield's vagary… trusting that there will be a pervading spirit and a moral, even should we fail to find them, done up neatly, and condensed into the final sentence"[9]. This particular invitation would both prepare the audience for the story and also inform the readers on an obscure theme. With this quote, Hawthorne would definitely centre the story around the oddities of human mind and the triggers of that bizarre twisted mental mechanism.

The main character, Wakefield, is introduced as a normal person who, because of his inner unknown by others motivations, creates a very unusual life

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[7]see Morsberger, Robert E. *Wakefield in the Twilight Zone,* American Transcendental Quarterly, 14 (1972): 6-8.

[8] See Morsberger, Robert E, quoted text.

[9] Hawthorne, Nathaniel. *Wakefield* in *The Complete Short Stories of Nathaniel Hawthorne.* Garden City, New York: Doubleday & Company, Inc., 1959, page 75.

for himself. However, this story seems to echo a period of Hawthorne's own life. Morsberger undoubtedly claims that the issues dealt with in *Wakefield* coincide with the issues that Hawthorne himself had to deal with during his personal life. In this respect, Morsberger states that "the story does undoubtedly reflect his despair over the semi-solitude into which he unintentionally sank after graduating from college"[10]. By portraying his story's main character as an average person, Hawthorne is able to offer his text a universal theme that is applicable to all people. Another argument invoked by Morsberger is that the lack of detail in the setting also creates a universal appeal for the story. In his opinion, "though Wakefield lives in London, the sketch has no local color… and he could as readily live anywhere…. this aspect gives the story the fairy-tale quality with which it grips the imagination"[11]. This serves to further emphasize the idea that any individual can create this abnormal life for himself/herself. Hawthorne expresses this idea the moment the narrator states that "We must hurry after Wakefield along the street, ere he lose his individuality, and melt into the great mass of London life"[12]. With this particular statement, the narrator conveys to the audience that Wakefield would not stand out on the streets of London but would simply blend into the crowd if he had not been earlier introduced as the main character of the story. Hawthorne is again able to make his audience focus on the issues of the story and on the protagonist's inner motivations by simply marking him as an ambiguous character.

Once again in **Wakefield,** Hawthorne's unique technique would easier illustrate the matters of the story. Hawthorne tells the entire story as if the narrator is a guide for the audience. Throughout his odd journey both the audience and the narrator would follow Wakefield as if the readers were walking right behind him. This intriguing method would allow the audience to hear his thoughts and see his actions. By being with Wakefield the entire time one can notice that he is struggling with the decision to stay away or return home. This dilemma makes the audience's desire to know his intentions even greater. The hero's motivations for leaving are less important than the very motivations which are preventing him from returning to his home. Hawthorne doesn't concentrate his story on the reason why his main character has initially left because he gives us several reasons including the fact that Hawthorne says Wakefield is "vain". On the other hand, O'Keefe argues this point by stating "the motivation in question does not concern Wakefield's initial departure. His whim is to see how his wife will react to his absence for a few days or weeks"[13]. Since the audience follows Wakefield so closely, one would only be

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[10] See idem.

[11] Idem.

[12] Hawthorne, Nathaniel. *Wakefield*, the quoted edition.

[13] See O'Keefe, Richard R. *The Gratuitous Act in 'Wakefield': A Note on Hawthorne's Modernism*. In Nathaniel Hawthorne Review 17(1) (1991): 17-19

able to hear his/ her own thoughts. Hawthorne does not reveal the true thoughts of other characters; instead, the audience hears what Wakefield presumes the other characters are thinking. Using this technique, Hawthorne reveals more of his character's feelings toward other characters. The motivations for the character are most certainly a cause for debate. Morsberger argues that Hawthorne is sticking to a typical idea that he has dealt with in many other works. He claims that **Wakefield** can be connected to many other works signed by Hawthorne, stories of isolation and obsession[14]. This argument is legitimate considering the fact that **Wakefield** is not Hawthorne's first work that would deal with these character- motivations. However, O'Keefe feels that the character- motivations in this story stamp Hawthorne's modernism. O'Keefe goes on to state that the "gratuitous act" of leaving his wife is a defining characteristic of a modernist piece of literature. Thus, Hawthorne's style enables the process of revealing the modern basic idea according to which an individual can only appreciate and understand his/ her life if he/ she is separated from it. As the story approaches its ending, the author devotes the last paragraph of his work to unearthing a theme to his audience. He states "he has left us much food for thought… amid the seeming confusion of our mysterious world,… by stepping aside for a moment, a man exposes himself to a fearful risk of losing his place forever. Like Wakefield, he may become… the Outcast of the Universe"[15]. With this specific statement, Hawthorne has shown us one possible moral of his text, the idea that once an individual understands his/ her life by viewing it from the outside it is hard to reenter that life as if nothing extraordinary has happened.

The narrator is using the 1-st person narrative, transforming into synonyms the terms *story* and *truth*, thus requiring us, the readers, to believe it and to take the event for granted ("I recollect a story, told as a truth"[16]) We are experiencing an inspiring display belonging to a democratic narrator who is acting throughout his story as a sort of a driver, imposing the directions and setting out the rhythm of his text, an active participant and commenter to the issues and psychological crisis of his own protagonist, that he himself baptized Wakefield maybe as a symbolical revelation of the character's inner lost identity, his pathological behavior as far as his wife is concerned. ("If the reader choose, let him do his own meditation; or if he prefer to ramble with me through the twenty years of Wakefield's vagary, I bid him welcome."; "Then might I exemplify how an influence, beyond our control, lays its strong hand on every deed which we do, and weaves its consequences into an iron issue of necessity"[17]). The story can also be accepted as a playful exercise, transforming

[14] See Morsberger, Robert E, quoted text.
[15] Hawthorne, Nathaniel. *Wakefield*, the quoted edition.
[16] Idem.
[17] Idem.

the ordinary into extraordinary and vice versa: respectively, the extraordinary into an ideal ordinary fact of life. Nevertheless, the story has a round and somehow cyclic structure, starting in autumn and ending in "a gusty night of autumn". The narrator appears to be mainly interested with the madness of Wakefield's situation, his perverted mind, the character's psychological resorts and mechanisms. Wakefield's separation from his wife, a perfectly common piece of every-day reality, appropriates the marks of an absurd type of fantastic and in this respect one might be tempted to remind the Romanian writer Mircea Eliade and his temporal frame absence, his similar absurd fantastic. In N. Hawthorne's case, the involvement of the author in the story comes as an open obvious invitation to the reader, the narrator' s curiosity concerning his own character is actually and hopefully the reader's interest in the protagonist's inner nature. In this particular sense, Wakefield might stand for the modern crisis and all forms of *modern lacks and losses*: lack of communication, lack of a proper understanding, lack of affection, loss of identity, loss of mental sanity. As the separation prolongs, it ends up into being an experiment focused on his wife's devotion posing as a widow and since this experiment prolongs too, it ends in a real imprisonment, a real trap for Wakefield, who can no longer escapes his own plan, his given disguise and for whom his abandoned house turns into his grave. Wakefield is altered through his experience, but has no such consciousness of his transformation except for the brief moment when he exclaims "passionately: Wakefield! Wakefield! You are mad!"[18].

In Hawthorne's opinion, the purpose of fiction is still both instructive and moral, and his narrator in **Wakefield** story brings a clear statement about this perspective: "Thought has always its efficacy, and every striking incident its moral". Hawthorne uses the narrator as a tool to bring light on Wakefield's motives as well as to emphasize the story's one possible way of perceiving its thematic, that of an individual who can only appreciate and understand his life by looking in & at it from the outside. In Hawthorne's **Wakefield** the narrator's thoughts and comments bring an insight perspective into the motivations of the character of the story. The story includes a long introduction in which the narrator describes how he has heard the interesting story of "let us call him Wakefield". Hawthorne supplies his audience with a condensed version of the entire plot of the story. With this introduction, Hawthorne has already informed the audience of the story's intriguing plot and this intensifies the audience's desire to find out Wakefield's motivations because they cannot comprehend why he would do such a thing. Further more, the audience would try to make sense of Wakefield's actions, but they would not find a logical explanation. The story may seem unreal but the reader must take the story as it is and focus on the character's inner altered resorts. As we have already argued, Hawthorne

[18] Idem.

uses the plot of the story as a hook because it draws the reader in it and makes them want to read his story. Hawthorne doesn't focus his story on the obvious question why his main character has initially left because he gives us several clues regarding the character's vanity. Since the audience follows Wakefield so closely, one is only able to hear his own thoughts. Hawthorne does not reveal the true thoughts of other characters; instead, the audience hears what Wakefield supposes the other characters to be thinking. Using this technique, Hawthorne reveals more of his protagonist's feelings toward other more or less irrelevant characters. The inner triggers for his protagonist are indeed debatable. Hawthorne's style helps reveal the paradox according to which an individual can only appreciate and understand his life if he is separated from it. The focus is then changed from character's motivations to the story's thematic. With the author's final statement, he has shown the reader one possible moral of the text, the idea that once an individual understands his, respectively her life, by viewing it from the outside, it is hard to reenter that initial existential paradigm.

In conclusion, the idea that a man could walk away from his life for twenty years and then return to it as if he had been gone only for a day is quite intriguing. Some critics, such as O'Keefe, would argue that Hawthorne was showing his modernism by writing about the strange habits of human nature. Others, such as Morsberger would argue that the story of **Wakefield** simply mirrors many of Hawthorne's other works. Hawthorne is able to place the reader within the mind of Mr. Wakefield through his unique approach to story-telling. The result is a fascinating journey into the mind of a very interesting and ambiguous character. The modern touch of the story goes along with the open ending and the technique of ambiguity, both balanced and inspired in their application, and also with a highly- minimalist plot, perceivable rather as a pre-text and with an extremely restricted number of characters.

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The Body Politic in Margaret Mitchell's *Gone with the Wind*

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Abstract: Body images and metaphors in Margaret Mitchell's **Gone with the Wind** exceed direct corporeality and extend to the question of the body politic by marking a chaotic world where the traditional aspects of various phenomena, like gender, class, and race lose their referentiality. Body metaphors in the novel mirror the social, political, and cultural changes of both the post-Civil War era and the post-World War I years when the novel was written.

Key-words: Body, illness, fragmentation, ethnicity, abject, miscegenation, gender, trauma.

Body images and metaphors in Margaret Mitchell's **Gone with the Wind** exceed direct corporeality, and extend to the question of the body politic (both as the politics of the body and as the sociopolitical structure symbolized by the body) by marking a chaotic world where the traditional aspects of various social phenomena, like gender, class, and race, lose their clear referentiality. Body metaphors and their context in the novel mirror the social, political and cultural changes of both the post-Civil War era, and the post-WWI years when Mitchell wrote her text.

Body representations always exceed themselves: the body is the first medium on and through which culture and politics inscribe and manifest themselves (Parlog 2009: 46, Perry 2002: 238), also, "corporeality unveils the characteristic marks of a specific historical period" (Parlog 2009: 49). Since bodies can mark sex and, usually, gender, they become inevitably politicized, thus the body is never innocent. Its cultural imagery is produced via various contextual and discoursive practices, and the physical body can, in turn, participate metaphorically in the conceptualization of a certain social and political structure. Whether the wholeness and stability of the (male) body legitimized the political system, or the body parts symbolized a given social stratification, the symbol of the body politic has served multiple, versatile, and contradictory purposes over times, but it has always blurred the boundaries of the public and the private by insisting upon the inherent connection between a group and its members. In the latter case a conservative tendency determines

the impossibility of social change—as the body parts cannot disintegrate without degeneration. Along this analogy, the ill, corrupted, and disfunctioning body both tainted and represented the taintedness of the sociopolitical structure. By a reversed logic, other theoreticians opposed the healthy human body to social evolution. Thomas Hobbes's **Leviathan,** the biblical sea monster as the image of state power, came into existence in turbulent times, or, as Catherine Gallagher (1987: 83-86) demonstrates, Thomas Malthus's population policy depends on the notion that healthy and vigorous individual bodies lead to social deterioration. In **Gone with the Wind,** gendered myths also come into the picture and interrelate to the trauma of the lost war, the lost cause, and the disintegration of an economic-social system. The four protagonists, Scarlett, Rhett, Ashley, and Melanie, are parts of an intricate network of strength, weakness, health, and illness to indicate wider issues of the changing body politic, displaying both kinds of this metaphor.

In times of war, the importance of the body and its integrity comes to the front. Wars and their aftermath inevitably disorganize the basic class, gender, and economic structures. War fiction therefore often operates with body imagery (for instance amputation, wounds and illnesses) which metaphorize the experience of disorder, and the tensions of inner war both at personal and social levels. For Richard King (1983: 181), **Gone with the Wind** reflects the ambiguities within the New South creed, and it excels in seizing the essence of how the South became incorporated into the United States. The novel organizes the categories of health and illness, completeness and disease along class and gender lines, yet these images and metaphors resist convenient, unambiguous resolutions, rather, they bring various cultural myths and stereotypes into play.

Generally, authors describe their fictional characters through their appearances, outlooks, and indicative gestures to introduce and judge them. Unmarked feature in narration it seems since we are astonished and confused when the author obscures or hides the character's outlook. Many works of art communicate through representations of bodies and corporeal phenomena as topics and narrative techniques (51). The famous opening sentences of **Gone with the Wind** follow this pattern: "Scarlett O'Hara was not beautiful [...]. In her face were too sharply blended the delicate features of her mother, a Coast aristocrat of French descent, and the heavy ones of her florid Irish father" (Mitchell 1974: 5). The introduction foreshadows the principal conflict in the novel, the clash between pale, asexual, and respectable ladyhood, embodied by Ellen, whom Scarlett adores as a saint, and the vigorous, virile, earthly instincts of Gerald. As Wyatt-Brown (1986: 27) argues, physical appearance and health were crucial in the Southern system of honour, being the "signs of inner merit." Outlook and skin colour were meant to indicate social status and one's position within the rigid class system. The encompassing importance of blood and genealogy emerged—the purely white, detectable descent had to be maintained

by all means, thus the greatest threat to the system was miscegenation: "the sexual dread of black blood in a white womb" (ix). Intact and closed body boundaries guaranteed the system's subsistence, all the more so, since the existence of the black population was a lure and a threat at the same time.

In **Gone with the Wind**, the topic of miscegenation is overtly missing. Mitchell, however, was so interested in it that she originally intended it to be the theme of her story (Entzminger 2002: 105). Miscegenation nevertheless haunts the novel, most conspicuously in the figure of Scarlett, whose origin and mixed (yet overtly white) blood make her apt for survival. It turns out, however, that Ellen's French ancestors from whom she inherited "her slanting dark eyes, shadowed by inky lashes, and her black hair" (Mitchell 1974: 41) ran away from Haiti after the slave uprising. This passage hints at the possibility that there could be nonwhite blood in Ellen. Betina Entzminger, who examined in **Belle Gone Bad** (2002) how women writers gave new meanings and subverted the traditional image of the Southern belle, suggests that in the 1920s and 1930s the belle figure embodied the male anxiety of racial contamination by having a slave or exotic ancestor, whose black sexuality was hidden behind her white skin. Eliza McGraw (2000: 128) tentatively draws a parallel between Scarlett and the tragic mulatta, but while the latter wears the physical marks of her origin, Scarlett's blackness (and its connotations) are hidden inside. McGraw (2000: 124) argues that "[a]lthough historians typically divide the antebellum South into black and white, the compartmentalization of ethnicity in Mitchell's novel suggests a more complex matrix." The novel plays with Scarlett's Irishness as the repository of her shrewd brain, vital sexuality, and earth-boundedness. McGraw (2000: 127) also calls the attention that the Irish immigrants were once conceptualized as white negroes in the American mind. Scarlett, thus, is constituted as the Other of the white Anglo-Saxon male protestant creed, being an Irish-French Catholic woman. She comes from a marriage which Pyron (1983: 195) calls a mésalliance, in which the parties are ultimate opposites. Ellen and Gerald's marriage is fertile, yet in connection to male inheritance they fail because they beget three sons but all die as infants. Their three daughters stay alive, yet one goes to a convent, the other marries late and under her social standing, while Scarlett, treated by her father as a boy and is "more healthy and vigorous than a baby girl had any right to be" (Mitchell 1974: 58), exhibits an embarrassing and indecent fertility, yet lacks nurturing capacities.

Scarlett's vigour and adaptability are connected to her Irish origin, in contrast to the inbred and aristocratic Wilkeses. This implies that the South needs new blood and energy from the outside to renew itself. Throughout the narrative, Scarlett is associated with activity, movement, strength, and health, while Melanie fits the stereotype of the ill woman with her frail, childish, undeveloped body, which eventually kills her, being unable to bear her second child. Ironically, as Entzminger (2002: 113) claims, "it is Melanie's desire for

motherhood—the crowning glory of the southern lady, during which her potential for womanly devotion and self-sacrifice reaches its height—that destroys her." Anne Jones (1983: 110) notices that "some of the narrative's most powerful language is spent in showing [Scarlett's] revulsion on [children]." Dead babies, miscarriages, and weak, shadowy children proliferate in the novel. Pregnancy marks women's dependency upon their bodies, since they struggle with nausea, lose their figures, their bodies swell, and go beyond their control. The corset, which figures the female body as a mold now cannot set up the boundaries. This dangerous overflow must be kept out of sight, thus reproduction becomes not a desirable state but an unknown horror. Still, childbirth connects women into a common experience and makes their identification possible as a covert "subculture" within the dominant discourse. While Scarlett, who delivered her babies indecently easily which was "downright common," (Mitchell 1974: 133) cannot form a bond of empathy with Melanie while she is labouring, understands everything when she herself goes through the pains of a miscarriage: "Melly was hurting so bad—there were hot pincers at her and dull knoves and recurrect waves of pain" (939). Now, she can attain the female companionship she dreaded and desired, yet only through pain and suffering.

As a girl, Scarlett takes pleasure in her beauty; before being laced, she admires her free and undressed body, regretting that she must conceal her legs (Mitchell 1974: 77). She is a natural woman in a world that "places so low a premium on feminine naturalness" (82). Besides, her future deeds are almost tantamount to the concept of Southern masculinity: "raising good cotton, riding well, shooting straight, dancing lightly, squiring the ladies with elegance and carrying one's liquor like a gentleman were the things that mattered" (6). Yet, as she must cope with hardships, and as her inherent conflicts come to the surface, her body seems to betray her and becomes the source of pain and alienation instead of homeliness and beauty. Before the war comes closer to Atlanta, she feels comfortable in her body—she nevertheless rebels against conventions, yet stays within the order. During Atlanta's siege, which symbolically coincides with Melanie's childbirth, her feelings of alienation intensify as she faces trauma and disintegration. Over and over again she wonders how she, a sheltered Southern belle, could be exposed to hunger, pain, and fear. Now she is only a woman, not a belle-lady, who feels secure with a system behind her. Fox-Genovese (1981: 398–399) mentions that "'woman' suggests at once a more inclusive and more private female nature, whereas 'lady' evokes the public representation of that nature." However problematic it is to define female nature as essentially given, the quotation highlights the symbolic, representative position of femininity in the South. For the security of being a lady, one must swap her subjectivity and accept the "sexual division of labour" (399).

Scarlett's near-schizophrenic state, when she, out of necessity and inner drive, tries to break out of the confines, inscribes itself on her body in the form

of scars, freckles, and blisters. Rhett Butler proves to be the one who can read these signs on Scarlett's body when she tries to lure him into marriage. He also violates the code of masculinity by thoroughly knowing female bodies: "And for a man," thinks Scarlett, when he displays his knowledge about pregnancy, "especially Rhett Butler, to ask such a question was unthinkable" (Mitchell 1974: 279). "Such knowledge sat ill upon a bachelor" (329). Rhett Butler uses body language when he shows his chest scar to his stepson, which denotes his responsibility towards his family (878-79). When he decides to gain the reputation of the Atlanta community, so that his daughter and his stepchildren would be accepted, he realizes that he can do this only through revealing his war records and wounds.

Margaret Mitchell was raised on Civil War stories and memories, for her the war was an acute experience (Harwell 1976: 13). She experienced what Scarlett despises in the novel, that people cannot and do not want to forget, the war experience is worked up through its constant retelling. War and its aftermath left men and women traumatized, as a male character in *Gone with the Wind* comments on it, that for women, "[i]t's a lot worse [...] than it ever was on us. At least, we took it out in fighting" (Mitchell 1974: 588), whereas women could not let out their anger. However, the novel illustrates that war was a blow to masculinity and consequently to the dominant order, and from this blow women, being the "others" of their culture, could somehow more easily recover (for Kaja Silverman [1992: 61] a reason for this is masculinity's "ideological alignment with mastery"). The novel, on the other hand, resists the simple yet inverted association of masculinity with weakness and femininity with strength.

Gone with the Wind takes place behind the front-lines and dramatizes- the experiences of those staying at home, especially women, children, the old, and the maimed. The novel switches perspectives in the narration of the war. The battle scenes are depicted in a distant, panoramic, historical way, where the soldiers form masses which move like arrows on a map. The reality of the war intrudes as casualty lists appear, and soldiers gain individual shapes only when they come home wounded and ill. The hinterland receives the unglorious remains of the battles, thus Atlanta becomes a hospital city, and those staying at home are traumatized indirectly as survivors. Silverman (1992) analyzes the force of historical trauma in postwar Hollywood movies, yet her statements are relevant in connection to war traumas in general. War experiences are crucial in the reformulation of gender roles, "which brings a large group of male subjects into such an intimate relation with lack that they are at least for a moment unable to sustain an imaginary relation with the phallus, and so withdraw their belief from the dominant fiction" (55). War trauma should be understood "as an *internal* response to an *external* danger" (56). In the Southern context, so loaded with gendered metaphors and legitimizing concepts, the Civil War "was reduced to a simple test of manhood" (Wyatt-Brown 1986: 28), and the defeat

brought anxieties of virility to the light. Millions of men were killed, many came home maimed, disillusioned, and ill, finding that women could cope with almost everything while they were away, or, as Scarlett realizes, "I believe women could manage everything in the world without men's help—except having babies" (Mitchell 1974: 604-05). Women indeed had the chance to prove their capacities, because the huge war losses, especially the death of the young men, implied economic and social consequences. When Scarlett is wondering about "what's going to happen to Southern girls" (485), she also has the economic perspective of the problem in mind. The men, who could work and would marry girls are dead, thus society, as a whole, is symbolically castrated, due to the deprivation of the traditionally conceptualized male energy, its borders are open, moreover, the influx of new blood (as immigrants and lower social classes can make their fortunes) is inevitable, together with the chänging and more active role of women, which contradicts conventional feminine tasks.

Generally, weakness, incompleteness, and disease are relegated to women. The female body's mystery of menstruation, childbirth, and fluidity evokes awe and fear. Julia Kristeva (1982: 1) demonstrates that the female body has a strong alliance with the concept of the abject, "which lies [on the edges of the dominant order], quite close, but it cannot be assimilated." The abject disturbs border, order, and system to corrupt them both from inside and outside (4, 15–16). The differences between male and female bodies have been constructed along different lines from time to time, yet the stability, closedness, and normalcy of the male body, as an unmovable reference point remained stable. In connection to that the female body was defined either as a lack (lacking the penis), or as an excess (having the womb), but always as something more fluid, less rigid (Parlog 2009: 31). A war experience, however, proves that male bodies are not infallible, they get wounded, bleed, and die. **Gone with the Wind** puts injured male bodies into abject position. In Scarlett's eyes, men are smelly, verminous, bleeding, and hideous, while their wounds are open to the attacks of flies (Mitchell 1974: 157). The plantation setting with the healthy, masculine boys gives its place to mutilated, ghostly male bodies as the terror of the war comes closer to Atlanta: "Always, faceless soldiers stood on the dark porch," (324) men came "without bodies or faces, only tired voices speaking to her from the warm dark" (324).

In Civil War fiction the theme of amputation is inevitable since it was the most commonly used strategy to save soldiers (Young 1996: 445). Scarlett rejoices in seeing Rhett Butler, a "man who was whole, who was not minus eyes or limbs, or white with pain or yellow with malaria, and who looked well fed and healthy (Mitchell 1974: 296). A whole male body is a stable point in a world falling apart. At the same time, when the war is over, men, who came home with one leg, prove to be vital, energetic, and adaptable to the changed world, this way, the disintegrated body marks social renewal. Will Benteen,

Scarlett's brother-in-law of low descent, lost his leg, yet he makes Tara function with his hard work. Tommy Wellburn's crippled hip erases his high descent in the eyes of the community, therefore he can rebuild his life as a successful businessman. Castration functions rather on the psychological level, since the quality folks (the members of the aristocratic and upper-middle classes) like Ashley Wilkes and Hugh Elsing, even if they came home physically safe and sound, are deeply wounded and disintegrated inside, and are living as empty shells in the postwar world. They depend on women not only emotionally but economically as well (Scarlett will be the employer of both), thus their inner lack is displayed. Ashley, failing to go to New York upon the request of Scarlett, forfeits the possibility to overcome his inner castration. By the analogy of the phantom limb (Young 1996: 446) (a lack which is felt as a presence), Scarlett as a strong, domineering woman indeed has the phallus in the sense as Judith Butler (1990: 44) elaborated on it, occupying the position of a man, while Ashley is the phallus, and they depend on each other to affirm their existence.

Mitchell's letters reflect her deep concern to differentiate between the coastal region with the huge rice plantations, hundreds of slaves, and the established aristocracy, and the cruder inner areas where smaller farms were cultivated by the upper middle or yeoman classes who could afford only few slaves (Harwell 1976: 48). Relying on statistics Pyron (1983: 192) even claims that "slave population was virtually nonexistent in some areas of the backcountry, and around the Atlanta area it constituted between 9 and 36 percent of the population." Also, "slavery as an economic system simply does not exist in **Gone with the Wind.**" Kenneth O'Brien (1983: 161) offers the same argument by stressing that the attack of Scarlett in the ghetto was biracial, thus it undermines the stereotype of the black sexual threat. Also, Scarlett exploits white male convicts in her lumber business while she works for and instead of the reluctant black slaves at Tara. The individual slave figures in the novel are burdened with symbolic traits, like other ethnicities, or they are even akin to the decaying aristocratic characters who are unable to adapt to the new conditions (thus the lazy black stereotype applies to the white aristocrats as well).

The novel organizes the categories of health and illness, completeness and disease along class lines too. Not slaves, but poor whites (white trash, as the novel calls them) are associated with disease and contamination. The infected Shantytown ghetto in Atlanta collects the lowest layers of both blacks and whites. The Southern system of honour exludes poor whites from the order, stigmatizing them as "rotten legs and arms that drop from the body" (qtd. in Wyatt-Brown 1986: 31)—here the desire to cut off the diseased member to save the whole reflects a clear corporeal metaphor of society. The novel's poor whites feel bitter scorn towards black slaves who "are well-fed, well-clothed and looked after in sickness and old age" (Mitchell 1974: 51). The Slatteries

(with their telling names) have their few acres at the edges of the O'Hara and the Wilkes plantations, near to the swamp, as an embodiment of social abjection that refuses to disappear from the order. The threat they represent is fulfilled when they infect Ellen of typhoid, which then kills her. As opposed to the traditional Southern plot, the greatest violation of social borders in the novel is not miscegenation, but the sexual affair between the Slattery girl and Jonas Wilkerson, the O'Haras' Yankee overseer, which fact "forever barred him from any contact with the County social life" (66). Their affair, resulting in a baby who dies, evokes disgust and horror in the family. The couple turns up later in the narrative when they intend to buy Tara, which makes Scarlett determine to "prostitute" herself to get money. Poor and outsider whites embody physical deterioration, but Mitchell's aristocratic figures do not get better treatment, either. Their decay and sterility result from the rottenness of their blood lineage, due to their endogamic marriage practices. The Wilkes and the Hamilton family members look pale and washed-out, and they greatly rely symbolically on the new blood of Scarlett, yet they are too weak to internalize it, thus eventually they die, like Melanie and her brother, Charles (Scarlett's first husband), or disintegrate, like Ashley. These aristocratic figures are the traumatic remnants of the old culture, who pull Scarlett back, thus she is forced to balance between the old and the new, to which her origin destines her from the beginning.

Body images as total/fragmented, strong/weak, and healthy/ill do not fall into the rigid categories of the man/woman oppositions. Rather, they flow and move along a continuum of gender myths and stereotypes, changing throughout the narrative, revealing Mitchell's own anxieties and conflicts about gender, Southernness, and the rapid class changes of her age. The war and the Reconstruction period traumatized individuals and the society, which wounds and traumas are first inscribed onto the psysical body, then onto the cultural representation of these bodies, finally onto the whole Southern way of life.

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Literature and Psychology: Schizophrenia in William Faulkner's *A Rose for Emily*

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Abstract: The present article is a reading into W. Faulkner short story from the perspective of psychiatry since the case under consideration here is, I argue, a representation of female madness, verbalized and acted out by the protagonist

Key-words: schizophrenia, emotional tension, identity, delusions, madness

The inquiring writer of fiction is informally assuming the function of a psychologist and psychiatrist, and the similarities between representations of female madness in fiction and in medicine have proved to be, over the years, a fruitful area for interdisciplinary research. Literary texts contribute to the search for ways of understanding different diseases; on the other hand, the patients of the "real" world are encouraged to write about their situation in the first person from his/her point of view, the patient learning this way to verbalize and write about his/her illness, thereby gaining vision and control over it. This is literature as psychology and psychology as literature.

Literature enables us to imagine a reality that we do not experience. By reading about suffering, trauma and madness, we educate our feelings and gain access to an experiential view of things that science cannot provide. Faulkner's fiction is based on the ability to see truth through the lie of fictive art. **A Rose for Emily** is a short story that presents - in a subtle way, a case of schizophrenia; it cannot capture the actual experience, but provides a better grasp of it than the psychology can, because as readers we acknowledge the ability of art to convert dry psychological data into human density, pathos and dignity due to the fact that literature humanizes medical practice. This short story speaks to the nature of the human condition, even though the picture presented is one of horror. The purpose of this paper is to lead the reader to a better understanding of this illness through the vicarious experience that literature affords. By the subtle process of identification, the reader is allowed to enter the life of the characters and become enriched through the analysis of their hopes and fears, loves and hates. He will thus come to understand the elements of his own personality and the possible outcome of the conflicting forces in his own life.

Schizophrenia

According to DSM-IV, schizophrenia is a psychotic disorder or a set of disorders, in which there is a break with *reality*, as well as other positive and negative symptoms (APA 1994:285). Schizophrenia occurs most often in late adolescence or early adulthood. Catatonic schizophrenia is usually associated with fixed posturing. Although the specific causes of schizophrenia are still uncertain, there is evidence of genetic involvement, as well as family environmental influences.

Personality disorders have an onset in adolescence or early adulthood; these are relatively permanent and inflexible patterns of interpersonal difficulties and problems with one's sense of self. Freud himself states that one traces back adult character traits to their genesis in the past, in the infantile development (Staton 1987:354). Basically, **A Rose for Emily** is built on this idea, the story spinning backwards and forwards in time like memory, showing Emily torn between the present and the past, her present mental state being the result of the abusive experience she had as teenager. Emily proves to be incapable to deal with the present being trapped in the past, because, as Gavin Stevens (another William Faulkner character) famously said, "The past is never dead. It's not even past."

A. Causes of Schizophrenia

When reading **A Rose for Emily**, we have to look for the *manifest* and *latent* content because, as it was already said, the story doesn't capture the actual experience. The precise cause of schizophrenia is unknown although a number of factors influence the disorder and can help us infer what the cause or causes may be.

1. There is a *clear genetic connection*, apparent from studies in which the percentage of incidence of schizophrenia was determined for someone related to a relative with schizophrenia.

In **A Rose for Emily,** insanity runs in Emily's family on her father's side. We learn that Emily's great-aunt, old lady Wyatt, had gone insane. Before her death, according to the townspeople, old lady Wyatt is "completely crazy" (Faulkner 1950:123). Moreover, the townspeople call in two female cousins to stop Emily from dating Homer. They are relatives of the same old lady Wyatt, being "*even more Grierson* than Miss Emily had ever been" (Faulkner 1950:127).

2. The prenatal environment also appears to be related to the incidence of schizophrenia in later life and *delivery problems* all implicated.

In **A Rose for Emily** there are two possible interpretations. First of all, it is very likely that Emily's mother had delivery problems, dying while giving birth to Emily. As far as we know, Emily is an only child; the story doesn't mention any siblings. Faulkner also doesn't mention her mother: it strikes us as odd that the narrator doesn't say anything about her mother at all. The only reasonable

explanation for this is that the narrator wants to emphasize just how much Emily was her father's daughter, a Grierson with all the genetic problems she from him.

A second possible interpretation would be that Emily lost her mother at a young age. This situation also can lead to schizophrenia, as Read (2004:228) says: "...a recent outpatient study found that loss of mother during childhood was significantly higher (55%) in 'schizophrenics' than for other diagnoses (23%) (Friedman *et al.* 2002)."

However, in both cases the absence of the maternal figure in Emily's life could have led to schizophrenia.

3. *Emotional tension in families* may induce neurotic behavior.

The mental health of the adult is in direct proportion to the sanity of his early family relationships. Family life constitutes the child's first experience of love or indifference and bears definitely upon his later adjustment to life. As Shrodes says (1943:282), "There are infinite shadings of neurotic expression...but any influence which diverts the development of one's emotional life from its normal cycle...at a certain point, may induce neurotic behavior." Even though schizophrenia is a genetic disorder, most psychologists agree that conditions or behaviors can run in families for other reasons as well, such as rearing patterns, "child abuse and neglect" being "more strongly related to diagnoses of schizophrenia and other forms of psychosis than to diagnoses indicating less severe disturbance" (Read 2004:228) because, as therapists often say, the entire family engages in a "dance" the produces certain results.

Emily's family is a dysfunctional one. Her father clings to his dysfunctional rearing pattern in order to keep his family unit intact. In this situation, Emily's behavior might be seen as an effort to cope with interpersonal family problems, her actions being a sort of "solutions" to these problems.

Emily's father is the man with the gigantic horsewhip. He's only referred to as "Emily's father." From all evidence, he controlled Emily completely until his death, and even continued to control her from beyond the grave. The bare sketch we have of her father shows a man who was unusually controlling, domineering, and perhaps capable of deep cruelty, even toward his only daughter. All his lifetime he set her up for a way of life that was impossible for her to escape, until her death, and the natural outcome is a tragic one, as Faulkner himself says, "a selfish man who didn't want her to leave home because he wanted a housekeeper, and it was a natural instinct of - repressed which - you can't repress it - you can mash it down but it comes up somewhere else and very likely in a tragic form (Inge 1970:22).

The importance of Emily's father in shaping the quality of her life is insistent throughout the story. Even in her death, his dominant presence is felt - above her dead body "the crayon face of her father musing profoundly" (Faulkner 1950:129). The relationship they had was a consuming one, this being evident in the father's portrait that dominates the house. Even though the

violence is directed outward toward the would-be suitor (the upraised horsewhip), the daughter is in fact forced to stay in the background, being dominated by her father whose back is turned on her, symbolic for the lack of communication between them. The father is in fact a force that prevents both Emily from getting out and the suitors from getting in. In a word, Emily is his masterpiece: her identity is determined by the constructs of her father's mind, for the rest of her life remaining "a slender figure in white".

By separating her so severely from the rest of the town when he was alive, going as far as to make sure she didn't have any lovers or a husband, he initiated her own decay, as Sara Deats in **Aging and Identity** (1999:112) says: "woman's failure to achieve sexual fulfillment through physical love and motherhood initiates her own decay". According to Zimmerman, the passion of love makes girls mad, and jealousy, women mad. Emily was then twice exposed to madness: while as teenager - when all her dreams have been destroyed by the man who gave her life, and then, when at womanhood she pursued her own desires for love and sex failed miserably. That is the moment when she reverted back to the life her father created for her – a lonely, loveless, isolated life. The only change in her life is that now she is haunted not by one man, but by two: her father and Homer Barron rotting away upstairs.

Emily is not to be solely blamed for killing Homer, because, as Caroline Shrodes states, "a girl's reaction to her father may condition her later responses to members of the opposite sex" (1943:35). Because she didn't have a mother, Emily's natural attachment was directed solely toward the only paternal figure she knew, her despotic father. Her attachment to the father might have led to a feeling of identification with him, which inhibited, in turn, her emotional development. We can notice her psychological obsession: Emily is trying to recreate her identity between a present situation of dissatisfaction and the only solidity she possesses, which is the nostalgic remembrance of the past. She attempts to give form and continuity to her own fragmentary experiences and desires by dissociating herself from a far from ideal present and by reliving a past memory. When her father dies, unable to admit that, Emily gives up his body only reluctantly. In killing Homer, she is able to keep him near her, his rotting body replacing the father's buried corpse.

Whatever happened inside the house during her childhood, her emotional handicap left a deep mark on Emily's personality. The symptoms she developed are either a reaction to the pathological relationship she had with her father or to abnormal patterns of communication within the family, as Christopher Frith writes in **Schizophenia, A Very Short Introduction** (2003:115), "unresolved conflicts, stresses, and in particular reactions to abnormal patterns of communication within the home...explain negative symptoms such as social withdrawal and difficulties in forming relationships with others as well as positive symptoms such as hallucinations and delusions."

B. Symptoms of Schizophrenia

1. Schizophrenia includes *positive symptoms* as **delusions** (false beliefs), **hallucinations** (false perceptions), and **disorganized speech and behaviors**. In positive symptoms there is an excess or distortion of normal behavior.

i. <u>Delusions</u> are *false beliefs* that are held even in the face of contradictory evidence.

> "Most of the behavior patterns are responses which, although common to all, have been carried to excess. When he ceases to exercise control over his fantasy life, when he can no longer distinguish between the dream and the reality, then his sanity may be questioned. For in psychotic behavior the manifestations we have called neurotic are carried to excess. No longer is there an interplay between one's primitive impulses and the repressing forces of the personality; one is no longer governed either by his own moral scruples or by his desire for social approval." (Shrodes 1943:325)

We see Emily regressing into her self-created *reality*, an imaginary realm where she is the only one capable of making rules and dictating over the bodies of the two men in her life who made her suffer beyond measure. By immersing herself in her "*reality*", she has the possibility to satisfy her desire of love, to reorganize her entire world where the socially constructed quality of language is hidden and repressed, thus producing a deformed view of the world. Inside her castle, she doesn't need or have desire for a relationship with the society. In a way, she is fighting against the cruel reality, her inner world becoming the arbiter of the newly created "*reality*", her consciousness being impenetrable to external relations because reality is the source of all her suffering. In order for her to be happy, she must break off all relations and set herself prisoner to her re-created world in which the most unbearable features are replaced by other according to her whishes.

The problem is that once inside her new world, the whole notion of "reality" no longer exists. The "truth" is inaccessible for Emily: her entire world is dominated by her own internal fantasies and obsessions, so the "factual" and the "fictional" overlap, the distinction between reality and illusion being blurred out. For instance, she refuses to admit that she owes any taxes. When the mayor protests, she does not recognize him as mayor. Instead, she refers the committee to Colonel Sartoris, who, as the reader is told, has been dead for nearly ten years. For Miss Emily, apparently, Colonel Sartoris is still alive. Moreover, when her father dies, she denies to the townspeople for three days that he is dead: "Just as they were about to resort to law and force, she broke down, and they buried her father quickly." (Faulkner 1950:124). Her dead lover, Homer, is in one sense still alive, and Emily keeps him in the bridal chamber.

In the effort of resisting to change, Emily makes use of the defensive strategy of denial. This is in fact, to use the psychoanalytic term, a specific

defense mechanism or adaptive strategy. Emily denies the laws of the society, time, death, and her singleness.

Denial of laws: Emily enforces her own sense of law and conduct. This way, she refuses to pay her taxes: "[Miss Emily:] "See Colonel Sartoris. I have no taxes in Jefferson."" (Faulkner 1950:121) Although Miss Emily couldn't bring back the dead Colonel, she made sure that her version of the reality remained *the* reality. She also gives no account for buying the poison, even though the law required that. Her dismissal of the law eventually takes on more sinister consequence, as she takes the life of the man whom she refuses to allow to abandon her. Finally, Emily ignores the law when she refuses to have numbers attached to her house when federal mail service is instituted.

Denial of time: Time is negated by the attempts to create and master "reality." Emily's fantasy involves replacing her deceased father with Homer's corpse. By this, she experiences a conflict between the need to destroy all connections to her past and the desire to find the so much desired love in the person of Homer, in this way saving herself from the danger of being changed. The character hallucinates a world in which she experiences the intensities of this imaginary realm for the pleasure of fulfilled and consummated desires; this is why she seems incapable of diverting her gaze from her father to a world outside.

Denial of death: Death is the main issue that literature, medicine, and life focus on. In this story, Emily attempts to exercise power over death by denying the fact of death itself. She unfolds her power inside her house which represents alienation, mental illness, and death. Her castle is a shrine to the living past, and the sealed upstairs bedroom is her morbid trophy room where she preserves the man she would not allow to leave her. In fact, the retaining of both bodies inside her house is the outward sign of Emily's attempt to reach an inward adaptation.

In her case, this inner adaptation equals *necrophilia* that is first revealed when her father dies. Unable to admit that he has died, Emily clings to the controlling paternal figure whose denial and control became the only form of love she knew. Emily's strange behavior shocked the townspeople. When the town ladies learned that Emily's father was dead, they went over there to give her their condolences but encountered an Emily in complete denial. For about three days she refused to admit that her father was dead. "She told them that her father was not dead" (Faulkner 1950:123) – for there was no body to be buried. She gives up his body only reluctantly. The town didn't fault her for failing to come to terms with the fact that he was gone, but they tried to fix her soul and body problems by sending preachers and doctors to work with her. Finally, Emily broke down in grief and let them take the body and bury it.

As schizophrenic, Emily exhibits a repetitive behavior, so that when Homer dies, Emily refuses to acknowledge death once again, although this time, she is responsible for bringing about the death. Interestingly enough, even though she is desperate to find and experience the sexual love she has been for years forbidden to have, as Thomas Inge (1970:48) states, "her passionate, almost sexual relationship

with her dead father forces her to distrust the living body of Homer and to kill him so that he will resemble the dead father she can never forget."

Denial of singleness: In this story, to love is to possess someone. Like any other girl, Emily loves, but the imposed repression of her sexual needs leads to a deepened schizophrenia.

Emily refuses to accept the role of a spinster, and prefers a dead lover to none. The only way to keep him near her is by killing him, which is an easy task since Emily lives in a world of her own invention where even murder is permissible (murder that serves to deny that she is really unmarried). She hides her dead father for only three days, and then permanently hides Homer's body in the upstairs bedroom, trying by this to keep alive a fantasy of marital happiness. However, her act hides something more than just necrophilia; it is a way through which she can finally gain control over her father, because Homer Barron resembles him. Like him, Homer carries a "whip in a yellow glove" during their "courtship", which reminds Emily of the control her father exercised over her. She thus completes with Homer's body the gesture she began with her father's corpse, which is to take possession of him.

ii. Hallucinations are sensory events, tactile and olfactory in nature for schizophrenia, for which there are no precipitating physical stimuli.

In **Models of Madness** (Read 2004:231) we read about a study that revealed the fact that hallucinations are closely linked to child sexual or physical abuse: "One outpatient study found tactile hallucinations *only* in those who had suffered child sexual or physical abuse. The figures for olfactory hallucinations were: non-abused, 1%; child physical abuse, 9%; child sexual abuse, 10%, both forms of abuse, 21% (Read *et al.* 2003)." The severity of the abuse (e.g. age at onset, degree of violence, duration and intrafamilial abuse) is closely linked to particularly high rates of hallucinations.

In Emily's case, she seems to develop both kinds of these psychotic symptoms. First of all, she exhibits *tactile hallucinations*. Emily hallucinates in denying her father's death, even though she has his corpse at hand. Moreover, as Christopher Frith states in **Schizophenia, A Very Short Introduction** (2003:118), "the schizophrenic patients were more likely to behave as if they were hallucinating and engage in apparently pointless repetitive behavior". Therefore, if Emily gives up her father's body only reluctantly, she repeats the same maneuver, this time permanently entombing Homer's body. For Emily, both her father and Homer are alive, this hallucination allowing her to lie with Homer in bed.

Secondly, Emily exhibits *olfactory hallucinations*. We read in the story about the bad "smell" emanating from her house. That was two years after her father's death and a short time after her sweetheart deserted her. This smell remains a mystery until at the end of the story, when it is resolved by the horrendous sight of Homer Barron's cadaver. It seems though that Emily was not

bothered at all by that smell; she even managed to sleep in the same bed with the cadaver! Faulkner is however, a genius in the irony that underlines Emily's crime. We already know that as a schizophrenic, Emily is incapable of perceiving the scents, but when she decides to kill Homer, she uses arsenic, favorite murder weapon, due to its reputation for being *odorless*, colorless, and virtually undetectable by the victim. The irony is that a mentally sick person can cover her murderous deed because she knows what the sane people are able to feel!

iii. Disorganized behavior - Schizophrenics usually have disorganized behavior in such areas as *hygiene*, *health*, and *personal interactions*, and in the extreme case, they may exhibit *catatonic behavior* in the form of postural immobility.

Hygiene: The text makes it clear that Emily has no problem in living in a house filled with dust. When the deputation called upon Miss Emily to collect the taxes, the entire house "smelled of dust and disuse . . . when they sat down, a faint dust rose sluggishly" (Faulkner 1950:120). The house is a place of stasis; it shields Emily from the world, suggesting the mind of the woman who inhabits it: shuttered, dusty, and dark. In a way, the dust is a protective presence leaving regrets and painful memories undisturbed. In the final scene, the dust is an oppressive presence that seems to emanate from Homer's dead body.

Health: **A Rose for Emily** points out the significance of the physical changes of Emily, the way her body reflects the ravages of the denial of reality and the passage of time that is imposed on her. After the death of her tyrannical father, Emily "was sick for a long time" (Faulkner 1950:124) and the narrator then immediately tells, "When we saw her again, her hair was cut short, making her look like a girl". However, the first appearance of Emily, six months after the disappearance of Homer Barron, reveals that "she had grown fat and her hair was turning gray." (Faulkner 1950:127)

Personal interactions: **A Rose for Emily** is a story about the extremes of isolation - physical and emotional. In fact, it draws the attention against the possible consequences of the process by which human beings become isolated by their families, by their community, by the past, and by their own actions and choices. "After her father's death she went out very little; after her sweetheart went away, people hardly saw her at all." (Faulkner 1950:222) Her father isolated her from men, and then Homer Barron permanently isolated her from *everybody*. The individual is often in conflict with himself, with other individuals, or with society in general. The degree to which the various elements of one's personality are in harmony determines the extent of his mental health, and his happiness as an individual will depend on the success of his adjustment to the inner laws of his being and to the pressure of the external world. The psychiatrists agree that one must either accept the world as it is, with all of its imperfections, or he/she must cease to be a social being and retreat into a private world dominated by his/her impulses and desires. Emily withdraws from the world, which leads to the

impossibility of fulfilling her desires. She lives in fact in a close circle she cannot escape from within, thus capitulating to insanity and disorder. She ends up being psychotic because she encounters further trauma later in life in the person of Homer. This episode in her life proves to be devastating because Emily, as a result of her early trauma, is already hypersensitive to the prospective of losing again the possibility of fulfilled love.

Art plays a very significant role in Emily's life, both in her attempt of integrating in the society and thus restoring herself, and in her deepening schizophrenia. Emily is a prisoner in her own private "palace of art" where, by staring to the picture of her deceased father up to the point where she becomes him, she can become strong enough to make her own destiny. We don't know for sure if Emily's artistic ability extended beyond china-painting. Some critics seem to think that Miss Emily is responsible for the "crayon portrait of Miss Emily's father" (Faulkner 1950:120) that sits on an easel in the parlor. The fact is that she could paint, her art being first of all a link to the town, a way to be a member of the community and to have some contact with the outside world, then secondly a source of comfort (art therapy). The only problem is that this source of comfort turns out to be another source of mental distress, since her former students are the ones keeping their children (the next generation) away from her. Perhaps those china-painting lessons were scary and creepy.

Catatonic behavior: Catatonic-type schizophrenic patients appear to become unresponsive to the world around them, and Emily, in her castle, becomes a lighthouse-keeper, watching and being watched. Miss E Grierson is pictured motionless, with her face framed by the window in which she constantly sits looking out at Jefferson's passing life. She is only seen, from time to time, in a downstairs window: "As they recrossed the lawn, a window that had been dark was lighted and Miss Emily sat in it, the light behind her, and her upright torso motionless as that of an idol. Now and then we would see her in one of the downstairs windows ... looking or not looking at us, we could never tell which." (Faulkner 1950:123) Then the narrator tells us that this image of Emily in the window is seen by generations of townspeople, which suggests the durability and unchanged state of her mental illness.

Her catatonic behavior is made visible once again when she decides to purchase arsenic. When the druggist says "[The] law requires you to tell what you are going to use it for" Emily appears to be unresponsive: "[She] *just stared at him*, her head tilted back in order to look him eye for eye, until he looked away and went and got the arsenic and wrapped it up". (Faulkner 1950:126)

2. Schizophrenia also includes *negative symptoms*, in which there is an absence of normally occurring behaviors, such as a **flattening of emotions** and **lessened speech** (alogia).

i. Flattening of emotions: Traumatic emotional events create psychological stress that causes the individual to regress to an earlier stage of emotional

development, this regression being associated with the appearance of psychotic symptoms. Some individuals adopt coping mechanisms for dealing with emotional stress, but as the emotional stresses accumulate, the coping mechanisms are finally overwhelmed and psychotic symptoms develop.

We can only infer Emily's desires from the cumulative events of the story. Since the action is primarily filtered through the narrator's voice, the desire is lessened being more freely elicited behind the mediating presence of the narrator who represents the external societal world. Desire designates a lack, an absence, but the mind in the act of hallucinating can imagine a satisfaction that can be fulfilling. This middle-aged, catatonic, passive woman reacts aggressively to the potential loss of love and desperately tries to cling to the stabilization of the personality and the repression of desire.

Emily's flattening of emotions is directly connected to Freud's beating fantasy. The whole town remembers Emily as a "slender figure in white in the background, her father a spraddled silhouette in the foreground, his back to her and clutching a horsewhip." (Faulkner 1950:123) This evokes the triangular relationship between the woman who is beaten, the paternal figure who does the beating, and the spectators who stand aside and watch. According to Freud, the person who does the beating is her father, and he is replaced later on by a substitute taken from the class of fathers, which Homer in this case.

The symptoms she exhibits are those of someone with a schizoid PD (Personality Disorder), being perceived as cold and uncaring, detached from social relationships, expressing little emotion, and having no desire to form close relationships (no one knows for sure what happened between her and Homer, if they ever decided to get married or no). The question is whether Emily is consciously repressing her desires or she acts like this because of her mental issue. According to Freud (Caroline Shrodes 1943:249), the concept of sexual drives is "the primary motivating principle of behavior. As the child develops in his social environment, he learns that he must repress these impulses." If this is the case, it is a normal outcome that of Emily transforming herself into someone who is masculine, for Freud makes it very clear that the girls seem to experience metamorphosis within the realm of fantasy and change their sex, for in their fantasies they turn into boys. By transforming herself in the image of her father, she gains the needed power to keep Homer and eventually to kill him. Anyway, it has long been argued that criminality is a form of pathology, which supports the idea of schizophrenia in Emily's case. She kills in cold blood. Poison is a symbol of deception, given kindly, thoughtfully, and much in keeping with the domestic ritual, within the house, with the man as a victim to exert control over him. Even though we have no information about what really happened in the house, usually the poison is administered deceptively, being mixed in a drink that usually connotes love and service. In trying to create a permanent wedding night, Emily proves to be dangerously deceptive and

manipulator, incorporating "in herself her father's brutality" (Shirley Staton 1987:297).

Emily's flattening of emotions leads to *necrophilia*. Even though the townspeople conclude that Emily will kill herself, her schizophrenia directs her in a different direction, the final scene of the story suggesting that she is a necrophiliac. *Necrophilia* typically means a sexual attraction to dead bodies, but in a broader sense, the term also describes a powerful desire to control another. Necrophiliacs tend to be so controlling in their relationships that they ultimately resort to bonding with unresponsive entities with no resistance or will, in other words, with dead bodies. While living, Mr. Grierson controlled Emily, and after his death, Emily temporarily controls him by refusing to give up his dead body. She ultimately transfers this control over Homer, the object of her affection.

ii. Lessened speech: In Emily's case, language is incapable of expressing impulses or emotions. Having flattened emotions, she is not able to express her fears or needs. There is no expression of passion displaced, her response to life being passive and cerebral rather than active and physical. It is like all her energy concentrated in her murderous act has drained Emily of her capacity for verbal exchanges.

Conclusion:

Trauma that leads to schizophrenia has found its place in **A Rose for Emily** because it is an injury that doesn't show, an invisible wound that is hard to pinpoint but which can lead to severe dysfunction. Throughout the story, Faulkner offers a vision of psychological trauma. The possibilities for interpretations are endless, because this story has something for just about everyone.

For most of the story, Emily is seen only from a distance, but the readers can identify themselves with the problems, hopes and desires she develops in her life. The dismissal of fact is shown in the avoidance of direct statement; the implications of her acts are intimated but the actual ramifications are evident. The image of Emily's hidden, traumatic, but the threatening truth is revealed or "seen," so that the reader *does* move to another level of understanding and awareness of the damages produces by schizophrenia.

Sometimes the curiosity and obsessive need to "know" result in the impulse to comprehend only what we want to "see." **A Rose for Emily** asks us to take off our "rose-colored" glasses and look reality in the face. What we read about is the reality of the mental illness named schizophrenia. Faulkner reveals both the causes that lead to it and the symptoms, positive and negative. Emily becomes empowered as she descends into schizophrenia, but her newfound power cannot offer her love. Her liberation comes only with her death, because the individual's stream of experience will cease only with death.

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CULTURAL and GENDER STUDIES

Jewish Immigrants in America

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Abstract: In my paper I want to offer an overview on the Jewish immigrants in America. The first settlers arrived in early September 1654 escaping the horror of the old continent. They were in search of a new land where they could live without being threatened by annihilation. The task of my paper is to show how the first group of 23 people developed into a population of at least 6 million.

Key-words: Jew, American Jew, Promised Land, settlement, development

The Jewish immigrants founded the first community in America in early September 1654, in New Amsterdam. The community was formed by four men, six women, and thirteen youngsters. They left Brazil which the Portuguese had taken back from the Dutch and, as they did not wish to convert to Christianity, they had to leave. In the coming years, more and more Jews came to America because they saw in it a new hope and a new life. The first to come were the Sephardim. They belonged to the group of Jews who were expelled from Spain and later from Portugal by the Inquisition. First they moved to Holland and, from there, to America. Most of them were wealthy and stockholders of the Dutch West India Company. This is one reason why they were allowed to stay in New Amsterdam in 1654. Governor Peter Stuyvesant received the following decision from the Dutch West India Company regarding the Jewish question:

> We would have liked to effectuate and fulfill your wishes and request that the new territories should no more be allowed to be infected by people of the Jewish nation… Therefore after many deliberations we have finally decided and resolved to apostille upon a certain petition presented by said Portuguese Jews that these people may travel and trade to and in New Netherland and live and remain there (Karp 1976: 23).

The next centuries brought thousands of immigrants to America. The Sephardim did not have to face the problems of the East European Jews. In most of the cases, the East Europeans were poor; they were peddlers and small shopkeepers who had to struggle for their survival. The two groups did not have any connection and only

later, when the number of Sephardim Jews declined, the relation between the two groups improved. The Sephardim could not be considered as models for their East European fellow coreligionists because they were not religious and did not want to stand against assimilation. They wanted to become part of the American society and, through intermarriages, they succeeded.

The next group of Jews who immigrated to America was that of Askenazi, or German Jews, by the mid-eighteenth century. They were not as wealthy as the Sephardim. At the beginning, they were shopkeepers, or peddlers but in time they would become the most influential economic factor in the American economy. Unlike the Sephardim, they moved westward to San Francisco, Chicago, St. Louis and they settled even in such places as Nebraska and New Mexico. Their businesses flourished and a 1887 New York newspaper published a list of forty-one millionaires only in New York. This newly acquired sense of protection granted by money, after many centuries of persecution, put the Jews in a different position in society. They began to be assimilated into the mainstream of American society and that is why conflicts appeared between them and the East European immigrants.

To understand the Askenazi's wish to integrate as fast as possible into the American mainstream we must have a look at their history on the old continent. Life in the German territories was as oppressive as it had been in other parts of Europe. Gittleman affirms that the Jew was "no better than the cattle of the fields...the petty prince determined the size of the ghetto, who could have children, what work a Jew could do" (Goldblatt 1993: 10). Under the rule of Empress Maria Theresa, the Jews living in the Austro-Hungarian monarchy had to Germanize their names. These Jews tried to integrate themselves in the two above-mentioned societies and the only way to do it was to introduce new reforms.

The most important person from this point of view is Moses Mendelssohn, born Moses ben Mendel. He was a rabbi, a Talmudist who introduced the idea that Jews should replace Yiddish with German in order to be assimilated fast. His efforts proved useful because, at the same time, there started the Jewish Enlightenment, Haskalah, throughout Eastern Europe. They tried to find a consensus between the modern world and the Orthodox Judaism. They reformed the Jewish rituals and practices as Gittleman had noted:

> In its most radical form, Sunday services were substituted for the traditional Sabbath, and the service itself, with organ or instrumental music, men and women seated together, prayer in German, was indistinguishable from the Protestant service, which was the goal of many of the German Jewish reformers...The model quite clearly was the Christian church (Goldblatt 1993: 11).

The Jews tried to integrate as much as they could, but discrimination continued. The German Jews, because of this and of the poor economic conditions, started

to emigrate to the US, bringing with them the rituals and practices of a Reformed Judaism. With the arrival of the Eastern European immigrants from the Pale, this will be opposed to the Hasidic Judaism of the newly arrived immigrants. The German Jews wanted to Americanize the East European Jews as quickly as possible. They even organized evening classes for them to learn English and different professions (waiters, watchmen, bakers). Another way was to move them from the densely populated regions into the remote ones, the Dakotas, Arkansas and Louisiana. But this proved to be a failure, as Jews could not accommodate themselves to this new situation.

The large scale movement from Eastern Europe took place in the early years of the twentieth century. The Jews living in the Pale tried to preserve their identity in times of pogroms and massacres. The ones under the rule of Nicholas I had to suffer the most. Their sons were taken from them at the age of twelve and sent to remote provinces of Russia and Siberia to be out of any Jewish influence. Then, when they reached eighteen, they were enrolled in the Czarist army for the compulsory twenty-five years. Another anomaly was that they had to pay taxes of all sorts. Ande Manners mentioned some of the most ludicrous ones:

> The candle tax on Sabbath lights, and the box tax, divided into two classifications – general and subsidiary. The general tax was levied on every ritually slaughtered animal or bird and on every pound of kosher meat. The subsidiary tax applied to the rents of houses or shops, business profits, inheritances, and clothing specially worn by Jews. To wear a yarmulke (skullcap), for instance, one had to pay a tax of five silver rubbles a year (Goldblatt 1993: 15).

It is funny to read about such taxes nowadays, but then it was something normally accepted. No one dared to question the Czar's decisions. The Jews wanted to distance themselves from the actual world through prayer and Talmudic studies. They tried to turn inward, to find the way of the final salvation from the constraints of their present lives. In the Jewish community, the women were the ones who earned their bread. The men, in most cases, were studying the Talmud and the Torah. Of course, not all of them became a rabbi, but it was important to be able to conduct discussions on the Talmud and Torah. The Jews considered education more valuable than material wealth. The fathers preferred to have as a son-in-law a learned man than a wealthy one.

This idea will be developed at full by Abraham Cahan in his **The Imported Bridegroom** (1898). The protagonist will bring a would-be husband for his Americanized daughter from the old continent. The young boy's hungry mind will prevail over his soul. He will have access to all previously forbidden books and he will not be able to resist temptation. In a free society he cannot feed his mind only with the Torah and Talmud where there are so many challenging ideas, opinions and findings. Hasidism praised the heart over the mind. But in America this was not applicable. Gittleman affirms "Any humble

Jew…had access to God, as long as his heart was open and happy. This above all was essential, the banishment of sadness, of misery. The only path to heaven is lined with singing and dancing angels…" (Goldblatt 1993: 20).

By 1915 the number of Jews reached almost 1.4 million. The first thing the immigrants met was the culture shock. They arrived in the big, faceless urban community. They came from remote parts of Eastern Europe where they lived in small sthetls (the village in Yiddish) following the Jewish traditions and rituals. Their life was organized around the Jewish rituals. The community closely watched its inhabitants so as to preserve the Law and not offend God. The big city swallowed them and they were not able to collaborate with their newly acquired freedom. In the old continent, they were threatened by annihilation and pogroms. Here they could rely on the history of their ancestors who, since 1654, could live in peace without being threatened by violent attacks. The emphasis was on material gains which represented success. Success was measured in terms of money. Capitalists tried to maximize profits and to minimize costs. They welcomed the immigrants because it meant cheaper workforce. There was no time for the spiritual, as it was in Europe. Life has become faster than before.

In Europe, the men had time for the study of Torah and Talmud, but here they had to work from dawn till late night to be able to feed their family. They began to forget about their rituals and traditions. They could not keep them because they had to work. Howe speaks about the disillusion of the immigrants "…dark tenements, filthy sidewalks; saloons on nearly every corner; sinister red lights in the vestibules of many small frame houses – all these shattered my illusions of America" (Howe 1976: 67). In this poverty-stricken world, the stability of the family was shattered. Lincoln Steffens, a gentile journalist, describes the situation of the Jews at the beginning of the 1930s as follows:

> The tales of the New York Ghetto were heart-breaking comedies of the tragic conflict between the old and the new, the very old and the very new; in many matters, all at once: religion, class, clothes, manners, customs, language, culture. We all know the difference between youth and age, but our experience is between two generations. Among the Russian and other eastern Jewish families in New York it was an abyss of many generations; it was between parents of Middle Ages, sometimes out of the Old Testament days hundreds of years B.C., and the children of the streets of New York today…Their sons were rebels against the law of Moses; they were lost souls, lost to God, the family, and to Israel of old (Karp 1976: 129).

The ghetto dehumanized its inhabitants and the quest for material wealth created immoral values and role models. The women were put in a new role with which they could hardly cope. The intergenerational conflicts could not be avoided.

The parents sent their children to American schools where they learnt English and looked down on them and their Jewish life-styles. The children were ashamed of their parents and they tried to escape the ghetto. One of the possibilities of getting out was through education. In the case of Jews we can affirm that education has played an important role for centuries. In the sthetl, education was the vehicle for social mobility and influence. As the parents sent their offspring to public schools, the number of cheders diminished. It was hard for the children to go to cheders also because it took their little free time after school. This is one of the reasons why Judaism lost ground in America among the immigrants. Secularization and assimilation were inevitable. Dr. David Blaustein, head of the Educational Alliance, stated in an interview in **The New York Tribune** on August 16,1903

> You can imagine the confusion in the immigrant's mind when he reaches America. He finds his church of no account whatever. No one cares what church he belongs to or whether he belongs to any church or not. The state delegates no rights or powers to the church. All that is asked is whether he is an American or not and whether he is loyal to his adopted country. No one cares anything about his loyalty to his church or regards his religious belief as a matter of importance to anyone but himself (Karp 1976: 191).

They could not understand the American way of life which was freed from the constraints of religion. In the old continent, in the sthetl, the life of the Jews was closely watched by the elders of the community. Here, they had to live as they wished; the only thing they had to keep in mind was that they were in America.

This was the social background, granted by history and immigration, in which Jews had to find their new identity. With the first generation immigrants, we cannot speak about a well-formed Jewish-American identity, but with their children this will take shape and will be presented to the American reader. Now let us speak about the term Jew and its several definitions.

I believe that it is very important to define the term "Jew". I feel the need for a detailed analysis of the notion in order to be able to continue my research into the topic. I have heard the expression many times, but I could not find a precise explanation for it. So let us start our analysis. I think that there is no more controversial task than to define *who* is a Jew. It is very hard to give a proper definition. We have to know and understand who can be considered and called one. I will present several ideas on this subject and I think that everybody can choose the one that he/she prefers more. It can be defined from a biological or a psychological perspective. You can be born one, but not be a practitioner, or you can become one and be an ardent follower. We can define the term from a religious point of view or from a secular one. From the point of view of religion, there are three categories, according to Michael Greenstein. Orthodoxy takes into account biologic facts and defines the Jew as the child of a Jewish mother. At the same time, it allows for the conversion of non-Jews by a

rabbinical court of three men. This implies circumcision as the physical mark of Jewishness and, at the same time, conformity with the laws, rituals and traditions of Orthodox Judaism.

The next category is defined according to the Reform movements of Judaism. This deals with the existence of a Jewish identity and argues that each individual is free to choose a faith or, if he wishes, to even forget about it. The identity is linked to the environment in which the individual was born and it is something that changes according to the requirements of the time:

> Let the pure, "conceptual" man discover America and the Jewish mantle is recut and resewn to ensure a comfortable fit in the new climate. As in the fashion world, there is always an intellectual tailor able to fit everyone's frame of mind and temperament. Let no one feel uncomfortable in his host society. If it is a question of the latest fashion, then "fitting in" dictates the changes (Greenstein 1990: 3).

This idea suggested by Michael Greenstein is quite unusual. I think that the environment influences the individual, but I do not think that it is possible to change your identity according to the latest fashion. You cannot change from one day to the other. I can accept that minor changes appear, but not major ones. Reformed Judaism is like belonging to a club where you pay a membership fee and attend events organized by it. In the case of Reformed Judaism, there is no need for an official conversion, it depends on the individual's interest in being a Jew.

The last category is based on the ideas of Conservative Judaism. As Michael Greenstein states: "If Orthodoxy makes little difference between "wheat and chaff" and Reform looks to its environment as a guide, Conservatism aspires to the position of mediator between tradition and a new social context" (1990: 5). In most of the cases, Conservatives are close to Orthodox Jews. However, one of its drawbacks is that it cannot offer solutions to basic questions and also to that of being a Jew in America. But, unlike Orthodox Jews, they are able to fit into the American scene. In the old continent it was easier for the Jews to define themselves as such or not than in the Golden Land because centuries' long, generally accepted definitions helped them. As Jews were living in villages following strictly the rules and laws of Judaism, it was quite clear who could have been considered a Jew. The life of the inhabitants was closely watched by the elders of the village and by the rabbi. They could not disregard the laws of Judaism without being punished by their fellow coreligionists. Judaism was not only a religious system, but also a life style. It showed to its followers how they had to live so as not to offend their God. Jews supported one another because they were threatened by annihilation in Europe. They were united in the war for their identity and in most of the cases, for their life. But with the mass immigration of Jews to America, things changed. Their life was no longer threatened by physical extermination. They

arrived in the big cities where closely-knit family and religious relationships were cut off. For the coming generations it was not an easy task to define themselves as Jews. They were not threatened by massacres, but had to deal with the problem of assimilation. I think that it is very important to understand the situation of the Jews in America and their problems in order to discuss properly the subject-mätter of this thesis. Without understanding the underlying forces that influenced Jews in defining their identity, we cannot understand the works of the Jewish-American writers.

As we can see, there are several ways of defining *who* is a Jew and this depends on the individual's point of view. I think it is more important to give an answer to the question of *what* being a Jew implies. The answer was simple in earlier times, but in America the situation was different. As I have mentioned before, living according to the laws of Judaism is an essential part in the self-definition of Jews. To eat and live in conformity with the rituals and traditions of Judaism is the first requirement for being a Jew. In the Golden Land, the Jews faced total democracy of thought, speech and life style. The old continent's constraints had to be forgotten. The Jews tried to figure out their new identity which contained elements of traditional Judaism and elements of Americanism. I think that Michael Greenstein's idea is characteristic from this point of view:

> And yet, it is extremely common for the Jew to have a smattering of identities, due to the widespread stultification of the basic awareness of who-he-is. An artificial plant, lacking roots, may be accorded a variety of decorative synthetic foliage. Similarly, it may be functional and convenient to sport a multitude of synthetic identities, so long as they do not precipitate an emotional crisis that reveals the basic lack of personal integrity in "covering-up" who-I-am (Greenstein 1990: 13).

The fact that, for centuries, the Jews did not have a country of their own, facilitated the appearance of multiple identities. In the old world, the community tied the Jews together but, with their mass immigration to America, the situation changed. The disintegration of the Jewish community led to a Jewishness based on hollow statements and principles. The old "commitment to a singular heritage and destiny" (Greenstein 1990: 19) was replaced by the ardent feeling of becoming part of the great American dream. The immigrants, and mostly second generation ones, tried to live according to the American norms. With the passing of time, the Jews succeeded in being seen as full members of the American society.

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Of Otherness and Belonging in Andrei Codrescu's *The Hole in the Flag. A Romanian Exile's Story of Return and Revolution*

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Abstract: The question or problem of otherness usually involves the idea of position, that of belonging or not to a certain place or social, cultural, economic and political context. This fact also triggers off the desire to reestablish the initial order, to distinguish between here and there, inside and outside, order and disorder, "us" and "them", the result being nothing but a feeling of anxiety projected on a landscape of exclusion and separation. The purpose of my paper is to address Andrei Codrescu's representation of otherness in the attempt to supply an insight into the author's constant renewal of subjectivities, at the same time engaging in creating the prototype of the migrant figure traversing vast geographical and cultural territories.

Key-words: exile, identity, migration, displacement, otherness

Along history, strangers have usually been perceived as threatening entities, constantly challenging the natural, normal order of things. Their presence has usually triggered off a certain novelty and difference, their customs, traditions and language generally contrasting with those belonging to their new, surrogate country. What is essential to mention now is the fact that the feelings of caution, reticence and restraint which are inherent in the usual relationship between the localised citizen and the outsider are proportional to the level reached by that society's valuation of its national ground and heritage. According to Roger Bromley (2000:12), "the more the 'localised' have invested in the 'sovereign' nation and drawn 'power' from it, the more densely mediated, or overcoded, their lives become and a kind of territorial fundamentalism is produced". The very prospect of the migrant's presence brings the 'localised' face to face with some ontological anxieties, questions regarding the problem of transience, instability, temporariness, contingency, 'not sameness', in this way menacing and destabilising the very idea of national identity.

Otherness also involves the question of position, the idea of belonging or not to a certain place contributing greatly to the shaping of social space (Brinker-Gabler 1995:5; Sibley 1995:3). This fact also brings about the desire

to re-establish the initial order, to distinguish between here and there, inside and outside, order and disorder, "us" and "them", the result being a feeling of anxiety projected on a landscape of exclusion and separation. In his essay suggestively entitled **How Newness Enters the World,** Homi K. Bhabha (1994:321) brings into discussion exactly the same problem, i.e. the controversial position of migrant experience, or its liminality (which is no longer interpreted as a transitional phenomenon, but a translational one). Caught in-between their 'nativist' or nationalist set of values, and the metropolitan assimilation, they become the discordant element, the odd one out, the untranslatable component of this complex mechanism. They resist translation and, at the same time, total, complete transformation, willingly renouncing their right of being passive travelers, in order to become actively engaged in the process of transforming the societies they have now become part of.

Displacement and migration have led to the creation of some "*in-between zones*", best described in terms of "shifting grounds" or "threshold spaces" where identity finds itself under a continuous process of construction and deconstruction (Bromley 2000:5). This new cultural, social and political context has been given various names, such as "third scenario", according to Stuart Hall (1993:402), or "third space" in Homi K. Bhabha's phrase (1994:218), the reality described being, nevertheless, the same, i.e. not a multicultural space in which different cultures live together peacefully, at the same time maintaining their frontiers intact, unaltered, but "diaspora identities [...] which are constantly producing and reproducing themselves anew, through transformation and difference" (Hall 1993:402).

Returning to the problem of the migrant or stranger, one should also take into consideration another element which plays an important role in this complicated puzzle, namely **stereotypes**. Making direct reference to the behaviour of different social groups, and to their acceptance, reception or representation in other nations' mentality, they (i.e. stereotypes) can actually dictate a migrant's position in a new country. As Nikos Papastergiadis (2000:14) mentions, the stereotypical images of the stranger nowadays, namely asylum-seeker, gypsy or refugee, usually precede the arrival of migrants, this fact having negative influences on the stranger's representation and his or her future life in a new culture and society. For,

> [W]hen people from various countries and cultures meet each other, real experience and mental images compete. Earlier meetings with others shape our pre-expectations – which in turn predetermine further meetings with other Others. It is not possible to distinguish what, in our attitudes, is primordial, pure experience, and what derives from the culturally accumulated images. There is no such thing as pristine encounter (Beller 2007:7).

Leaving your world, your universe, your entire life behind the moment you put on the mask of exile, regardless of whether you do it voluntarily or involuntarily, means engaging yourself in a complex process of compromising both your identity and otherness (Brinker-Gabler 1995:12). This actually means that the exile, the outsider undergoes a double change or influence. On the one hand, all the things which offered him the illusion of stability, that feeling of belonging to a certain people and tradition are altered on the very contact with the receiving society, but, at the same time, his 'not sameness' also experiences a certain transformation under the continuous pressure exerted by the process of assimilation. So, not only does the individual begin to lose his or her familiarity with him or herself, but also their alienation, their otherness gains new valences and connotations.

Published in 1991 by Avon Books, New York, Andrei Codrescu's volume **The Hole in the Flag. A Romanian Exile's Story of Return and Revolution** attempts to re-create the image of a country which had just been released from the oppression of a communist dictatorship. Although the declared purpose of the writer's homecoming after twenty-five years of separation is his intention to write about the so-called 'revolution', which shattered the glorious illusions of wealth and everlasting power of one of the last totalitarian regimes in Central and South-Eastern Europe, what the artist actually wants is to see and understand the facts all by himself, first of all, and then to regain and also rediscover his childhood.

Paraphrasing Gayatri Chakravorty Spivak, Dorinne Kondo (1996:97) considers that "home" is "that which we cannot not want. It stands for a safe place, where there is no need to explain oneself to outsiders; it stands for community; more problematically, it can elicit a nostalgia for a past golden age that never was, a nostalgia that elides exclusion, power relations, and difference". Under such circumstances, if we agree that home involves a feeling of security, offering shelter, protection and familiarity, we also have to accept the fact that in Codrescu's homecoming there is a certain kind of paradox, the writer being, most of the time, perceived as a foreigner, an outsider, this fact being easily identifiable not only during his return, or his second birth as a Romanian, but also in the first part of his life, which he actually lived in the country. Taking into discussion the problem of the "purification of space", David Sibley (qtd. in Morley 1999:161) focuses on the importance of the term "geography of exclusion", this formula having its starting point in people's desire for the "purification" of social space, this fact being easily applied not only at a micro, but also macro level. "The home may be profaned by the presence of 'dirt' in the form of dust or mud [...]. Similarly, the homeland may be profaned by the presence of strangers, or the national culture profaned by the presence of foreign cultural products. In either case, the 'unclean' element, which brings the danger of profanity and thus must be 'cleansed,' represents 'dirt' – that is, 'matter out of place.' ". Verena Stolcke (qtd. in Morley

1999:163) uses other arguments in referring to the same problem, her point of view making reference to the so-called natural territorial imperative – a concept used in ethnology. The entire demonstration is based on the idea that populations of animals, and consequently human beings, start defending their territory when the number of intruders is greater than the maximum accepted level. "The demand to exclude immigrants by virtue of their being culturally different 'aliens' is ratified through appeals to basic human instincts…in terms of a pseudobiological theory". This approach actually stresses the opinion that people would rather live among their own kind than in multicultural societies as there is always a certain feeling of fear, distrust and rejection when 'strangers' or 'intruders' are involved, this cultural fundamentalism legitimating "the exclusion of foreigners [or] strangers…[on] the assumption that relations between different cultures are, by 'nature,' hostile and mutually destructive, because it is in human nature to be ethnocentric"(1999:164).

Returning to our specific case, what seems to be important to notice is the fact that there are two special features which have contributed to the Romanians' giving the portrait of the 'other' special connotations, i.e. on the one hand, the reaction of a rural, often isolated civilization and, on the other hand, the great impact of numerous foreign models and dominations. As a result, "the contradictory and complementary action of these factors has led to a synthesis having obvious original characteristics" (Boia 2002:238 – translation mine). The term 'stranger' or 'foreigner' is a generic one including, irrespective of its ethnic component, all those individuals who guide their life according to a system of values which is different from the one accepted by, or imposed on all the people of a country (Boia 2002:2[illegible]). Consequently, there are 'foreigners' or 'outsiders' who actually live in the country, in Romania's very case Boia identifying three special ethnic groups, i.e. Gypsies, Hungarians and Jews, but there is also another category which gathers all the Romanians coming home from the West after the disappearance of the totalitarian regime, in 1989. As Codrescu confesses, "being a Jew was another and richer source of alienation for me, because anti-Semitism was alive and well in Romania" (1991:164). Although he did not become aware of his Jewishness from the very beginning, it was during childhood that he discovered the fact that he was actually different. Only later in highschool, did he find out what it means to be Jewish, the awareness of this "otherness" being additionally strengthened by his not gaining admittance to highschool the first time he applied, because there were other classes of people favoured by the system, namely children of workers and peasants, of engineers and professionals, of former functionaries, of former landowners and rich merchants, of former royalists and Nazis, and only then of Jews. This state of alienation, of his not fitting into the complex jigsaw puzzle of Romania's communist society was later translated into a feeling of confusion and a continuous search for identity.

> Confused as I was about who I was supposed to be in the first place, this experience deepened the mystery. Two contradictory impulses fought within me: to run out of there, change my name, and become something certain and easy to understand or to continue traveling the dreamy paths of my shadow world until I found out who I *really* was. As it turned out, I followed both paths, the first one first, the second one later (164).

Although forgotten for a while, the writer's Jewishness makes its presence felt the moment he sets foot in Europe, or more precisely in Hungary. Contemplating the old synagogue of Budapest, the author seems to establish a much deeper connection with a long forgotten past and a people whose roots were still penetrating deep into the hidden chambers of his soul. "As I strolled past peeling columns, peering into the winter dark at Hebrew letters on the rows of graves in the old Jewish cemetery inside, I had the feeling that I had been here before. I felt the chill – and it was not the December cold – of a once-full world that was now empty, a deserted center that was also somehow at the center of my being. Something lost, gone, irretrievable" (58-59). Now, in post-revolutionary Romania, Codrescu has to face a new challenge, a new alienation, namely that of being an exile coming home, so he is actually an outsider again, struggling to regain the memory of a once lost stage in his life, a period of time which, although unaltered in his imagination, was more or less subjected to the irreversible erosion of the chronological flowing of events. "Twenty-five years is a long time to be away from a place. Neither places nor people would be the same. My adolescent memory may have been holding only the shadow of a place that was no more" (56).

In discussing the problem of exile, Ion Bogdan Lefter (2004:108) concentrates on the idea that there are two main attitudes or tendencies of analysing the phenomenon each of them trying to impose itself to the detriment of the other, i.e. the exaltation of exile, which thus becomes the symbolic embodiment of Romanian anti-communist fight, on the one hand, and the resentful disregard of emigration, this being perceived as a desertion from the holy duty of withstanding the totalitarian system dominating the country, or as an abandonment dictated by the emigrants' choosing the Western comfort, on the other hand. This duality of perception is exactly what Andrei Codrescu experiences on his coming home. Thus, the Romanian border guards' enthusiastic welcome ("Welcome to Free Romania!" [...] "See, my friend, I told you. The patriots are coming home" (68)), synonymous with the extolling of exile is constantly counterbalanced by a series of mean, nationalistic impulses, synonymous, in their turn, with the incrimination of exile. The examples which can illustrate the latter attitude are quite numerous, bringing the writer in the very position of his questioning the reasons staying behind his homecoming. Thus, president Iliescu's workers who attacked the demonstators in University Square, instead of being held responsible for their acts of

violence, had their own supporters among the population, the protesters being in fact the ones accused of being immigrants, or of having a different nationality, the negative projection of the 'intruder', of the 'other' being quite obvious in this context. On another occasion, while drinking a glass of wine with one of his childhood friends, Ion, the author finds himself again in the situation of having to accept the reality of his being a 'foreigner', a 'stranger' in his own native country: "we were approached by a city slick, a friend of his, who said, when we were introduced; 'You talk just like the kikes who are coming back.' " (236). Another situation brings the author face to face with an immigration officer, on the occasion of his returning home, again, but to America, this time. The contempt in her voice when noticing that he was a journalist was further deepened, resulting in real hatred at the sight of his name, Codrescu, a Romanian name. The writer gives a perfect interpretation of the officer's reaction: "a journalist out to bad-mouth her country and an émigré" (237). There are moments when the artist perceives his 'otherness' as a real burden which interferes between his own world of expectations, and the reality ready to contradict it on every occasion.

What seems to be worth noticing is the fact that Codrescu's awareness of his being different manifests itself even if the surrounding world does not emphasise, or concentrate on it. For example, the impossibility of spending the New Year's Eve in the company of his old friend Adrian is another source of alienation, the author feeling stranded on his "Western island", having no alternative but to fill the gap between him and the "snowed-in but still smoking country of revolution" (92) with dreams and illusions. There is another incident which appears relevant to the author, not only because it gives him the opportunity to present the difficulties of post-revolutionary Romania, but also because it dwells upon the same recurrent image of the 'outsider'. Contrasting with the empty shops and supermarkets of the communist system, the stores were now full of fruit and vegetables exhibiting exorbitant prices, which again put the potential customers in the awkward position of being unable to buy them. Nevertheless, starving for fresh fruit, and consequently buying a kilo of peaches, the writer includes himself, unwillingly, in the category of 'foreigners'. "I bit greedily into one, juice running down my shirt. The old people on benches eyed me hungrily but politely, looking at me from a great distance, as if we were still an ocean apart. And I was – an ocean of worthless local money obtained for a few dollars, a rich émigré trailing pricey peach juice behind me like gold dust..." (218).

In order to explain the attitude the great majority of the Romanians adopt when the problem of the 'stranger' is taken into discussion, Codrescu attempts to present the reasons which stay behind the country's nationalistic impulses. Thus, taking a journey through the Romanian history, the artist throws light on a frustrating past characterised by numerous foreign invasions, large parts of the country's territory being disputed between the world's Great

Powers, Transylvania being claimed by the Hungarians, while Bessarabia was actually transformed into a Soviet republic. "Romanian nationalism, forged at the velocity of callous big power Ping-Pong, was, above all, a certain indignation at the facts. History had been cruel to this small people situated at the ill-omened crossroads of Europe. Their survival depended on the forging of an unquestionable identity, even if it meant building it from scraps and straw" (159). This initial, partly justified nationalism was further amplified by the country's communist totalitarian regime, which cultivated a perpetual atmosphere of hatred, discrimination, and xenophobia, these very elements, instead of disappearing once the dictatorial government was over, being subsequently transferred to Romania's new post-revolutionary system. Paraphrasing Ion Bogdan Lefter (2004:37), there is a ghost haunting Eastern Europe and the ex-Soviet Union now, i.e. nationalism, this being promoted in a key position after the fall of communism. Moreover, the entire social, political, economic and cultural context nowadays seems to be prone to a certain revival of various nationalistic outbursts, the accents placed on terms such as globalization, pluralism, multiculturalism, or transnationality leading to people's increasing attempt to define themselves, or find answers to the yet unsolved problem of identity. As Doreen Massey notes (qtd. in Morley 1999:156) "the destabilizations of the postmodern period have certainly given rise to a variety of defensive and reactionary responses – witness the rise of various forms of born-again nationalism, accompanied both by sentimentalized reconstructions of a variety of 'authentic' localized 'heritages' and by xenophobia directed at newcomers or outsiders".

Romania, after the Revolution of December 1989, seems to follow exactly the above mentioned pattern , the new, inexperienced political life of the country being easily manipulated by the much more versatile group of former communists who managed to seize power, once again, without any difficulty. In an article suggestively entitled "The Experience of Identity", H.-R. Patapievici (1994:11) writes about two types of collective identity which, in their turn, give rise to two different kinds of unity, each of them being adequate for a certain type of society, i.e. *functional identity*, in which the context is essential, determining the unity of people's experiences and their responses to different external or internal stimuli, and *metaphysical identity* which, through its uniformity, simultaneously manifested in each and every individual apart, ensures the unity of the entire community. If the former is characteristic of less integrated, modern societies, the latter finds its perfect correspondent in traditional communities. According to this point of view, Romania seems to be the perfect example of a society in which functional identity finds the perfect soil for its future growth, and in which the very context of communist dictatorship, although unitary in its action and influence, led to a series of crucially different experiences which, in their turn, transformed Romanian people into an amalgam of smaller populations having 'fundamentally opposite

instincts'. Under the pressure of communist penitentiary, different groups of people lived and experienced quite different histories. Once the pressure removed, the Romanians realized they woke up more different than people belonging to different nations. And this is exactly what Codrescu notices when speaking about Romania's bleak future, after the events of December '89.

> I tried to grasp an image of the future of Romania. I couldn't. There were people with power, know-how, and connections who watched the storm from a protected place above the clouds. Very far below them thrashed the hungry and angry masses, demanding a better life. Between these two remote layers students, poets, and young revolutionary workers were busying themselves tearing down the old signs, posting new beautiful visions of democracy on the bare walls of sinister dormitory buildings. I was afraid for them (131-132).

Not even his friends remained the same, different fragments of discussion contributing to the writer's realization of the fact that the ones he had been longing to see and meet for such a long time were, in fact, a group of strangers who were ready to blame the Army for the loss of so many lives during the revolution, instead of admitting the involvement of the so-called Securitate, or the secret police. They were all supporters of the National Salvation Front (the ex-communist party which took over the reins of the country as soon as the context was prone to it), consequently approving of the brutal miners' violent actions which resulted in lots of students and Gypsies being beaten up and victimized, this "chilling revelation" leading the author to the saddening conclusion that, no matter how much he had tried, he was still the odd one out, the 'outsider' who could no longer recover the once lost time.

> A quarter of a century had passed. It sat between us like a dark, unconscious mass, lit only now and then by an odd remark. In addition to time, we were separated by languages, politics, a sea (the Black Sea), and an ocean (the Atlantic). My Romanian was still rusty, having been practiced mostly on the phone with my mother (with whom I have an accent-maintenance contract for the purpose of keeping my R's rolling) or in formal interview situations in which the translation can be as wooden as what is being proffered. My whole adult life had taken place in America in the American language. My Romanian was frozen in that eighteen-year-old curl of existential and sexual melancholy smoke at Marishka's café. I barely got their jokes, and I was no doubt missing all the subtleties, where the real story was. Here came another revelation, just as eerie as, if not eerier than, the rest: I was missing *the story*! The journalist in me slapped me soundly once across my unstudious cheek. But there was also hardly any way I could have made them see my story, the ecstatic madness of an American poet's life lived in several cities on the coasts of two different oceans, a life, I might add, in complete sympathy with rebellious students of all causes (232).

But, although Codrescu's overall experience of his homecoming seems to be a bit disappointing, there are also encouraging circumstances which tend to counterbalance the sometimes grey portrait of a nation that was just learning the first and, at the same time, most difficult steps in life. So, contrary to all appearances, the essence of Romanianness has not been altered, being still characterised by generosity, hospitality and kind-heartedness: "Essentially Romanians are a gentle, hospitable, and good-natured people. Pushed far, they will use their imaginations to make exemplary gestures" (93). A perfect example in this respect seems to be the moment when the writer cannot escape his friend's "aggressive hospitality", ending up by leaving his home in possession of a cube of goat cheese, some Sibiu salami, and a bottle of plum brandy. Although described in a humorous tone, this feature of Romanianness stresses, once again, the nation's good-naturedness and kindness. "That's when your host offers you everything in the house and you must fight not to take it. The object, for the guest, is to leave the house with as few things as possible, while the host considers his victory great if he can succeed in standing naked on the frozen earth while waving good-bye to you, dressed in his clothes, bent to the ground with his possessions" (180).

Making no concessions to the fact that he is a *Romanian* exile coming home after 25 years of separation, Codrescu succeeds in creating the portrait of a nation that he definitely belongs to, the deep roots binding him to the very nature of this country being obvious at a close scrutiny: "The twenty-five years that stretched between the Romanian child and the American adult were filled with the gritty substance of a dramatic time. So much happened! But the bridge was never broken. Even in the midst of my most American experiences, there remained the incontrovertible fact of my accent, which influenced even the simplest communication"(179).

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The Anglo-American Psychedelic Generation on the Film Screen

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Abstract: The author starts with the general discussion of the artistic references of the psychedelic experience, with a special stress on film as, possibly, the definitive psychedelic medium. Then he moves on to discuss the achievements of the Psychedelic (Hippie) Generation in this field, concentrating on both feature films, addressing the specific problems of this generation on social and individual scale (**The Strawberry Statement, Psych-Out**), and on the documentaries showing the rise and decline of the Hippie movement (**Monterey Pop, Woodstock. Gimme Shelter**), formal features of the films being considered as well. The main stress falls upon the pictures dealing with various aspects of mind-expanding/narcotic consumption (**More, Performance, Taking Off, The Trip**). In this context, **Easy Rider** is prominently featured as, arguably, the most relevant Hippie film, putting mind-expanding adventures of this generation into a wider socio-cultural context of the irreversible decline of the American Dream/Paradise in the 1960s.

Key-words: psychedelia, Hippies revolution, American Dream, counter culture, acid rock

The phenomenon of the psychedelic experience, known as such since Humphry Osmond's historic definition of 1956 (Ruck, Bigwood, Staples, Ott and Wasson 1979: 146), reaches, in fact, much further back. It was already nine thousand years BC that, during the religious ceremonies, mystical ecstasy was achieved by means of stimulating the mind with plants and natural substances (Sikora 1999: 11), such as peyote or ergot – later chemically processed into mescaline and LSD respectively – and this is, basically, what this experience, alternatively called the mind-expanding one, consists in. Since **Obermann** (1804) and **Symphonie fantastique** (1829-1830), an almost forgotten epistolary novel by the French preromantic writer, Etienne Pivert de Senancour, and a still widely known symphonic work by his compatriot, Hector Berlioz, we may speak about the psychedelic/narcotic experience being reflected in literature and music. For the next one and a quarter century (approximately), the adventures of this kind were generally restricted to artistic/bohemian elites – and only in the mid-1960s, when, implementing Aldous Huxley's ideas from **The Doors of**

Perception (1954), Timothy Leary started preaching the Psychedelic Revolution (Thorne 1999: 274-275), can we speak about the experience in question assuming a truly mass dimension. It also became the emblem of the international Psychedelic Generation (as the Hippies were often called) thinking along different lines than the „square" materialistic middle class and articulating themselves artistically - like Romantics, *fin-de-siecle* bohemians or the Beats - in literature and music, with the remarkable addition of film.

Of these three, it was undoubtedly psychedelic rock music- inventive and innovative, though necessarily eclectic – that became this generation's main channel of expression. Still, considering such features of the mind-expanding experience as „visionary restructurization" (Sikora 1999: 282), usually involving visual transformations of shapes and intensified perception of colours, or multi-level nature, i. e. perceiving various dimensions of reality at the same time (Leary 1998: 141), one would rather tend to see film - combining the media of moving pictures, spoken word and music - as an even more adequate artistic vehicle in the psychedelic field.

This notwithstanding, the actual number of relevant films presenting the Hippie Generation and their mind-expanding or narcotic paths is virtually incomparable to the multitude of classic psychedelic rock songs or albums. Most important of these cinematographic productions, however, appear to be vital documents of the Psychedelic Revolution era, showing its typical views, attitudes and experiences more comprehensively than could ever be attempted in a rock piece .

The films in question come, for the most part, from the country that was the main scene of the Psychedelic Revolution - hence, in the following analysis, we shall deal predominantly with American productions, frequently concerning British artists and sociocultural issues (see at least *Gimme Shelter*, featuring The Rolling Stones). We shall, nevertheless, pay the necessary attention to specifically English examples of psychedelia on the film screen (e. g. The Beatles' *The Magical Mystery Tour*), or to the works of French or Italian directors, boasting remarkable contributions of Anglo-American artists and highlighting the patterns of behaviour characteristic of the Flower Children in general.

As for the fundamental pattern of mind-expanding/narcotic illumination/consumption, the first relevant example to be considered here comes from the 1950s – providing another suggestion of continuity between the Beat and Hippie sociocultural phenomena. Frankie Machine, the hero of Otto Preminger's **The Man with the Golden Arm** (1955), happens to be a jazz drummer, heavily dependent on heroin, which is shown with naturalistic exactness in the sequence of abandoning the habit „cold turkey," i. e. abruptly. The moment when he tries to comfort himself with an appropriate injection quite closely prefigures The Velevet Underground's „Heroin", one of the classic songs of the Psychedelic Era – and, ultimately, one may only wonder why, in President Eisenhower's conservative times, the censorship accepted such a film.

with the Hollywood superstar, Frank Sinatra, as addicted Frankie) for nationwide distribution.[1]

The cinematographic takes upon the Psychedelic Generation are more diversified and employed in a variety of functions. Sometimes the theme of the youthful rebellion is introduced only as a background for presenting more general issues, such as moral responsibilities of TV workers in **Medium Cool** (1969), referring to the riots during the 1968 Democratic National Convention in Chicago and making use of the music then considered revolutionary (Frank Zappa's Mothers Of Invention or Love – the film score having been composed by Mike Bloomfield, a leading blues rock guitarist of the period). When assigned the main thematic role, the rebellion in question is usually viewed from the social and/or musical perspective, with the mind-expanding/narcotic aspect not always brought to the fore.

The fusion of these two perspectives is most clearly seen in the documentaries, such as **Rainbow Bridge (1972), Monterey Pop (1968), Woodstock (1970), Glastonbury Fayre 1971 (1971),** or **Gimme Shelter** (1970). The first concentrates on The Jimi Hendrix Experience's concert of July 30, 1970, on the Hawaiian island of Maui, conceived as a part of a multimedia exercise in collective meditation. leading to the „Rainbow Bridge" of „cosmic" spiritual unity („Rainbow Bridge" referring also to the Hippie centre in Hawaii, where transcendental practices are helped by smoking or sniffing appropriate substances, and to psychedelic „colourful" perceptions). The second presents the Hippie sociocultural phenomenon in its rise to prominence, concentrating on the music played at the Monterey Festival in California on June 16-18, 1967 - the first successful international manifestation of this phenomenon and its artistic elite, from Americans Janis Joplin or Country Joe McDonald to the British band The Who. The third captures the peak moment of the Flower Power movement in the same country, i. e. Woodstock Music and Arts Festival in Bethel, New York, between August 15 and 17, 1969 – and, along the extensive concert footage of distinguished rock performers from the US (Santana) and UK (Ten Years After), features just as extensive interviews with the audience members talking about their values or priorities. The fourth – again, with the main stress upon the music, this time by the English psychedelic rock pioneers, such as Family or Traffic – documents the second, arguably the most renowned edition of the festival held in the „mythical" town of Glastonbury[2] in 1971 and considered a tentative British equivalent of Woodstock.[3]

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[1] Even thougjh the Motion Picture Association of America (MPAA) refused to certify the film.

[2] Where Holy Grail and King Arthur"s remains are supposed to be buried.

[3] The almost exact equivalent being the second edition of the Isle of Wight Festival (August 26-30, 1970) - see *Message to Love: the Isle of Wight Festival 1970*, directed by Murray Lerner in the manner rather closely following M. Wadleigh's *Woodstock*, to be premiered... only in 1995, due to financial obstacles.

At that time, the American Hippie movement was well on the decline - the beginnings of which have been registered in the fifth, showing Woodstock's atmosphere of love and peace replaced by a spectacle of bloody violence at the Altamont Festival in Livermore, California, on December 6, 1969, when a young Afro-American was stabbed to death by security guards during The Rolling Stones' concert. Curiously, however, in the last four hugely popular films there is hardly any trace of psychedelic/narcotic adventures - for the rock musicians and concert goers of the time being, in fact, a matter of everyday experience and a relevant source of artistic stimuli.

Drug intoxication in a broad sense is marginally mentioned in **The Strawberry Statement** (1970) – the first of the feature films dealing with the counter cultural ethos and its practical consequences to be briefly considered here. In this picture, based upon James Kunen's non-fiction book about the Columbia University students protests of 1968 – on the screen symbolically relocated from New York to San Francisco, the cradle of most of the „subversive" movements of the time – the main stress falls upon the maturation of the central character, Simon (Bruce Davison). Initially hesitatnt and disoriented, he gradually rises to generational revolutionary consciousness, which is additionally underscored by the soundtrack, featuring some rock/folk songs adequate to the topic (e.g. by Neil Young, always known for counter cultural inclinations).

Jenny (Susan Strasberg), the heroine of **Psych-Out** (1968), goes through a similar process of initiation – not so much into the anti-establishment ideology, as into the Hippie lifestyle, including psychedelic and narcotic intoxication. She arrives in Haight-Ashbury looking for her brother Steve (Bruce Dern), known locally as „The Seeker" of transcendental truths, who, in fact, preaches love and peace in a junkyard, his mind frequently confused by drugs. Dave (Dean Stockwell), another truth-seeker, dies of STP overdose hoping for a „good trip"- STP, i. e. Serenity Tranquility and Peace, standing for an amphetamine-like substance of totally opposite effects, such as nightmarish hallucinations. The life of the rock band Mumblin' Jim,[4] with whom Jenny shares a flat, is similarly marked by shabbiness and the lack of moderation – from eating habits to erotic practices.

An altogether more encouraging image of a Hippie community is implied in *Yellow Submarine* (1968), featuring the animated figures of The Beatles (who appear in the flesh only in the final sequence) as well as their songs. Far from any descriptive realism, the film could be approached either as a postmodern fairy tale, tinged with specifically English absurd humour, or as a veiled representation of an „alternative" social group, comfortably enclosed [illegible]

[4] The soundtrack, again, features some relevant rock music of the period, by Sky Saxon and The Seeds or The Strawberry Alarm Clock.

yellow submarine" - as the title song was interpreted by the participants of student strikes at the University of California in Berkeley.5 Indeed, the happy music-loving society of Pepperland, endangered by the music-hating Meanies, who are ultimately defeated by means of beautiful sounds and „transformation magic," may be easily seen as a metaphor of the „non-violent" action, successfully undertaken by the Flower Children against the „pig" establishment. Finally, the richness and vividness of colours, along with a remarkable variety of fancy shapes, invite the hypothesis that the production was actually inspired by The Beatles LSD „trips" (Chaciński 34) – even though the credits for the film's innovative visual side should rather go to its art director, Heinz Edelmann, a pioneer of the „psychedelic" style of animation.

The reality of the 1960s' counter culture was, obviously, far removed from the fairy tale conflicts in *Yellow Submarine* – if one recalls Leary being persecuted in the USA for promoting the LSD-driven consciousness change on the nationwide scale. Admittedly, the political protests of this period happened to be considered, even by the people on the age level of the Beats, as exercises in mindless destruction[6] - as partially exemplified in **Zabriskie Point** (1970), an American production by Michelangelo Antonioni, a famous Italian director of slightly older generation. Striving for a comprehensive synthesis of the American counter cultural movement, he almost equated anarchic New Left activists with peaceful, less politcally inclined Hippies,7 closing the film with imaginary (hallucinatory?) explosions of luxurious desert mansions, with consumer goods flying in the air. This sequence rather obviously metaphorises the devastation for its own sake – and counter cultural anti-commercialism as well – even though the brutality of police actions against the revolting youth or the aggressive materialism of the middle class America are clearly shown in the picture.

The counter culture's subversive potential is also hinted at in Jean Luc Godard's half-documentary **One Plus One** (1968). The sequences from The Rolling Stones' studio sessions for „Sympathy for the Devil,"8 interwoven with seemingly disparate outdoor shots that show e. g. the Black Panthers reading

[5] See Mark Kitchell's documentary *Berkeley in the 60s* (1990).

[6] See at least an interview with Leopold Tyrmand, a renowned Polish/American writer, who insists there that the counter culture in the US was practically equivalent to the Cultural Revolution in the Maoist China (Wierzewski 24) - regardless of the fact that jazz, which he admired and championed throughout his life (especially in the communist Poland, in the late 1950's and early 1960's), was, according to this conservative outlook, similarly alien and subversive.

[7] The film's soundtrack music, released as a separate album, generously features the Anglo-American psychedelic rock elite, from Jerry Garcia (The Grateful Dead guitarist), to Pink Floyd.

[8] The song prominently featured in the band's concert at the Altamont Festival – and in the aforementioned film *Gimme Shelter*..

revolutionary texts with rifles in their hands, create an atmosphere of growing tension, rather unambiguously referring to the peak event of the European counter cultural movement, i. e. to the student rebellion of May 1968 in Paris. And, just as in the music festival documentaries discussed above, the psychedelic experience is hardly featured in any of these classic 1960s films – despite its subversiveness to the usual modes of perception or, on a wider scale, to the generally accepted conventions of socioplitical discourse.9

At the same time, however, the Psychedelic Revolution frequently involved teenagers, in many cases too immature and confused to have any specific ideological options – and rather easily absorbed by the establishment in their adult age.[10] Owing to this, the movement in question was sometimes considered a matter of transient childish fancy – which is reflected in **Taking Off** (1971), one of Miloŝ Forman's American productions. The conflict of generations, in **Zabriskie Point** brought almost to the heights of catastrophe, here becomes reduced to the convention of modern comedy of manners, reminiscent of the director's earlier Czech films - if not of the mid-1960s Polish TV series *Generation Gap* (*Wojna domowa*). The middle class parents welcome at their middle class home an aspiring Hippie musician - their „rebellious" daughter's boyfriend – trying to be as „cool" as possible. For the same reason, they participate in a marijuana smoking session, during which the people of different age groups are taught how to „get high" on „weed." This extensive sequence - most likely intended to ridicule the social acceptance, or even commercialization of „alternative," mind-expanding rituals – has an additional layer of irony provided by using, in the function of background music, a song by The Incredible String Band: a Scottish psychedelic folk duo belonging to the most genuine Hippie groups of the time.

Childishness of the Psychedelic Generation reveals another aspect in **The Magical Mystery Tour** (1967), another production feturing the most renowned group from Liverpool – „a crazy, roly-poly 60s' film," as Paul McCartney defined it in the seventh episode of the DVD series **The Beatles Anthology** (2003). Generally reviled by the critics as The Fab Four's „Achilles heel" (Logan & Woffinden 1977: 25), it was a display of typical Beatlesque humour: boyishly irreverent, flavoured with the absurd or sheer surrealistic nonsense. The latter feature brings the film remarkably close to the aesthetics inspired by „altered states of consciousness:" see, first of all, the sequence quite faithfully corresponding to weird, remote associations, enumerations or identity transformations in the lyrics of „I Am the Walrus," one of the central songs of the film and, arguably, the most psychedelic item in The Beatles' catalogue. The

[9] A probable obstacle – even more so with respect to *Woodstock* or *Gimme Shelter* – may well have been censorhip objections against the promotion of drug consumption in the films of worldwide distribution.

[10] See, at least, *The Big Chill* (1983), a well-kmown film by Lawrence Kasdan.

title also provides immediate associations with a mind-expanding „trip," or, more specifically, the parallels with the Merry Pranksters' odyssey (Wolfe 189) – even though the plot was actually inspired by regularly organized charabanc tours from Liverpool to Blackpool, involving extensive beer consumption.11

Still, it should be remarked that, in the films discussed above, the psychedelic experience itself hardly assumes the primary importance. A deeper insight into its nature and effects is provided in another English production, **Performance** (1970), where The Psychedelic Generation comes to be represented by Turner (Mick Jagger of The Rolling Stones), a retired rock star, involved in a psychological game with a gangster (James Fox), seeking refuge in the former's secluded London residence. The game requires the consumption of the „psychedelic mushrooms" (*Psilocybe mexicana*) and reaches the conclusion when the gangster shoots Turner - to be subsequently driven away looking... exactly like Turner. Though undeniably puzzling, this unexpected ending may still encourage a consistent interpretation along the lines of the mind-expanding experience, which may also lead to identity transformation (Grof 2000: 186) – here extrapolated as identity exchange (throughout the film, the gangster increasingly tends to imitate Turner's behaviour).

A more complex and realistic picture of the drug experience in both narcotic and mind-expanding sense is offered in **More** (1969), the successful directorial debut of Barbet Schroeder, a Franco-Swiss filmmaker (better known for **Barfly,** made in 1987 on the basis of the biography of the American post-Beat writer Charles Bukowski). Remembered nowadays mainly for its musical content – released in 1969 on the classic psychedelic rock album by Pink Floyd of the same title – it still deserves attention as a truthful mirror of its turbulent times on the level of plot and characterization. The story of Stefan (Klaus Grünberg), his lover Estelle (Mimsy Farmer), a reformed heroin addict/*femme fatale* who initiates him into drugs, and mysterious Doctor Wolf (Heinz Engelmann), also a heroin addict/dealer, who manipulates both of them, betrays some similarity to A. Crowley's **Diary of a Drug Fiend** (1922) - the aforementioned characters being remote eqivalents of Peter Pendragon , his female partner and King Lamus respectively. It lacks, however, the artificial happy ending of this novel: despite Estelle and Stefan's temporary sucess in fighting the heroin habit with the help of LSD, which even leads them to „heavenly" mystical insights,[12] the former persists in her addiction under Wolf's sinister guidance, while the latter dies of an overdose. Thus, Crowley's wishful

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[11] As for the Merry Pranksters, it should be mentioned that their transcontinental travels were filmed by Kesey, which ultimately yielded *The Movie* (produced in 1964-1965), arguably the closest to the idea of „psychedelic" documentary, with a good amount of music (Wolfe 122-125).

[12] Earlier Estelle perceptively observes that those who take horse, i. e. heroin, want to escape from life, whereas those who take acid want to intensify it.

thinking that the habit may be actually controlled becomes replaced here with the conclusive diagnosis definitely truer to this era of all too frequent narcotic/psychedelic casualties.

As for American cinematographic productions of the time, the psychedelic experience is prominently featured in **The Trip** (1967) that shows Paul Groves (Peter Fonda), a TV commercial director troubled by personality crisis and marriage breakup, undergoing an LSD initiation. Advised by his guru John (Bruce Dern) to „go with the flow," he experiences mind-expanding „heaven and hell" (visions of strobe lights, flowers, beautiful girls as well as witches or torture chambers), becomes filled with terror – and, ultimately asked whether his „acid trip" was „constructive," he cannot offer a definite answer. One might wonder, obviously, why the hero of the film should be a middle class executive instead of a Hippie rebel – the picture is, nonetheless, quite remarkable as an attempt to render the mind-expanding experience not only on the level of content, i. e. the plot, but also on the one of form. The night scenes on Sunset Strip in West Hollywood, where Groves is walking during his „trip," have been edited so as to approximate the way in which a LSD-driven mind works – the adequate musical illustration having been provided by The Electric Flag, a leading blues-jazz-rock group of the time (with Mike Bloomfield on lead guitar).

A more daring instance of translating the dynamics of psychedelic visions onto the texture of film narration (visual collages incorporating cartoon sequences) is to be found in **200 Motels** (1971), directed by Frank Zappa and Tony Palmer – a mock-documentary showing the former's band, The Mothers of Invention, in the course of a concert tour. Even though the leader neither took any drugs himself, nor tolerated in the group anyone who did, the film features some clear references to mind-expanding „trips" as well as to the chracteristics of psychedelic perceptions (personality transformations of the Jekyll/Hyde type, or identity changes, exemplified by... Ringo Starr assuming the features of Zappa). Last but not least, „erudite" allusions (e. g. to the Faust-Mefisto deal) and the self-referential manner of non-linear narration, presenting Zappa in a self-mocking way – the aforementioned collage textures notwithstanding – suggest remote analogies with classic works of drug-inspired literature, such as W. S. Burroughs' **Naked Lunch.**

More distinct literary references appear in **Easy Rider** (1969), where the motorcycle journey of Billy (Dennis Hopper) and Wyatt (Peter Fonda), who successfully smuggle cocaine form Mexico to Los Angeles, provokes immediate associations with **On the Road, The Electric Kool-Aid Acid Test** or even **Fear and Loathing in Las Vegas**. Two Hippie „easy riders," one of them significantly nicknamed „Captain America," in many ways follow the example of Kesey's Merry Pranksters, as they also set out to find the American Dream, with the Stars and Stripes painted on their vehicles - only to find out it

and that they „blew it." Their failure, however, hardly results from psychedelic or erotic self-indulgence – even though they regularly smoke marijuana and, like the heroes of **On the Road,** visit a brothel. Talking to the counter culturally-oriented lawyer they accidentally meet (Jack Nicholson), Billy and Wyatt begin to see that the pre-Columbian America they are looking for – the „beautiful" country of genuine harmony between man and nature – is a matter of irretrievable past. Having witnessed the lawyer's death, they find out that the post-Puritan American establishment, which they confront in the particularly tough, small-town variety, is virtually invincible – as becomes exemplified later by both of them being killed.

On the musical side, the film features some classic rock songs of the period, from Steppenwolf's „Born to Be Wild," the anthem of „counter cultural" motorcyclists, to Jimi Hendrix's „If Six Was Nine" or Fraternity of Man's „Don't Bogart Me." On the visual level, especially remarkable is the collage of disparate shots reflecting the multi-channel nature of Billy and Wyatt's sexual experiences under the influence of drugs and alcohol in the aforementioned New Orleans brothel sequence. All in all, **Easy Rider** may be considered a definitive example of the Psychedelic Generation film, at least in the USA – neatly summarizing the Hippie ethos and its imminent decline in a wide context of relevant literary and cultural references.

As it seems, then, the cinematographic portrait of the Psychedelic Generation is quite diversified, both in terms of content and formal approach. The Hippies may be presented on the film screen as separate, sometimes hopeless, eccentric or even ridiculous cases (**Performance, More, Taking Off**), or as seekers of generational identity and „alternative" sociocultural values: either attending mass music events (**Woodstock**), or pursuing individual projects (**Easy Rider**). This presentation may involve the use of techniques ranging from adventurous visual collage (**200 Motels**), to equally innovative split-screen filming (**Woodstock**) or *cinema verite* objectivity (**Gimme Shelter**), as well as a variety of narrative approaches: from „new wave" casualness (**One Plus One, Zabriskie Point**) or postmodern autoironic self-referentiality (**200 Motels**) to rather conventionally arranged plots (**Psych-Out**).

The assessment of this generation varies from affirmative (thinking young people shown in **Woodstock**), to profoundly concerned, albeit critical (**More**), which, in the latter case, usually involves psychedelic or narcotic adventures. Still, some of the films discussed above hardly deal with them – even though the phenomenon of mind-expanding experience is of fundamental importance for the Hippie Generation, both in the individual and collective aspect. Thus, the productions that present this experience in a wider social and cultural context (**Easy Rider**) deserve special analytical attention as well as appreciation.

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The Strawberry Statement. Directed by Stuart Hagmann. MGM: 1970.
The Trip. Directed by Roger Corman. AIP: 1967.
Woodstock. Directed by Michael Wadleigh. Warner Bros:1970.
Yellow Submarine. Directed by George Dunning. United Artists: 1968.
Zabriskie Point. Directed by Michelangelo Antonioni. MGM: 1970

Consumerism and Chick Lit: cornucopia gone bad

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Abstract: This paper looks at the multiple and at times intricate configurations of consumerism- as-postmodern-ethos and the myriad ways whereby contemporary cornucopia and consumer excess may determine the shaping of the postmodern individual, taxonomically.

Keywords: postmodernism; consumerism; cornucopia; epistemology; shopaholism; reification; chick lit.

Introduction

In this paper I set out to investigate the ways whereby consumerism, more specifically consumer excess shapes individuals and society at large and whether the new configurations thereof are ethically-informed. The two novels I look at fall into the *chick lit* category, i.e. books for chicks / young ladies; they are: Sophie Kinsella's **Shopaholic Abroad** published in 2001 and Helen Fielding's **Bridget Jones: The Edge of Reason** published in 1999.

Cornucopia and recklessness

Becky, a.k.a. Shopaholic (a generic name to denote her archetypal quality) finds that the European territory of consumer hedonism just isn't enough, so she decides to take America by storm. She does so by engaging in shopaholism, her preferred activity. A caveat, though: she does not deem dollars as real money, hence she can spend whatever amount she likes:

> Yesterday I went and bought some magazines from a newsstand, and as I handed over a $20 bill, it was just like playing shop. It's like some weird form of jet-lag – you move into another currency and suddenly feel as though you're spending nothing. (Kinsella 2001: 164)

But presently she regains composure as she acknowledges that foreign currency (i.e. the dollar) *is* real money and that – lo! and behold! – money *per se* is neither invisible nor impalpable. Equally saliently, the game of Monopoly that she mentions is redolent of an infantile stance, that of engaging in endless

[...]onist possibility, that the shopping-mall as site of consumer power can indeed offer:

> So as I walk around the bag department, trying out gorgeous bag after gorgeous bag, I'm not taking too much notice of the prices. Occasionally I lift a price tag and make a feeble attempt to work out how much that is in real money – but I have to confess, I can't remember the exact exchange rate.
> And even if I could, I've never been very good at sums. (Kinsella 2001: 164)

Becky emerges here as a person incapable of facing the music, i.e. the consequences of her overspending ("trying out gorgeous bag after gorgeous bag") when she claims she cannot figure out the exchange rate and even if she – seemingly did – that would be quite useless, as she's "never been very good at sums", she says. It's as if sudden mathematical incompetence hit her in a hardly credible attempt at ignorance of all things financial. Faking this unlikely 'genuine' ignorance is in fact escapism, eschewing the side-effects of shopaholism: exceeding your credit limit. It is, one might argue, Protestant modernist moderation now gone bad in the postmodern age, an age riddled with consumer excess.

Epistemological trauma

In another episode of her shopaholic meanderings in New York stores, Becky experiences what I term *epistemological trauma*, her long history of shopaholic exploits notwithstanding. In this one shop, she doesn't know what sample sales are, ergo her episteme (i.e. her knowledge) of all things consumerist is flawed. She as a consequence feels ostracized, excluded from the select community of inveterate shopaholics:

> Oh, I can't bear this any longer.
> 'Excuse me,' I say, turning round. 'I didn't mean to eavesdrop on your conversation –but just have to know one thing. What is a sample sale?'
> The whole gift wrap area goes quiet. Everyone is staring at me, even the lady with the silver pen.
> 'You don't know what a sample sale is?' says a girl in a leather jacket eventually, as though I've said I don't know my alphabet. (Kinsella 2001: 166)

Here, peer pressure or more specifically taxonomic identification with all shopaholics who "know their alphabet" as it were, is cropping up. Indeed epistemological worth is questioned: what knowledge counts? whose expertise? Becky is thereby ostracized, the stigma of her ignorance of all things consumerist being invisibly placed on her – fortunately only fleetingly, until she gets her bearings and the much-needed expertise.

After doing so, Becky gets immersed into the social practice of sample sales per se; she gets the details of such a sale and the brevity of such a hedonistic occasion – the sample sales lasts one day only – is disconcerting to her:

> " 'It's for real. But it'll only last a day.'
> 'A day?' My heart starts to thump in panic. 'Just one day?'
> 'One day,' affirms the girl solemnly. I glance at the other girls, and they're nodding in agreement
> 'Sample sales come without much warning,' explains one.
> 'They can be anywhere. They just appear overnight.'
> 'Then they're gone. Vanished.'
> 'And you just have to wait for the next one.'
> I look from face to face, utterly mesmerized. I feel like an explorer learning about some mysterious nomadic tribe." (Kinsella 2001: 167)

Sample sales are ubiquitous, they crop up like the legendary ghostvilles of the American West; however, Becky is to learn, they only last one day. It is not only disappointment at the fleeting nature of such a momentous event, but also an ingress into the unexpected ("Sample sales come without much warning"), itself part and parcel of the postmodern condition: always rely on the unexpected, on the novel and the quaint, or the deconstructed and the re-arranged or re-configured to keep up the interest of consumers, to such an extent bombarded with image saturation that their level of interest and alertness occasionally dwindles. The versatile nature of consumer desire must be therefore constantly fed novel forms, never-before-seen experiences. Always mesmerize, enthrall, capture.

In the midst of all this enthralling experience, our consummate shopaholic feels very much at home, indeed she identifies with her fellow-shopaholics as within a "nomadic tribe." It is the postmodern nomadic practice whereby consumers flock to shopping malls as pilgrims used to, towards the shrines and abbeys of yore. Shopaholism is, I argue, the new pilgrimage of postmodern times.

Consumerism, the new type of globalization

As Becky travels the world over in the urgency of her shopaholism, she replicates her spending habits in the new contexts she finds herself in (for instance, the United States) and thus carries along her value-system and at times tries to gentrify the new territory she treads on, like her British colonial forefathers had. She can be said to engage in a new kind of globalization, that of consumerism, of the ubiquity of brand. She attempts to discard national stereotypes in the process: " We come to a stop, and I pay the driver, making

sure I tip him about 50 per cent so he doesn't think I'm some stingy English tourist – and, heart thumping, I get out." (Kinsella 2001: 167).

Stereotypes are quite frail sociological categories in an era of globalization, whereby uniformity, standardization and cultural hegemony inform the rules.

Having said that, let us now move on from the abstract domain of stereotypes to the most physical, tangible reality of the shopping act per se. Becky experiences the abundance of the purchase experience through that most representative stance, queuing, staying in line:

> I hurry towards the back of the foyer, summon one of the rather elderly lifts and press 12. Slowly and creakily the lift rises – and I begin to hear a kind of faint babble, rising in volume as I get nearer. The lift pings and the doors open and …Oh my God. Is this the *queue*? (Kinsella 2001: 168)

It is with trepidation that Becky anticipates entering the realm of shameless hedonism, the shop on sales-day, but she soon deflates in an anti-climax of weariness ("Is this the *queue*?") The much-expected Paradise has turned into consumer Hell, the welter of products, objects, rails and shelves on the one hand and desperate shoppers on the other hand standing as substantiation thereof. But Hell is only short-lived, as the excerpt below shows: "Several hours later, I arrive back at the Four Seasons on a complete high. I'm laden with carrier bags, and I can't *tell* you what unbelievable bargains I picked up." (Kinsella 2001: 169)

Becky speaks here of a special state ("on a complete high") and indeed the experience of purchasing can be arguably associated with the intoxicating act of drug-taking (no wonder that Kinsella's first book in the Shopaholic series has a nineteenth century - an age when drug-taking was rife amongst poets, opium and laudanum being used and abused for their putative creative and medical effects - paraphrase for a title, i.e. **Confessions of a Shopaholic**, after De Quincey's **Confessions of an English Opium-Eater**, published in 1821).

Shopaholism, the postmodern counterpart of the pilgrimage

Issues of overt incongruity between high culture and mass culture are instantiated when Becky favours going on a quest for the perfect sales - day experience at the expense of doing some cultural tourism for a change:

> Suddenly I feel deflated and rather stupid. I was supposed to be going on a nice organized walking tour today – and what have I done instead? I've gone rushing off to some strange part of the city, where I'll probably get mugged any minute. In fact, the whole thing was probably a scam, I think morosely. I mean, honestly. Designer clothes at 70 per cent discount? I should have realized it was far too good to be –Hang on. Just …hang on a minute.
>
> Another taxi is pulling up, and a girl in a Miu Miu dress is getting out. She consults a piece of paper, walks briskly along the pavement, and disappears

> inside the door of 405. A moment later, two more girls appear along the street – and as I watch, they go inside, too.
> Maybe this *is* the right place.
> I push open the glass doors, walk into a shabby foyer furnished with plastic chairs, and nod nervously at the concierge sitting at the desk.
> 'Erm …excuse me,' I say politely. 'I was looking for the -'
> 'Twelfth floor,' he says in a bored voice. 'Elevators are in the rear.' " (Kinsella 2001: 167-8)

Indeed the superficial / the frivolous overrides all, be it cultural or simply ethical. This is a pilgrimage with a difference that our heroine embarks on, a postmodern pilgrimage to the new sites of power as defined by consumer culture, the shopping-malls and supermarkets. Not only is there tension between high culture and mass culture as mentioned above, there's also repetitiveness – i.e. the concierge knows exactly where Becky is headed even before she gets a chance to utter a question for directions – simply because her behavior is prescriptive, thus predictable, as a host of other sales-hungry young ladies have preceded her in their consumer urge: "A moment later, two more girls appear along the street – and as I watch, they go inside, too." (Kinsella 2001: 167-8). This new breed of 'pilgrims', the shopaholics, display the same ardour and zest as their medieval counterparts.

Minimalism at work, if short-lived

In moments of ethical self-doubt, Becky considers – ever so fleetingly – minimalism as an alternative to overspending and remorseless hedonism, as the quote below states:

> For example, I have a totally different attitude to shopping. My new motto is 'Buy Only What You Need.' I know, it sounds almost *too* simple – but it really does work. Before each purchase, I ask myself one question: 'Do I *need* this?' And only if the answer is 'yes' do I make the purchase. It's all just a matter of self-discipline.

So for example, when I get to LK Bennett, I'm incredibly focused and direct. As I walk in, a pair of red boots with high heels catches my eye – but I quickly look away, and head straight for the display of sandals. This is how I shop these days: no pausing, no browsing, no eyeing up other items. Not even that gorgeous new range of sequined pumps over there. I simply go straight to the sandals I want, take them from the rack and say to the assistant,'I'd like to have these in a six, please.' Direct, and to the point. Just buy what you need and nothing else." (Kinsella 2001: 25). Such doubt about and dissatisfaction with the act of purchasing and, more broadly speaking with what consumerism has to offer can also be noticed in the works of

sociologists and cultural anthropologists such as Frank (2009) and Harris (2009).

Apart from the pseudo-minimalist Protestant stance of restraint and moderation, Becky, the putative rationalist (stance that she readily sheds at the end, by purchasing the shoes and convincing herself that she really does need them) also embraces what critics of the postmodern condition (see Jacobs 2001) called *ocularcentrism*, i.e. the insistence on the eye, on watching, scrutinizing, mutually evaluating in postmodernism; in other words, on the prevalence of the image, or more specifically, on the consumption of the latter: (" I quickly look away. (...) no browsing, no eyeing up").

Reification of consumers

But not only is the image consumed, it is also for our postmodern heroines to be reified, treated like objects in the big picture of consumerist configurations; indeed, people – according to such critics of consumer society as Ritzer (1996) – get processed in a merchandise-like manner in the game of consumer power. In the excerpt below, Bridget, the protagonist of Helen Fielding's **Bridget Jones: The Edge of Reason** (1999) feels reified and processed, her being in a luxury ski resort notwithstanding. Actually, it is perhaps this very location of consumer power that makes her – and consumers of luxury goods and services at large – (a) mere object/s, 'ingredient/s', (an) integral part/s in the process of special gratification by purchase:

> Saturday 15 February. 12 st (feels like – giant inflatable ball full of fondue, hot dogs, hot chocolate etc.), grappas 5, cigarettes 32, hot chocolates 6, calories 8,257, feet 3, near-death experiences 8.1 p.m. Edge of precipice. Cannot believe situation am in. When got to top of mountain felt paralysed by fear so encouraged Mark Darcy to go ahead, while I put skis on watching him going 'whoosh, fzzzzzzzzz, fzzzzzz' down slope in manner of exocet missile, banned killer firework or similar. Whilst v. much grateful for being brought skiing, could not believe nightmare of getting up on to hill in first place, baffled by what was point of clunking through giant concrete edifices full of grills and chains like something out of concentration camp, with half bent knees and equivalent of plaster casts on each foot, carrying unwieldy skis, which kept separating, being shoved through automated turnstile in manner of sheep heading for sheep dip when could have been all cosy in bed. Worst of it is hair has gone mad in altitude, forming itself into weird peaks and horns like bag of Cadbury's Misshapes, and Catwoman-suit is designed exclusively for long thin people like Jude with result that look like golliwog, or pantomime aunt. Also three-year-olds keep whizzing by without using any poles, standing on one leg performing somersaults etc. (Fielding 1999: 88-9)

Note how fragile her experience of abundance gets as she feels like an ideological prisoner in a consumer 'concentration camp'; all this is reminiscent

of Nazism, a sort of new Nazism, that is, nowadays called *fashion fascism*, whereby those who fail to conform to the absurd unwritten laws of consumption – as those who, like the Jews or Gypsies in the Second World War failed to fall into the absurd ad hoc laws of eugenics imposed by Hitler – are excluded from society, looked down upon, tortured or downright executed, as Bridget is in the posh ski resort where she doesn't belong (she "felt paralysed by fear"). This is indeed a forceful image of consumer society, in its ruthless, absurd stance. It is also *figure fascism* that Fielding refers to when she has Bridget say "Catwoman-suit is designed exclusively for long thin people" and this is all part of the postmodern iconography of *the body beautiful*, itself a form of aesthetic excess.

Sadly, the next generation – Bridget writes about three-year-olds in her entry of 15 February – is only likely to replicate the ways of their elders, in prescriptive manner.

Conclusion

All in all, as shown above, consumer excess, the postmodern horn-of-plenty has gone bad in that it perverts the very nature and taxonomy of characters, it makes the protagonists of the novels thereof engage in acts of prescriptive consumer greed.

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Mediatization of the Senses. The Restaurant Critic and his/her Stories

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Abstract: Eating out may represent an experience, a form of entertainment, a display of taste, status or distinction. Restaurants offer us the illusion of being surrounded by personal servants aiming to ensure our happiness and serving us extraordinary food. Restaurant guides are meant to offer us tips as to where we can enjoy such memorable experiences. But how are these guides written and who hides behind these guides?

Key-words: consumerism, restaurants, restaurant critics, taste, atmosphere

Our paper starts with a brief historical outline of how gastronomic writing came into being, goes on to the Michelin guide, and presents three restaurant critics with their stories, in order to see who hides behind the food reviews so keenly read by those in search of places for eating out. Why are the restaurant critics' reviews important for average consumers? In today's world, when information and advertisements literally aggress us from everywhere, even choosing has become a difficult task. Gastronomes are thought to possess some ability that others lack with respect to taste in much the same way that experts of all stripes possess special abilities. In virtue of this special ability we often appear to unhesitatingly accept that gastronomes are expert authorities when it comes to certain matters of taste (Shaffer 2007:73).

The restaurants that the European world initially encountered were exclusively French in cuisine and character, which explains the 18th and 19th centuries' conception that high cuisine is by nature French. The rise of the Paris restaurants paralleled the rise of France's reputation as the home of great food.

Restaurants made it possible for the first time for the many, who had no personal chef of their own, to enjoy the excellent cooking hitherto available only to the few. The quality and quantity of French restaurants seem to have taken a giant leap forward in the years beginning with 1789, as the French Revolution destroyed aristocratic households, leaving out of work the best chefs

in the kingdom. They opened up restaurants to support themselves. There were fewer than fifty Paris restaurants in 1789; in 1820 there were nearly three-thousand. In theory at least, chefs now were serving the public the sort of food they formerly had served to the aristocracy. (David Fromkin, 2001: 72)

Alexandre-Balthazar-Laurent Grimod de la Reynière (1758-1838), a good friend of Louis Sébastien Mercier, who contributed to the formation of the realistic style in literature, is, according to Jean-Claude Bonnet (John West-Sooby, 2004: 11) "the founding father of the gastronomy in which all the gastronomes and gastronomical chroniclers of the 19th and 20th century recognize themselves" (« Grimod est en effet le seul véritable père fondateur de la gastronomie dans lequel se reconnaissent tous les gastronomes et chroniqueurs gastronomiques du XIXe et du XXe siècle »).

He announced today's starred guides by grouping the culinary notes, until then dispersed, into specialised columns where good or bad grades were given to suppliers and restaurant owners. In the eight volumes of his **Almanach des gourmands,** Grimod invented a role for himself as an intermediary between the swelling ranks of bourgeois consumers, ever more eager for culinary refinement, and the bourgeoining providers of culinary pleasures (food shops, wine and spirit merchants, restaurants), vying for their share of a growing market. He positioned himself as the first professional taste bud and, in many ways, as the first modern food "personality". (Michel D. Garval in John West-Sooby, 2004: 11) He wrote his **Almanach des gourmands** for almost ten years, in a witty and lively style, sharing recipes and discoveries, listing the best suppliers, giving the names of those owners who did not have their clients' interest at heart, and praising those who did. His success attracted imitators.

Honoré Blanc **Le Guide des dîneurs**, however, can be considered the first real restaurant guide (1815). Alphabetically arranged, it lists the most important restaurants in Paris, with menus and prices, and makes recommendations both about dishes and which places to avoid for their inflated prices, bad service, mediocre food, or skimpy portions. (see Horn, 1991: 101)

In 1900, Michelin published his first free **Guide Michelin** to France, encouraging automobile travel and promoting the consumption of tires. Its preface stated that „this work desires to give all the information that can be useful to a driver, travelling in France, to supply the needs of his automobile, to repair it, and to permit him to find a place to stay and eat, and to correspond by mail, telegraph, or telephone." (Stephen L. Harp in Rudy Koshar, 2002: 191) In 1923, the Michelin guide began to include restaurants, classifying them as first-class restaurants, average restaurants, or modest restaurants, and gastronomy soon became the only focus of the Michelin guide.

Self-proclaimed gastronomes viewed the expansion of the number of restaurants in the 1920s with alarm. As more and more middle-class people went to restaurants while touring, these diners who saw themselves as preserving the organization of fine dining set themselves apart from the new

[illegible] by founding exclusive gastronomic clubs. These organisations, which rarely admitted women, met periodically at restaurants in Paris and the provinces in order to sample what they considered to be the finest cuisine in France.

One of the oldest and best known such clubs was the „Club des Cents", founded in 1912 by Louis Forest, a journalist at **Le Matin**. The exclusive Club des Cent was expected to include one hundred *gastronomes* who met together at leading restaurants. Members of the group travelled frequently to the provinces and then reported in detail on the fine meals they had eaten in the pages of their group's private publication, signing their membership numbers rather than their names. In gastronomic circles, writing, reading, and talking about meals was as much about a part of the process as eating itself.

In 1921, Louis Forest and Emile Lamberjack sponsored André Michelin's entry into the Cent. Michelin began to supply a carte gastronomique to members of the Cent, along with a special edition of the Michelin guide. In return, Michelin had access to members' recommendations to restaurants across France. Michelin made periodic references to its inspectors, their absolute anonymity, their procedures, and even their numbers, at times. The first stars awarded by the Michelin company were in 1926.

Echoes of the Michelin guide can be found in the French film **The Wing or the Thigh** (1976), where we can see the first restaurant critic our paper deals with. Charles Duchemin (played by Louis de Funes) puts together the famous Duchemin Guide sold in thousands of copies. Thanks to his infallible taste, he makes or crushes the reputation of the restaurants he visits, and the importance of his guide on the catering industry is stated from the very beginning of the film:

> Every year, a big event sets the publishing world in a whirl. It's not the most recent book of a successful author. It's the Duchemin Guide. Its famous red and blue cover appears in every bookshop in the space of a few hours. Millions of copies are flown all over the world for future tourists who won't visit France without this Bible that allows them to exchange their dollars, their pounds, their escudos, their roubles or any other currency for the fine specialties of the French cuisine.
> The decisions of the Guide make it to the front page of the big newspapers that comment abundantly on the stars awarded to or taken from the restaurants. These decisions are irrevocable and have given fortune and international glory to some of them.
> But all of them, no matter how famous fear a visit by one of the mysterious inspectors of the famous Guide.

Charles Duchemin, defender of a traditional and quality gastronomy, is confronted with Tricatel, who wants to steal the guide draft, to take over the finest restaurants and substitute his synthetic products for real cooking. We

must remember that the film was made in the Seventies, when the French realised that they were buying too much food from the supermarkets and fast-food restaurants.

In order to avoid preferential treatment, Duchemin assumes various disguises while eating out. At the Coquille d'Or, he goes as an elderly lady with no reservation and watches the waiters hustle and bustle around a customer believed to be a Duchemin inspector. While the inspector gets all the attention and extra dishes 'on the house', the "old lady" has trouble ordering and getting even "her" mineral water.

His second, even funnier disguise, is as an American tourist named Mr. Young, who walks into a roadside inn. Invited to "park his ass back there" by an owner who is playing cards and is obviously disturbed by this customer's claim to the menu and to ordering, he gets his Beaujolais wine, which turns out to be "very, very nouveau", and is invited to follow the flies in order to find the toilets, a chance to see the dirty kitchen, where one helper drops his cigarette butt while spreading the dough and the dropped pizza is picked up on the plate before being taken out to the customer.

At his reactions to the bill, the owner retorts „Quand on n'a pas les moyens, on pique-nique" (which can be roughly translated as „when one has no means, one goes to the picnick", i.e. not to a restaurant), which attracts "Mr. Young's" retribution: he turns off the light as the owner goes to the cellar with some empty bottles, causing his fall on the steps. The owner gets his revenge later on, when, after losing his inn following the review, works for somebody else and forces Duchemin, at gunpoint, to eat spoiled food produced in Tricatel's factory. The consequences of this are serious: Duchemin has a food allergy and loses his taste, which was essential for the televised battle with his rival that is to follow. As we see in this movie, then, being a restaurant critic – a complex profession that requires not only a good knowledge of flavours, but relies also on visual sensations - can be hazardous to one's health.

The need for disguise in order to fairly appreciate the dishes is also present in the book **Garlic and Sapphires: The Secret Life of a Critic in Disguise**, written by the famous American restaurant critic Ruth Reichl, who starts with her decision to leave the **Los Angeles Times** restaurant post and take a job as the restaurant critic for **The New York Times** in 1993.

The seriousness with which the New York restaurant world greets her horrifies Reichl. Her photo and personal information are posted in kitchens around the city. Cash is offered to any restaurant employee who can spot the curly-haired critic. "I have a really strong belief that I am there to be your eyes and ears when you're at the restaurant. I'm supposed to tell you what's going to happen to *you*, not what happens to the restaurant critic of **The New York Times** who is getting the best table and the chef is cooking the food specially and the portions are getting bigger and so forth. I think it's really important for you to know what's going to happen to you. And you can't do that if you're

sashaying in as someone who's going to have a big economic impact on the restaurant", confessed Reichl in an interview.

To fool the foodies, she contacts an old friend of her deceased mother, a retired drama coach named Claudia, who helps transform Reichl using wigs, makeup and resale clothes.

As a result, Reichl is able to write a review of the famed restaurant Le Cirque from two perspectives. When she pretends to be a tourist named Molly Hollis who dresses in Armani, Reichl is flagrantly ignored. But when Reichl dines with a prominent **Times** editor, or later as herself undisguised, she and the company receive the most attentive pampering imaginable. Even Reichl's dessert raspberries triple in size. In addition to her narrative, Reichl includes recipes and reviews, some of which vivid "written pictures" of the restaurants she has reviewed:

> Pow !
> The food at Lespinasse comes out shooting. With your first bite you know that you are in for an exciting adventure. These are flavours you have never tasted before. [...] The dining room, all soaring ceilings, creamy gilded columns, chandeliers and luxurious chairs, makes you feel that you have walked into an 18th-century chateau, and the service makes you feel that you belong there. [...] Waiters work unobtrusively, anticipating every wish. Cutlery comes and goes in an elegant ballet of fine service. Wine is quietly put in and out of the wine bucket to keep it at the perfect temperature. [...] in five visits I never came up with a single question the waiters were unable to answer. [...] the chef at Lespinasse [...] cooks as if he had an instinctive understanding of each of his ingredients. He combines them, coaxes new tastes from them and yet maintains such firm control that no single flavour ever dominates a dish. [...] these dishes are too delicious to dissect. Each meal is a roller coaster of sensations. (Reichl, 2005:149-150)

Once the restaurants catches on this disguise, she continues to create other ones, eventually including one as her mother. Molly Hollis is a former high school English teacher from Michigan whose husband hit the jackpot in strip malls and who now came "to New York every few months to go to the theater and do some shopping." Molly is replaced by Miriam ("We shall turn you into your mother," Claudia said, and the results were spooky), Chloe, Brenda, Betty, Emily.

As Reichl assumes one disguise after another, she finds herself taking on the character of each invented persona, sometimes with happy results, sometimes not. "Brenda was my best self, the person I've always wanted to be. She was generous and funny, optimistic and smart." But while dining as Emily, a bitter woman who "entertained herself by humiliating the less fortunate," her friend makes her realise how much she changes with every disguise: „It was extremely unpleasant to find how easily I had been able to summon this mean, petty person who was waiting inside me." (Reichl, 2005:301)

Her reviews were enjoyed, not just for her critique of the food and service, but for their wit and entertainment. The core of the book is its revelation of the elaborate lengths to which Reichl went to conceal her identity as she reviewed restaurants, and how this affected both her work and personal life.

The third character we deal with is Anton Ego from the cartoon movie **Ratatouille**, an imperious and acerbic restaurant critic whose columns, like the Duchemin guide, can make or break fortunes. It's a cartoon character we're talking about in this case, but one that could easily find his counterpart in real life. His name, Ego, meaning „I" in Latin, is a very symbolic one for the way he behaves with those around him. He is very critical of chef's Gusteau's belief that "anyone can cook" and is believed to have caused his death by downgrading his restaurant from five to four stars. The arrogant critic who claims that he doesn't like food but loves it, resembles Nosferatu and has a coffin-shaped office, thus indicating the terror he causes to restaurants owners or chefs, as, unlike Duchemin and Reichl, he never disguises himself.

When he hears that Gusteau's rises in popularity with another cook, he challenges the restaurant to impress him. Remy serves a simple peasant dish, ratatouille, which – in a scene reminding of Proust' – is so brilliant that it reduces Ego to his childhood memory of his mother cooking. Tears flow from his eyes, and he requests to see the chef in order to thank him personally. "I can't remember the last time I asked a waiter to give my compliments to the chef. Who do I thank for the meal?"

In the end of Ratatouille, Anton Ego has a revelation: after spending a lifetime taking a cruel pleasure in proclaiming that very few people can actually cook and panning the careers of many, he is surprised to finally understand what Gusteau wanted to say:

> In many ways, the work of a critic is easy. We risk very little yet enjoy a position over those who offer up their work and their selves to our judgment. We thrive on negative criticism, which is fun to write and to read. But the bitter truth we critics must face is that, in the grand scheme of things, the average piece of junk is more meaningful than our criticism designating it so. But there are times when a critic truly risks something, and that is in the discovery and defense of the new. Last night, I experienced something new, an extraordinary meal from a singularly unexpected source. To say that both the meal and its maker have challenged my preconceptions is a gross understatement. They have rocked me to my core. In the past, I have made no secret of my disdain for Chef Gusteau's famous motto: *Anyone can cook.* But I realize that only now do I truly understand what he meant. Not everyone can become a great artist, but a great artist can come from anywhere. It is difficult to imagine more humble origins than those of the genius now cooking at Gusteau's, who is, in this critic's opinion, nothing less than the finest chef in France. I will be returning to Gusteau's soon, hungry for more.

In countries with such tradition (although it starts fading even there), people pick or avoid restaurants that were praised or criticized by those with more experience, flair and taste known as restaurant critics. Envied by some, disdained by others, they risk their waistline, health and even name while writing about the places they've dined in. They all have their personal stories and dramas, which don't prevent them for showing us the way of eating out.

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Recipe for Bestsellers

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Abstract: The paper deals with the making of bestsellers in the attempt to discover the ingredients necessary for success in a postmodernist age. Firstly, the focus will be on the writer who, in the past decades, has undergone a process of 'celebrification' towards a sort of literary branding. Secondly, the other important actor in the triad appears to be the reader whose profile is in perpetual formation in the consumer culture. Finally, the institution of the publishing house will be examined from the point of view of its dual character and the fact that it seems torn between the need for both marketing and aesthetic strategies. In the context of cultural studies, I found it quite challenging to make use of American and British theories to illustrate the case of a French bestseller, i.e. Amelie Nothomb.

Keywords: bestseller, literary branding, consumer culture, Amélie Nothmb.

This paper deals with the making of bestsellers in the attempt to discover the ingredients necessary for success in a postmodernist age which has subject writers to a process of 'celebrification'. In order to sell his books, the celebrity-writer relies on two essential elements: the reader and the publishing house. Playing an important role, the reader is seen in a perpetual formation in the consumer culture, searching for very diverse commodities. On the other hand, the institution of the publishing house has to be conceived in terms of its vacillation between the need for both marketing and aesthetic strategies. Thus, the celebrity-writer, the consumerist reader and the marketing-and-aesthetically driven publishing house make a triad worth observing in order to make up the recipe for bestsellers. The challenge accepted in this paper will be to apply the American and British theories so as to illustrate the case of a French bestseller, i.e. Amélie Nothomb, whose annual publication of novels attracts indeed the attention on the making of her much acclaimed works. Bestsellers are commonly known as the works of fiction or non-fiction that sold in a very much number of units in a certain period of time. In **Bestsellers: popular fiction since 1900**, Clive Bloom (2002:15) shows that a bestseller is not "a mere slice of contemporary life" and asks the historians not to reduce them to "a correspondence with the most morbid, sentimental or foolish perceptions of our

use". Bestsellers are linked to popular culture, to mass production and, in general, with consumer culture. Clive Bloom (2002:17) insists that popular culture is organized into "aesthetic categories that often correspond to sociological, political and economic categories, cross-divided by gender considerations". Commercially-oriented, the marketing of bestsellers aims at the maximum distribution and sales of units (books) and the capitalization on past success for potential future sales."

But why do certain books get to be popular? That's a question that the author of the book **The Making of a Bestseller**, Arthur Vanderbilt, tried to answer in the attempt to discover the factors that influence the transformation of a book into a bestseller. Vanderbilt (1999:13) claims that the secrets of such a transformation are very well hidden in "attics" and under "haunted bridges" and suggests that the prediction of the following bestseller metaphorically resembles roulette. Another relevant question for the book industry is whether a good book inevitably and eventually finds a publishing house and a public. In this sense, Vanderbilt gives the example of Ernest Hemingway who almost did not make it. If it had not been for Ezra Pound's, Scott Fitzgerald's and Gertrude Stein's insistence to find him an editor, today we would probably not have heard of Ernest Hemingway. Apparently, with bestsellers it is all a matter of mystery and chance (Vanderbilt 1999:12).

In the age we live in, bestsellers justify the idea that book marketing is similar with any other product or service marketing. From purpose, place, price, customer profile, marketing segmentation to competing rivals, we find all the ingredients necessary for book marketing. From this perspective, a bestseller has to be able to count on five strong actors: writer, publishing house, distributor, retailer, and consumer/reader. In addition, the writer or the actors performing in his behalf (literary agent, press attaché, publishing house) have to think about a very good marketing strategy for the promotion of the book: advertising, conferences, book signing, public relations, placement in major book chains, etc. Thus, writers are easily becoming more like entrepreneurs quantifying a strategically planned literary success.

The choice of the Belgian writer, Amélie Nothomb is justified by the fact that she has been a bestseller in France since 1992 year after year. Part of popular culture, she frequently uses intertextuality, magic realism, carnivalisation, hybridization of genres, minimalism, parody, absurdity, always vacillating between low and high culture. Her literary legitimacy was at times very contested, but there are, however, some objective indicators of a certain literary value: many literary prizes (René-Fallet Prize, Alain-Fournier Prize, Vocation Prize, Great Prize of the Novel awarded by the French Academy), translation of her books in over 20 languages, prestigious publishing house (Albin Michel), the number of researches and critical works dedicated to her novels, or the number of references in anthologies. Her talent may be

incontestable, but there are some factors that split the public in two: her defenders count on her originality and capacity to negotiate with different genres to find the perfect recipe for her readers, and the accusers point to the fact that her novels vary in quality, there is the apparent financial interest in the annual publication, or the shortness of some novels which deceive the horizon of expectation.

The case of Amélie Nothomb illustrates the fact that every literary work has both an artistic and commercial side. Focusing on production and on capital, her publishing house, Albin Michel, makes use of all marketing strategies to promote her books. In this respect she admits that: "Pour moi le but de l'argent, c'est de ne pas y penser [...] Je suis une personne qui a énormément de désirs, mais ces désirs ne s'achètent pas. L'argent n'a donc pas changé grand-chose. » (Zumkir 2003 :17)[1] However, the intriguing aspect about this novelist is that she manifests aversion towards TV, even though she appears quite often in mass media. « Amélie Nothomb a l'impression que ce n'est plus elle que l'on applaudit mais ses ventes, que tous ses détracteurs deviennent soudain ses amis quand elle atteint 400 000 exemplaires vendus. Nous l'avons évoqué, elle est alors poussée à s'afficher dans des émissions de divertissement, elle devient un phénomène qu'il faut montrer. Tout cela ne contribue qu'à augmenter son aversion envers la télévision. Dès que cela deviendra possible, dès que la stratégie de son éditeur changera pour se resserrer sur les émissions littéraires, elle demandera à faire moins de télévisions, un minimum. »[2]

'Celebrification' of Writers towards Literary Branding

If discussing celebrity in terms of consumer culture, one comes to the same conclusion as Rojek did (2001: 92) when he claims that it 'is a commodity, and therefore expresses a form of valorization of the individual and personality" and that "the most successful celebrities are those who can skilfully articulate the benefits of conspicuous consumption and capitalistic principles without alienating the very audience they have been sent to distract." In his work

[1] My purpose regarding money is not to think about it. (...) I am a person who has many desires, but these desires cannot be bought. So money has not changed me too much after all. (our translation)

[2] Amélie Nothomb has the impression that it is the sales of her books that people acclaim, that all her accusers suddenly become her friends when she reaches 400 000 sold copies. As we have shown, she is at that point pushed to attend to entertaining shows; she becomes a phenomenon that must be displayed. All these contribute to the intensification of her aversion towards television. As soon as it is possible, as soon as the strategy of her editor changes in order to close up on literary shows, she will ask to participate at a lesser extent to TV shows, at a minimal rate." (our translation)

Celebrity, Rojek sets out to create a typology of celebrity and manages to distinguish between three such classes: ascribed, attributed, and achieved. *Ascribed celebrity* has to do with bloodline and genealogic tree, *attributed celebrity* is 'the result of the concentrated representation of an individual as newsworthy or exceptional by cultural intermediaries' (the 'human pusedo-event')", while *achieved celebrity* is the celebrity of accomplishments; as Rojek notes, "in the public realm, they are recognized as individuals who possess rare talents and skills" (2001:18).

Referring to the connection between celebrity and consumer culture, Graeme Turner (cited in Bell 2010:3) states that "trends have resulted in celebrity itself mutating: no longer a magical condition, some research suggests that it is fast becoming an almost reasonable expectation for us to have of our everyday lives." Basically, he claims that celebrity is no longer designated to the elite, but has also reached the ordinary people who have the chance of becoming the so-called do-it yourself celebrity by means of *Youtube*, *MySpace*, *Facebook* or any other socializing websites. People enjoy the consumption of celebrity as if it were a very common type of commodity. This aspect is easily noticeable in the sales of tabloids. Why this recent interest in celebrity? Probably because "the desire for fame, stardom or celebrification stems from a need to be wanted in a society where being famous appears to offer enormous material, economic, social and psychic rewards' (Holmes cited in Bell, 2010: 50).

At this point, the definition of the process of 'celebrification' appears to be essential for the economy of this paper. Guzman (2010:67) considers that 'celebrification' is a word coined by several writers to "refer to the infusion and intrusion of the celebrity factor on behaviour, and on the perception by an individual of a person, an idea, or a product, as an effect of the 'parasocial' interaction with the personalities of popular entertainment media." This means that 'celebrification' can be applied to almost any object in society: iPod, Ugg boots, iPhone, iPad, Ereader… etc. (Rojek 2006:95). As cultural and media fabrications, celebrities influence general perception and act as role models for better or for worse in societies.

As literature is concerned, the process of 'celebrification' affects the profile of writers, transforming them in megastars. In this respect, it would be interesting to see whether the efforts of the writer himself and of the publishing house to promote a literary work are joined in order to generate branding or 'celebrification'. By definition, branding represents a "cultural process performed in an interplay between art and business, production and consumption, images and stories, design and communication" (Schroeder&M. Salzer-Mörling 2006:2). Therefore, both branding and 'celebrification' are cultural processes which according to the case, can have or not convergent points. However, both concepts are connected to consumer culture and have not been very often associated with literature. Seeing the overwhelming evolution

of the book industry, I felt that branding and 'celebrification' could be applied in the case of the celebrity-writers which take advantage of their fame to become annual bestsellers. The difference between branding and 'celebrification' could be that while the former is based on a well-thought corollary of strategies relying on vision, mission, objectives and consumer research on the long-term, the latter appears to be a seize-the-opportunity-strategy being anchored in the present time. That does not mean that branding and 'celebrification' cannot go hand in hand to increase sales on the short and long term.

With the creation of a new type of writer by mass media at the end of the 20th and 21st centuries, the successful writer seems to be conceived as a celebrity, a star that must be exploited in media. Hubert Nyssen believes that in contemporary times, the writer who manages to make a living out of his writings is considered to be a success. If this particular writer manages to create bestsellers, if he arouses the curiosity of photographers, if he goes out in fashionable places, if he writes in magazines, if he takes part in TV and radio shows, then he represents the incarnation of a new type of writer (Nyssen 2005:134, our translation). Basically, he reveals the fact that it is no longer only the talent of the writer which makes a book sell, because promotion and media exposure play their role in the sales.

Talking about writers exploiting celebrity, Eduard Brasey makes a classification of intellectuals according to their relation with media (1987:179). He distinguishes four such types: the *absent* who never appears in the media, the *grumpy* who shows up only to critic the others, the *cathodic* who makes use of media moderately and the *clownish* who overuses media. In this typology, Amélie Nothomb is situated between the cathodic and the clownish type of writer, exploiting media not necessarily by choice, but by the obligation probably stipulated in the contract with the publishing house. As a result, she is considered to be a phenomenon for various reasons: her presence in media increases while her fictions are adapted into dramas, movies and even operas, she received various French literary prizes, there is a multitude of websites about her and she publishes novels every year in September. She is an obvious case of writer whose success was also due to the media forces of propulsion. In the TV shows attended, Amélie Nothomb always tries to expose her weird habits and rituals: writing very early in the morning at 4 o'clock, drinking a huge cup of tea, eating rotten fruits, her grapho-mania, the writings of manuscripts on old notebooks; she wears huge hats and make-up like a geisha. As Boura (2003:201) puts it, Nothomb cultivates her media representation because the readers want books, but more importantly they want authors who are more like the characters of their novels.

The media exposure of writers was very well prefigured by Roland Barthes in 1957 in *Mythologies*, more exactly in the essay **The Writer on Holiday,** where he talked about the fact that "the writer's work was a

internalized that it appeared as natural as his vestimentary or gustatory functions". The myth of the writer on holiday shows that "the techniques of contemporary journalism are devoted more and more to presenting the writer as a prosaic figure. But one would be very wrong to take this as an attempt to demystify. Quite the contrary. True, it may seem touching, and even flattering, that I, a mere reader, should participate, thanks to such confidences, in the daily life of a race selected by genius. I would no doubt feel that a world was blissfully fraternal, in which newspapers told me that a certain great writer wears blue pyjamas, and a certain young novelist has a liking for 'pretty girls, *reblochon* cheese and lavender-honey'. This does not alter the fact that the balance of the operation is that the writer becomes still more charismatic, leaves this earth a little more for a celestial habitat where his pyjamas and his cheeses in no way prevent him from resuming the use of his noble demiurgic speech" (Barthes 1991:29). Thus, the myth of the writer on holiday seems to grasp very well the interest of the 1960s journalism in the private life of writers which might have led to the emergence of a new type of writer who makes use of the media forces to have his books sell. However, it is not only the writer's status which is reconsidered, but also the approach to books (that become plain goods) and the reader's profile are revised.

Commodification of Books and the Consumerist Reader

The consumer culture brings in the discussion the transformation of books into goods and the commodification of literary works. Featherstone shows that high cultural goods which range from art, novels, opera or philosophy, must be mixed with the mundane goods which include clothing, food, drink or leisure pursuits, because they both act as social markers. He claims that both high cultural and mundane goods should be "inscribed in the same social space as everyday cultural consumption" (Featherstone 1991:17). With reference to books, he believes that they represent "socially structured ways in which goods are used to demarcate social relationships" (Featherstone 1991:16-18) and the choice of readings involves a certain discriminatory judgement associated with consumption preferences and lifestyle practices according to the belonging to a certain social class. In the choice of books, one should not forget about the copycat effect and the tendency to follow the trends which also apply to the literary field in terms of popular culture, but also, at a lesser extent, to elitist, academic readings.

In the book **Consuming Literature**, Shuyu Kong (2005:8) discusses the way in which literature has been transformed into commercial goods, being commodified in order to reach the mass consumer. He claims that the commercialization of literature should also be perceived "in the negative sense of losing its identity" in the efforts of "some profit-hungry publishers to produce titles that appeal to the lowest common denominator of taste", in the

focus rather on style than on substance, in the proliferation of marketing techniques, and in the "stereotyping and channeling of writers and works into narrow marketable categories with a corresponding reduction in their freedom of expression".

As social markers, Amélie Nothomb's books provide a sense of enjoyment just like the consumption of mundane goods. The forums on the internet dedicated to her work show the way in which people with apparently shared tastes use her novels as a method of identification, because the tastes in readings can shape self-identity and help to fit in a group. The interesting aspect about Nothomb's novels is the negotiation with genres and the combination of low and high culture elements. That is why the profile of her readers is so heterogeneous. According to Zumkir (2003: 145), the noteworthy aspect about the reception of Nothomb's novels is that she is able to appeal both to high school teachers and to university researchers. However, he notices that she is warmly welcome rather in the Anglo-Saxon academic *milieu* than in the Francophone ones. As a proof, it was the university in Edinburgh that held in 2001a conference dedicated to Amélie Nothomb. Her very diverse target audience, which covers all ages and professions, has however a significant segment made of very young admirers who exchange opinions about her novels on internet forums. In general, she keeps a good relation with her readers and replies to some the letters received from admirers. Even though she publishes every year a novel, she does not always manage to keep all her readers/fans satisfied. In this respect, David asserts, Amélie Nothomb's status of celebrity writer is conferred by the approach of some segregation forms of writing under the auspices of the society of consumption which pushes everyone towards the culture of more, always more (2006:122).

The death of the author sustained by Barthes led to the birth of a new type of reader. In "The Practice of everyday life", Michel de Certeau (2003:261) shows that "'popular culture', as well as a whole literature called 'popular' take on a different aspect: they present themselves essentially as 'arts of making' this or that, i.e. as combinatory or utilizing modes of consumption." Promoting a new way of thinking, many popular literary works are created according to some essential elements like the "readers' practices, practices related to urban spaces, utilization of everyday rituals, re-uses and functions of the memory through the 'authorities' that make possible (or permit) everyday practices" (Certeau 2003:261).

Anchored in everyday practices, the making of literary works has come to be subject to a sort of marketing segmentation of readers. In **From Book to Bestseller**, Sansevieri (2007:28) claims that in order to define his audience, a writer should ask himself: "How old is my reader? Is my reader male or female? Where does my reader live? How educated is my reader? What makes my reader happy? What saddens my reader? What are their fears? What are their aspirations? What do they need most in their life? What does my reader like

for a living? Is my reader married, single, or divorced? Is my reader a parent? What magazines or publications do they read ? What types of books does my reader already enjoy ? etc." As much as this meditation on the profile of readers can be beneficial, the obvious question that pops to mind is: when should the writer reflect on these matters? Is it when he is sitting in front the blank page thinking about the story to tell and the characters to create? Or the proper timing is when handing the manuscript to his agent? The reason why this timing question is essential is because it confers the writer either the role of a very calculating, profit-hungry individual employing his talent or pseudo-talent for financial purposes, or the role of a traditional writer who, being aware of the consumer culture he lives in, envisages making a living out of his writing and identifies his target audience after the finalization of his work. The position Sansevieri (2007: 9) defends is that the writer should know his reader before actually starting to write because it "helps to incorporate aspects in [the] book and help (…) unearth salient marketing opportunities (i.e. publications and stores)". In my assumption, this type of writer may indeed be suitable for the American literary market, but in the European landscape, literary works do not appear to reach that particular level of commercialization of the talent.

Publishing House: Marketing or Aesthetic Strategies?

Bestsellers machines, publishing houses represent the "new institutions for recording, preserving, analyzing cultural products (for example, an archive of museum of popular culture will appear near to or as an annexe of "sacred" art galleries) new journals to popularize television and radio programmes and interpret taste, consumer associations to test products are established." (Bourdieu cited in Featherstone 1991:93). As cultural intermediaries, publishers play an important role in cultural marketing and branding.

On L'internaute - a French website, an article entitled "Comment se faire publier?" [« How to get published ?] reveals some interesting aspects about the book industry and the functioning mechanism of publishing houses: only 1% of the books received are chosen for publication, the first novels of a writer are not very profitable, the author receives from 10 to 15% of the sales, or that every publishing house has a vision according to which the authors are chosen or rejected. A very prestigious publishing house, Albin Michel gathers about 500 manuscripts per month, but keeps only five of them.

With a one-hundred-year tradition, Albin Michel is divided in several departments: French literature, foreign literature, social sciences and psychology, spirituality, do-it-yourself, personal development, teens and children. Like any other publishing house, it vacillates between economic and aesthetic strategies for book promotion. As Nicolas Stilmant (2003: 144) shows, the publisher is necessarily a double character who has to juggle with both its economic and symbolic sides. With Albin Michel, this duality is displayed in

the couple Esménard-Ducousset who has promoted the most heterogeneous pallet of writers in the industry. When the publishing house decides on a book, everybody is put to work. Esménard is in charge of the little details from title to cover, even if it is a cook book, while Ducousset orchestrates the marketing and promotion operations. At this point, the publishers flood the newspapers with ads and rely on communication strategies In addition, they organize frequent meetings with readers, film projections, accompanied by nice cocktails to end the evening.

As Amélie Nothomb is concerned, Albin Michel uses some very interesting literary strategies to promote her books: white cover, a red band with the author's name, some promotional inserts taken from media, or the summary and the book presentation on the fourth cover. Further on, the strategy is developed and they incorporate photos, ads, and media coverage dedicated only to the most popular authors. Despite the huge success, Albin Michel continues to rely more on the literary consecration of the author, but also on financial ends, even though in the literary field, the promotion is considered to be a sort of compromise with the bourgeois order, a denial of the values belonging purely to the aesthetics (Bourdieu cited in Stilmant 2010:144). Even though Nothomb almost took the Goncourt Prize for the novel **Stupeur et tremblements [Fear and Trembling/**, the publishing house is said not to have pulled all the necessary strings to get the prize. Apparently, by receiving that important literary prize, they would have moved this author away from popular culture, which would have signified committing an economic suicide. In this double game with economic and aesthetic ends, Albin Michel juggles with whatever side best suits the situation.

The existent relationship between Amélie Nothomb and Albin Michel is based on confidence and mutual respect. Even though the marketing strategies employed by the publishing house are not necessarily appropriate for this author in terms of literary consecration, Nothomb refuses to move to a different publisher who would publish only the novels with chances to be acclaimed by critics. The fact that the author is let to choose the title of her novels and she gets to pick the next novel to publish is one of the main reasons why she chose to stay with this publishing house. However, the author confessed that in spite of her great relationship with Albin Michel, she would quit them if her press attaché decided to work for a different publishing house. Florence Godfernaux is Amélie Nothomb's press attaché since 1994 and she is the one who decides which interviews to accept, which TV or radio shows to attend, in the attempt to shape a more literary trajectory for her career. Despite her aversion towards television, the Belgian writer does not decline any sacrifice demanded by her publisher, considering that she owes her readers to the publishing house which manages to sell annually some millions of copies of her novels.

In conclusion, studying the case of Amélie Nothomb was extremely relevant for the analysis of the basic ingredients in the recipe for bestsellers: the

celebrity-writer who is propelled by media forces and becomes a star with his own fans, the consumerist reader whose profile is thoroughly researched in the book industry for marketing segmentation, or the publishing house which does not always place its bets on the literary consecration of its authors, being interested more in sales and profit. Discussing Nothomb's celebrity, it is hard to figure out if it attributed or achieved. According to Rojeck's classification (2001:18), Nothomb's celebrity seems to be attributed through the efforts of the publishing house to channel her promotion in media. 'A human pseudo-event' or a phenomenon as she was often called, Nothomb manages to turn every interview in a spectacle which mesmerizes and asks for more media attention. However, if considering some objective indicators of literary consecration, then the balance goes towards achieved celebrity, as her literary prizes manage to create a celebrity of accomplishments. The segmentation of her readers revealed that she is read more by female teenagers, but this aspect does not to disappoint her, because she seems to indulge in her writing and not bother with thinking too much about her target audience. She goes with the flow of her publishing house. With a good market share, Albin Michel propels the celebrity-writer with all possible and imaginable tools. Varying the marketing and the aesthetic strategies, it manages to create bestsellers, but in the meantime, gets its bonuses from the literary prizes gathered. Finally, the book industry proved to be extremely dynamic if taking into consideration the emergence of a new type of writer, the profiling of the reader for financial ends and the efforts to commercialize literature in a consumerist age that seems to have lost most of its traditional everyday practices.

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Gender Roles in Advertising

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Abstract: Gender roles refer to dominant attitudes and behaviour that society associates with each sex, attitudes that are moulded by and reflect the structure of a society. The paper focuses on the way in which advertising mirrors these attitudes and influences our expectations regarding gender roles.

Key words: gender, gender role, social expectations, stereotypes

Gender Roles

Gender is a pervasive feature of our everyday lives. Everywhere we look, we see different displays of gender; in the way we get dressed, in the way we behave, in the way we talk, in our choice of words, in newspapers, magazines etc. It's impossible to escape it. Similarly, advertising is a phenomenon that cannot be ignored since advertising is everywhere; whether we are alone, with our friends and family, or in a crowd, advertising is always with us, if only in the label of something we are using. Every day our brain processes unconsciously a lot of information from magazines, TV ads, billboards etc. The present paper aims at analysing how gender and advertising intermingle in order to send particular messages about gender roles, about what is considered appropriate or not in the Romanian society.

Gender roles refer to dominant attitudes and behaviour that society associates with each sex, to norms that are widely considered to be socially appropriate for individuals of a specific sex in a specific culture. Gender roles are moulded by and reflect the structure of a society or culture. Such social expectations may put a lot a pressure on an individual who might feel forced to conform to these norms.

Gender is not set in stone. Every year, every month, every day, our perceptions of gender change. Gender is the social and cultural construction of femininity and masculinity.

There have been debates as to whether gender roles and gender differences in general are due to cultural and social factors on the one hand, or to biological and physiological differences on the other hand, which

brings us to the sex and gender distinction. The English-language distinction between the words sex and gender was first developed in the 1950s and 1960s by British and American psychiatrists and other medical personnel working with intersex and transsexual patients. (Moi 2005) Since then, the term gender has been increasingly used to distinguish between sex as biological and gender as socially and culturally constructed. Feminists have used this terminology to argue against the 'biology is destiny' line, and gender and development approaches have widely adopted this system of analysis.

Along the history, in an attempt to explain gender differences, two schools of thought prevailed: they are known as 'nature' versus 'nurture'.

The first school claims that men and women are biologically different, starting from brain chemistries, brain structures up to muscles and hormones. Sigmund Freud's famous line "Anatomy is destiny" led many theorists to think that differences in anatomy are decisive and are the source of differences between men and women. They made a clear distinction between gender and sex: sex refers to the biological apparatus, the male and the female while gender refers to the meanings that are attached to these differences within a culture. "Sex is male and female, gender is masculinity and femininity, what it means to be a man or a woman."(Kimmel 2000:3) Gender is usually thought of as the learned behaviours a culture associated with being male or female.

The 'nature' school assumes that sex determines gender, and that the innate biological differences automatically lead to behaviour and social differences. Their point of view, that differences/inequality between men and women stem form biology seems to reassure us in a way, since it is not our fault and no one is to be blamed for these inequalities but anatomy.

But there were many voices to contradict their point of view. These claimed that if a child were raised as the other gender he/she could easily make the transition to the other gender. What's more, the 'nature' school could not account for the fact that there are different definitions of masculinity and femininity all over the world and the inequalities between men and women differ from one society to another. These 'voices' represented the 'nurture school'. The 'nurture' school claims that men and women are different because they were taught to be different, since they were treated differently form the very moment they were born and as they grow up they acquire the features that their society considers feminine or masculine. Therefore "we are not necessarily born different, we become different through the process of socialization" Kimmel 2000:3)

Suzanne Romaine (1999) argues that we are doing and displaying gender from the very moments we are born." Our biological sex is determined at birth by factors beyond our control, yet being born male or female is probably the most important feature of our lives." (Romaine 1999:1)

Though the two schools identify different sources for gender differences, there are however similarities in their approach: both admit that men and women are different and both agree that gender domination is the inevitable outcome of this difference, because generally speaking, difference causes domination.

Gender in common usage refers to the distinction between masculinity and femininity. Anthropologists, sociologists and gender theorists claim that gender is a social construction, that it is 'performative' and that one is always in the process of becoming a gender rather than actually being a gender. Following in their footsteps, Suzanne Romaine (1999) in her book **Communicating Gender**, points out that gender is not simply something passed on form one generation to another, but actively constructed in a particular context.

Therefore, in a nutshell, sex refers to biological differences, while gender describes the characteristics that a society or culture delineates as masculine or feminine. Sex is fixed and based in nature; gender is fluid and based in culture. (Goldstein 2003:2) In sociological terms 'gender role' refers to the characteristics and behaviours that different cultures attribute to the sexes. Aspects of sex will not vary substantially between different human societies, while aspects of gender may vary greatly.

As Mary Ritchie Key pointed out in her book **Male/Female Language** (1975:23) our perception of gender is influenced by preconceptions and stereotypes. There are many beliefs in society about masculinity and femininity, which are accepted as facts. There are widespread beliefs that biological and psychological differences account for certain attributes of male and female.

Examples of sex characteristics mainly refer to physical differences between men and women which are accepted among scientists without contradiction: men generally have more massive bones than women, females have less muscle and more fat, females have less muscular strength, females weigh less etc. When it comes to psychological differences, the issue becomes more delicate because here we deal with a lot of misconceptions and stereotypes. Of course, once again, the cultural variable has to be taken into account. What is considered male behaviour in one culture may be female behaviour in another. In our society, the psychological characteristics of males are said to be: "aggressive, assertive, authoritative, competitive, courageous, daring, decisive, domineering, independent, innovative, self-reliant, vigorous, boastful, bull-headed, combative, presumptuous, sadistic and violent. Females are said to be affectionate, demure, dependent, emotional, gentle, illogical, indecisive, intuitive, passive, sensitive, submissive, tender, unambitious, secretive, superficial, undependable…." (Key 1975:23)

Examples of gender characteristics may refer to the following: in most countries women earn significantly less money than men for similar work, in most parts of the world women do more housework than men, in Saudi Arabia men are allowed to drive cars while women are not, etc. The domains of women

- defined traditionally – have been child rearing, cooking, colours, sewing. The domains of men have been war, politics, and machinery.

Certain occupations are invariably designated with a single gender: policeman, bricklayer, president, sailor, professor, doctor are referred to by "he", while nurse, secretary, baby-sitter, typist, and housekeeper, are referred to by "she". This stereotypes employees and locks people into certain jobs, while excluding them from others. If a woman accedes to one of these occupations, she is not referred to by using the name of the profession: doctor; her gender has to be encoded in it. Thus she becomes lady doctor, woman lawyer, female surgeon etc.

A person's sexuality comes from within him/her. Unlike sexuality, however, gender roles are imposed through a variety of social influences. The socialization process, including family, school, games, friends etc. contributed to our femaleness and maleness. And we continue to be socialized throughout our lives. Parents are our first teachers, teaching us not only to talk and walk but also about attitudes and behaviour. From early childhood, girls and boys socialized in different ways. From early childhood children are taught what is appropriate conduct for their gender. The following dialogue between Ann and her mother points out that gender roles are learnt from an early age. (Arnold cited in Coates et co 1997:22)

> Mamma: Go and buy a toy, Ann.
> Ann: I can buy a gun.
> Mamma: A gun is not fit for you, Ann.
> Ann: Why is a gun not fit for me?
> Mamma: A gun is only fit for a boy.
> Ann: May I buy a top?
> Mamma: No, but you may buy a mop.

Babies are treated differently from the moment they are born into this world, starting from the way in which they are dressed (pink for girls, blue from boys), addressed, cuddled etc. It's common knowledge that parents are more likely to cuddle girls more, to encourage boys to try new activities, to be more courageous, to cry less etc. There's a tendency to compliment girls on the way they look – 'She's so pretty/cute!' is a phrase one may hear repeatedly in reference to a girl – which may lead her eventually to conclude that she is most appreciated for her look, not for what she can do. Boys, on the other hand, are praised for what they can do – 'He's a big boy! Look at him walking on his own!'

Toys children play with, do nothing but reinforce the issue of gender roles. Children get their toys mostly from parents and other family members, therefore, the respective toys support the grown ups' view of gender roles. Girls are discouraged from playing with toys that are normally associated with boys, like cars, guns, swords etc. and are taught not to fight, not to use swear words,

not to do things that are not lady-like. Similarly, boys are encouraged to be more active, to be competitive, to fight back, to act like a man and discouraged from playing with dolls and other girlish toys. If nevertheless, they fail to conform to the society's expectations, they are immediately labelled: a boy that plays with dolls and does not like rough plays – thus breaching the gender role barrier – is called a sissy, whereas a girl who plays with boyish toys and prefers active plays is called a tomboy.

As they grow older, children's perception of gender roles is influenced by the media: TV, magazines, ads, billboards etc. Gender roles are in fact a collections of factors which answer the question 'How do I need to function so that society would perceive me as belonging or not belonging to a specific gender', hence leading to gender stereotypes which do nothing bur reinforce the idea that men and women need to follow their specific gender roles in order to be socially accepted. Gender roles have forced society to form a stereotype of what a man and a woman should be like. Women are supposed to be feminine, beautiful, respectful, in shape, nurturing, loving, dependent etc. while men are supposed to be good-looking, strong, masculine, independent and a provider for the family. Advertising is one of the most powerful tools of our society which reinforces such stereotypes, making it all the more difficult to challenge the stereotyped messages it sends to its readers.

Advertising gender roles

Advertising is possibly the most prevalent cultural form of the twentieth century and will probably have the greatest longevity. In contemporary society advertising is everywhere. We cannot walk down the street, shop, watch television, read a newspaper or take a train without encountering it. Whether we are alone, with our friends or family, or in a crowd, advertising is always with us, if only in the label of something we are using.

Gender is an important variable in advertising, because we are always defined by our gender. In its visual or verbal representation of the sexes, advertising represents a mirror of our gender identities. For instance, magazines aimed at women offer its readers advice on how to behave, how to look like, how to live your life, which unconsciously influences our expectations regarding the way we or others look, the way we are supposed to behave in certain circumstances etc.

Prior to the 1970's, magazine ads, presented women in stereotypical roles: that of housewife or, when they were shown in the line of work that of smiling secretary or hairdresser. The number of housewives ads began to decline after the 1950's but strong evidence of stereotyping still exists. By the 1990's, even if the setting of the ads has changed, the stereotypes are still there: women are more concerned with beauty, cleanliness, family, while men are more concerned with success and fun.

In the early sixties Betty Friedan began to question women's roles in advertising in her book **The Feminine Mystique.** Her book is considered a pioneering one because it was the first to question taken-for-granted role portrayals. She argued that women were presented in the ads in limited roles, thus undermining their prospects for the future. She focused on what she called the "strange discrepancy between the reality of our lives as women and the image to which we were trying to conform." (Friedan 1984:15) She calls this image the feminine mystique. By analysing women's magazines from 1940s and 1950s she concluded that advertising presents images of fulfilled, happy women in their role as housewives and mothers, suggesting that they have no other ambitions in life than to be the best housewife and mother. Advertising thus influenced the way in which women were perceived in society.

In order to see how gender roles are displayed in Romanian ads, I chose three magazines: **Glamour, FHM** and **Ioana.** My choice was influenced by the magazines' profile which in turn influence the advertiser's expectations as to what its readers needs are. The first one emphasizes a woman's appearance uppermost, therefore hygiene and beauty products abound. The second one, **FHM** – For Him Magazine – emphasizes the real man and his favourite pastime: technology, cars, beer etc. The third one is mainly targeted at women in their thirties and forties, therefore already married, with a household and children to take care of.

Fig.1

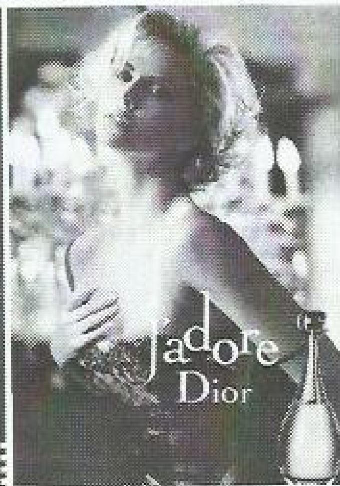

Fig.2

As expected, **Glamour** contains a lot of beauty products and perfume ads, reinforcing the stereotype that women are supposed to look good, with a perfect complexion, in shape etc. What came as a surprise was 'the sexual sell', that is the use of female bodies to sell products. The two perfume ads under scrutiny (see fig. 1 and 2) use attractive models, depicting them as alluring or enticing sexual objects. In order to attract attention, models do not have to be completely naked; open blouses, deep cleavages or tight-fitting clothes will do the trick. Even their gaze and body posture is provocative, flirting with the viewer or simply suggesting sexual interest. What was shocking was the fact that such ads that belittle women are present in women's magazines and what is more, they actually seem to work.

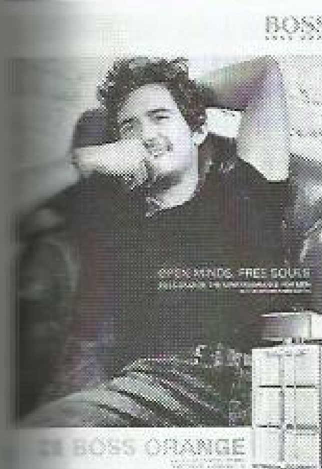

Fig.3

Fig. 4

Fig.5

The ads found in **FHM** magazine, do nothing but support the stereotype of the perfect man, who is supposed to be masculine, good looking, strong and independent. (see fig. 3) There are no sexual implications in this perfume ad (unlike the ads for women's perfume): it simply presents a well-known actor (Orlando Bloom), casually dressed, gazing off into space, disengaged as if his mind were somewhere else. The stereotypical image of men going out in pubs with friends for a drink, is also present in several beer ads. (see fig 4) Another masculine stereotype is that of gambling. Besides an ad for a poker site where a man can create an exclusive online poker club for him and his friends, the magazine also contains a brochure giving advice on how to be a good poker player. The choice of words in the ad ("invita-ti prietenii") clearly suggests that gambling is for men and their friends, no women allowed.

Although women have come a long way, although they are no longer associated with the stereotypical image of the housewife who cleans, cooks, takes care of the children etc., let's face it – women are still responsible for most of these chores. Therefore it shouldn't come as a surprise the fact that **Ioana** magazine contains ads for food (ads that would never appear in magazines like **Glamour, Cosmopolitan** etc.) – see fig. 5. Again the choice of words ('tu ai avea chef sa gatesti ceva cand esti *obosita')* casts no doubt upon the fact that the ad is targeted exclusively at women, as if cooking for the family were only a woman's task.

Though things have changed over the past years, some things are slower to change than others. Like Lucy Comisar (1971: 304) pointed out, advertising stereotyped – and still does – women in different sex- roles: "Look in a mirror.

If you are a woman, what do you see?

A woman waxing the floor? Feeding children? Spraying her hair? Scribbling on a steno pad? Gazing at a man with mixed reverence and

awe? The simple mirrors that hang over bureaus and on the backs of the closet doors only tell us superficial things about ourselves. The real-life mirrors are the media, and for women the most invidious mirror of all is advertising."

Conclusions

Almost everybody has an opinion regarding gender roles, regarding the way in which men and women should talk, behave etc. But what people are unaware of is the fact that such beliefs and mythology about sex-role differences are as important as actual differences since beliefs may cause female/male differences. Gender role standards exert a real influence on people who try to behave and speak in a certain way so as not to be considered deviant.

In a society in which gender in one of the axes around which our world revolves, in which gender is at the basis of most categorizations, gender is not likely to disappear. That is why it is crucial that people be aware of the effect everyday practices may have on people around them.

Advertising doesn't simply advertise a product, it deals with ideas, attitudes, and values and gives them cultural form through its practices. As Schudson (1984:13) puts it, the promotional culture of advertising has worked its way into "what we read, what we care about, the ways we raise our children, our ideas of right and wrong conduct, our attribution of significance to 'image' in both public and private life".

Although ads persuade consumers to buy products, they do more than sell products. "They sell values and concepts. They present images of sexuality, popularity, success and normalcy. They tell us who we are and who we should be." (Romaine 1999:252) They work in subtle ways to persuade us to accept the way of life they depict. And they do depict gender stereotypes. For instance they depict women and men as two completely separate genders and any attempt to cross this demarcation line between genders will make you either an 'effeminate man' or a 'mannish woman', thus conveying the message that according to general belief, each gender should stay on the right side of this demarcation line and behave according to the expectations of a society.

As in other areas of public life where gender is an issue, advertising emphasizes the traditional view that women's place is in the home (most often in the kitchen and in the bathroom) as wife and mother, thereby upholding a feminine ideal of domesticity. The predominant image for women portrayed outside the home is not that of business executive but that of secretary or of young and beautiful fashion models who look like a Barbie doll, combining large breasts with a slim waist and hips.

Though the shifting of gender roles in the past 30 years has been huge, though certain aspects relating to sexual stereotyping have consequently changer throughout the years, others are still being perpetuated and advertising seems to be playing an important part in it

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Shadows of the Military Orders

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Abstract: This paper deals with the extraordinary and romantic history of the Military orders of monks, those military friars who so strangely blended the character of the monk with that of the soldier. It also deals with their prints on contemporary literature trying to capture the very essence of their character. Their traces date back in Sir Walter Scott's **Ivanhoe** or Henry Sienkiewicz's **The Knights of the Cross** still continuing to intrigue many of the contemporary authors like Dan Brown: **The da Vinci Code**, Raymond Khoury: **The Last Templar**, Hanny Alders: **Nobis,** Steve Berry: **The Templar Legacy**, Robyn Young: **Brethen: An Epic Adventure of the Knights Templars** or Jack Whyte: **Knights of the Black and White.**

Key-words: literature, Knight Templars, Knights of the Cross, Hospitallers

Medieval monasteries and abbeys were great repositories of value. They were often the target of the Norsemen and other raiders and they were undefended. Some knights in the 11th century formed informal lay associations or fraternities to defend abbeys and monasteries. This may have been the impetus for the formation of actual military orders in the 12th centuries.

The Military Orders were born from the necessity of having men devoted not only for the Christian serving of mankind, but also for the defending and safety of the Holy Land. To be as operative as possible, their leadership had a strict and centralized hierarchy, having as head „the Grand Master" or a „Supreme Master", whose power was only surpassed by that of the pope in Rome.

The orders of any historical existence may be reduced to three categories: The Greater Regular Orders; The Lesser Regular Orders; The Secular Orders.

The greater regular orders

This paper only deals with the great military orders, which had their origin in the crusades, from which they retain the common badge of every order of knighthood — the cross worn on the breast.

Military Orders

The oldest of Military Orders, the Knights Templar, has served as a model for all the others. After barely a century of existence, they were suppressed by Clement V; but two remnants remained after the fourteenth century, the Order of Christ in Portugal, and the Order of Montesa in Spain. In the twelfth century Portugal had borrowed their rule from the Templars and founded the Portuguese Order of Aviz. Almost at the same time there arose in Castile the Order of Calatrava and in Leon the Order of Alcantara.

Military/Hospitaller Orders

Contemporary with these purely military orders, others were founded at once military and hospitaller, the most famous of which were the Hospitallers of St. John of Jerusalem (Knights of Malta) and the Teutonic Knights (modelled on the former), both still in existence. In the same category should be included the Order of Santiago which spread throughout Castile, Leon, and Portugal.

Hospitaller Orders

Lastly, there are the purely hospitaller orders whose commanders, however, claimed the rank of knights though they had never been in battle, such as the Orders of St. Lazarus of Jerusalem and of the Holy Spirit of Montpellier. With these may be connected the Order of Our Lady of Ransom (also called Mercedarians), founded (1218) in Aragon by St. Peter Nolasco for the redemption of captives. Including religious knights as well as religious clerics, it was originally considered a military order, but dissensions arose and each rank chose its own grand master. John XXII (1317) reserved the grand-mastership to clerics, with the result of a general exodus of knights into the newly founded military Order of Montesa.

When the military orders appeared in literature it was not their spirituality that was emphasized but the aspect that sounds more like a "cliché": when they talked about monks, it was already known that they were sinners. The Templars sometimes appeared in literature as hermits, giving hospitality to wandering knights, acting as guides for the knights lost in battles. In the romances of the late twelfth and thirteen century, the figure of the hermit acted as a vital link between the wandering knight and God, giving spiritual advice and direction, and showing sympathy to the knight's weaknesses. This is how Templars had been portrayed as hermits and saviors of all poor souls. But Templars were never cast as spiritual guides for Christians; they only provided knights physical needs in order to be strong and well trained for battles, because as I said, they were not regular knights, they were a military order who dedicated their time to training and adding as many followers as possible.

Because they had such a special status, a mysterious story and a tragic end, and having so many rumours circulating around them, Templars are the knights who appeared in most literary works. The other orders like the Hospitallers or the Teutonic appeared far more less, and only in small roles, sometimes only to increase the role of Templars:

> the Hospitallers appeared far less often and in a smaller variety of roles, and the Teutonic order only began to appear towards the end of the thirteen century, and then only in German works [...], the Templars seem to have caught the imagination of writers to a greater degree than the other military orders. (Nicholson, 2000: 135)

The most important legends that circulated about them would be that they were the keepers of the Holy Grail, the suspicion that they knew the secret of alchemy, the prophesy Jacques de Molay made at his death or the mystery of Baphomet.

Another legend is about the Prophecies of Nostradamus. Much has been written about the prophecies of Nostradamus (1503-1566). Their interpretation is still difficult and confusing and seems to be a waste of time. Legend says that those quatrains hadn't been written by the person we all know today by the name of Nostradamus, but that they are actually documents written by the Templars with rules to follow in order to keep the tradition and the science that they passed to humankind.

The Knights Templar have inspired contemporary authors to write best-selling books - The Last Templar by Raymond Khoury, The Templar Legacy by Steve Berry and the ubiquitous best-seller The Da Vinci Code by Dan Brown.

Dan Brown's book, one of the most astonishing books of the XXI century, deals with a subject that has always fascinated people mind: religion, and in particular the life of Christ. Its plot is specific to a detective story.

The Last Templar by Raymond Khoury is also a brilliant book. Its plot is nearly similar with **The Da Vinci Code**. It is based on a modern day search for a set a secret holy scriptures hidden by the last of the famous Knights Templar over 700 years ago. The story has a very powerful underlying theme that centres on the history of the Roman Catholic Church.

Steve Berry's novel, **The Templar Legacy** also deals with this ancient order of the Knights Templar which was supposed to have possessed untold wealth and absolute power over kings and popes . . . until the Inquisition, when they were wiped from the face of the earth, accused of heresy and burnt at stake and all their hidden riches lost. In the book, the two forces vying for the treasure have learned that it is not at all what they thought it was – and its true nature could change the modern world.

Because it was the only order that a king ordered to be abolished, writers had always been interested by their end trying to fill in the missing parts

from their history. Hanny Alders is one of those pen magicians who had tried to turns himself into a monograph of Templars history insisting as most of the writers on their last days; in fact the book has been translated into Romanian as **The Dawn of the Templars.** It seems to me very important to mention that the book follows the history precisely as it writes in the archives and documents found about those days. The novel is not only a book about the history of the Templars but one about the political situation in Europe as well. To make a distinction between what is real and what is fiction in Alder's book *Nobis*, is enough to say that he imagines a knight who travels between France and England several times, meeting the kings of both countries and fighting to save the Order of the Templars. He had lived all his life in one of Templars commanderies in London, and now is forced to leave that save life and run away leaving his brothers behind in order to save his life. He decided to go to France and search there in another templar house a place to stay. Unfortunately he arrives in Paris in the horrible night when all Templars had been arrested. From here the action is a continuous fight for surviving, and in the same time a beautiful love story.

Robyn Young's epic novel of the Knights Templar, **Brethren** spans the years between 1260 and 1272 AD. The book's settings include besides London, Paris, a lot of other localities throughout the Middle East. Young is the omniscient narrator providing much of the background information. The main character, Will Campbell is a young man who is sworn to the Temple and eagerly wants to be knighted and who follows a rough path toward knighthood. Although their initial mission was to protect Christians gone in pilgrimage to the Holy Land, the Knights Templar evolved into "one of the wealthiest and most powerful organizations of their day," (Young, 2007: 50) wielding great political, economic and religious influence.

Knights of the Black and White by Jack Whyte is the first book in a dramatic historical trilogy about the rise and fall of the Knights Templar. In 1088, many French nobles were continuing their occupation of England. Hugh de Payens, a young knight, is accepted in a secret society, the Order of Rebirth in Sion, in his father's castle in Anjou. The Order draws its membership from the ranks of some of France's most powerful families. Only one son from each generation is eligible to be selected, and its members are loyal to both Church and state. Hugh takes part in the first Crusade in Jerusalem but seeing the atrocities that happen, he appeals to the Order to allow him and a few of the brothers to follow a different path; they become the Poor Fellow Soldiers of Christ, a unique order of fighting monks, who use their fighting skills to defend and protect pilgrims on the road to Jerusalem. After a while, they are charged with the mission of uncovering a treasure hidden in the very center of Jerusalem, a treasure that might not only destroy the Crusader kingdom of Jerusalem but also threaten the very institution of the Church itself.

The religious military orders regarded their mission as the supreme expression of the Christian chivalry. By combining the military and religious ideals, the orders managed to amount the concept of a knight to the one of a Christian soldier, honorable and pious. This practice led to an impregnation of the code of the medieval knights with religious tints, which in turn led towards the creation of an image of a noble knight, with trust and honor.

For people nowadays, monks and monasteries ceased to be part of our daily lives, yet they still exist, but they are not paid so much attention.

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LANGUAGE and TRANSLATION STUDIES

Silent nouns in Romanian: the case of *alde*

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Abstract: The paper applies the concept of silent noun (Kayne 2002) to Romanian constructions centered on *alde*, a term traditionally analysed as an indefinite pronominal adjective. In its most frequent use, *alde* denotes inclusion in a category or typology, so it may be suggested that the silent noun *type* is part of these constructions. Syntactic arguments for this hypothesis are put forth, and the proposed structure is *alde*, where *al* is a proclitic definite article or a demonstrative adjective, and *de* behaves as a possessive marker. A second silent noun, *individuals*, the existence of which is supported with evidence from the agreement pattern of French gens('people'), is argued to be part of such *alde*-constructions as well; its semantic role is to represent, through its members, the category created in the presence of *type*. Finally, in search of the two silent nouns, other uses of *alde* are briefly discussed.

Key-words: silent nouns, *alde*, type, individuals, Romanian, French

1. Introduction

Silent nouns are nouns which lack a phonetic matrix, but which contribute to interpretation and are active in syntax (Kayne 2002, van Riemsdijk 2005 a.o.) - their presence can therefore explain syntactic oddities in various languages. All silent nouns are semi-lexical, i.e. they exhibit both lexical and functional features, and occupy the head of the Classifier Phrase (see Tănase-Dogaru 2009), forming a single extended projection with the overt, lexical nouns they classify. By convention, they are written in capital letters. The aim of the present paper is twofold: to show that two silent nouns, TYPE and INDIVIDUALS, may be part of *alde*-constructions in Romanian, and to reanalyse these constructions from the perspective of the presence of silent nouns.

According to Leu (2004) and van Riemsdijk (2005), TYPE or KIND is the silent noun the presence of which explains the kind reading of Dutch *watvoor* constructions, i.e. the fact that any noun α that is preceded by *watvoor* will be read as 'kind/type of α', and also the otherwise odd occurrence of a singular indefinite article with mass nouns or pluralsin these constructions(1a). The other silent noun originates in Beyssade and Dobrovie-Sorin (2005), where a singular form *individual*is argued to be covertly present in cases of predication involving role nouns and the indefinite article,like(1b) in French;

Number will govern this covert noun and not the overt one which thereby gets to denote a property.

(1) a. Watvoor (een) TYPE jongenszijndat?
what for (a) TYPE boy-PLbe-3PL DEM
'What kind of boys are those?' (Leu 2004: 5)
b. Jean est un danseur.
'Jean is a dancer.' (Beyssade and Dobrovie-Sorin 2005: 56)

As for Romanian *alde*, it usually precedes proper names of persons and is traditionally viewed as an indefinite pronominal adjective belonging to popular language. The most common reading it contributes in colloquial Romanian could be formulated as follows: members of a class orindividuals of a type thefamiliar prototypeof which is denoted by the proper name - in (2), (*de-*) *alde Gângu* stands for Gângu and his likes or individuals of the type of Gângu.

(2) Lasă modestia[…] la de-alde Gângu… la persoane ne-nsuflețite de spiritul veacului.[1]
leave-2SG.IMP modesty-DEF at of-*alde* Gângu at person-PL NEG-animated-F.PL of spirit-DEF century-GEN
'Leave modesty to the likes of Gângu… to persons not animated by the spirit of the century.'

Based on such interpretations, it may be suggested that in their typology use *alde*-constructions contain TYPE,hence the class part of their reading, and INDIVIDUALS, responsible for dividing the class into members. Syntactic arguments for the presence of TYPE will be adduced in Section 2 of the paper. Evidence for INDIVIDUALS will also be put forth, first of all for its existence as a plural silent noun (Section 3.1) and then for its occurrence in such *alde*-constructions (Section 3.2). Other uses of *ald e*will be briefly discussed in Section 4, in order to establish whether the two silent nouns have a role in these patterns as well. The final section will draw the conclusions of the analysis.

2. Syntactic evidence for TYPE

It takes more than interpretation to prove that TYPE is part of *alde*-constructions – syntactic arguments for its presence are also required. As *alde* is made up of *al* and the preposition *de*, it may then be useful to analyse the role of each of these elements in relation to the silent noun. First of all,

[1] For the sake of accuracy, most Romanian and French examples were taken either from literary works or from online discussion forums, blogs and news websites.

al has the same φ-features as the overt counterparts of TYPE in Romanian (*tip, gen, fel, soi*) and it is invariable regardless of the gender of the proper name (3a), which means that *al* cannot be the determiner of this noun, but it could be the determiner of TYPE. Examples like (3b), where a distinct *al* determines and agrees with the overt noun, confirm that *al* in *alde* can only be related to a silent noun. Moreover, in examples such as (3c) the presence of an overt counterpart of TYPE suggests that the latter is at least implicit in *alde*-constructions, whereas the contrast with *alt* ('another') indicates that *al* is independent from the preposition and may assign determined reference to the silent noun.

(3) a. Dinamo joacă prin cluburi cu alde Bianca.
Dinamo play-3SG through club-PL with *alde* Bianca
'Dinamo plays in clubs with Bianca and her likes.'
b. D-alde ale / Haimanale / După drumuri, / Plini de fumuri / Că știu toate.
of-*alde* DEM-F.PL loafer-PL after road-PL full-M.PL of air-PL that know-3PL all-F.PL
'The likes of those loafers on the streets, swaggering that they know everything.'
c. Ei îi trebuie alt soi de bărbat, nu ca de alde Manolachi.
she-DAT CL-DAT3SG need-3SG another kind of man NEG like of *alde* Manolachi
'She needs a different kind of man, not those like Manolachi's kind.'

Regarding the nature of *al*, two hypotheses seem to be available. On the one hand, *al* may be analysed as a demonstrative adjective, more specifically as an allomorph of *ăl*, the popular form of the demonstrative adjective. As stated in Ciorănescu's **Etymological Dictionary of Romanian** (DELR), by its origin (Latin *ille*), and partly by its use, *ăl* could be confounded with *al*, from which it has only recently been separated, so that *al* is restricted to possessive relations and ordinal numerals in contemporary Romanian, whereas *ăl* has the uses of demonstrative (*a*)*cel*(*a*) ('the/that'). *Alde* may therefore be unique in preserving the form of *al* with the use of *ăl*. According to the same source, *alde* is formed from demonstrative *ăl* and the preposition *de*, and in order to understand the compounding process one has to start from expressions such as (4a), reducible to elliptical *ăl de* N. If such constructions are indeed the origin of the *alde* pattern, then *al*/*ăl* in *alde* will be an adjective as in (4a), in need of a nominal modifee, plausibly silent TYPE. Tănase-Dogaru (2009) argues that Romanian N_1*de* N_2 constructions contain TYPE as the modifee of N_1, so TYPE may have been 'transferred' to *alde*-constructions. The two possible structures are those in (4b) and (4c). However, as shown in Dumitrescu (2010), the structure of qualitative binominals in Romanian is the one in (4d). If N *de* N is the source of *alde*-constructions, demonstrative *al* will stand for N_1 ('worm type' in (4e)

becomes 'that type'), so *al*must be prenominal and the right order will be the one in (4b).[2]

(4) a. săraculăl(a) de Ion (DELR)
poor-DEFDEM of Ion
'that wretch of a Ion'
b.*al* TYPE *de* N
c. TYPE *al de*N
d. N_1 TYPE *de* N_2
e. un vierme TYPE de bărbat
a worm TYPE of man
'a worm of a man'

On the other hand, *a l*may equally be a definite article. Giurgea (2008) reports that *al* was once a proclitic form of the definite article in Romanian, a function in which it has been replaced by *cel*. Nevertheless, it may have survived in *alde* because associated to*de*, and since there is no overt noun for it to introduce this spurious article can only signal a silent noun. The configuration thus obtained is again the one in (4b).

As for the preposition *de*, what it does in *alde* is to separate the semi-lexical silent noun from the lexical domain. It has a different role with TYPE and proper names introduced by *alde* than with overt *tip* and common nouns (5a), which allow division into several types.[3] Proper names have unique referents, which can only be included in a class or type, so *de*, which enters one of the genitive configurations of Romanian, may act as a possessive marker in *alde*-constructions, similarly to *lui* in (5b), relating the proper name to the class of its referent represented by TYPE; since the latter is semi-lexical and silent, we do not expect possessive marker *lui* in this case.

(5) **a.** Majoritatea străinilor încă face acel tip de muncă.
majority-DEF foreigner-PL-GEN still do-3SGDEM type of work
'The majority of foreigners still does that kind of work.'

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[2] The fact that *alde* appears to represent one single word may only be the result of the degree of fixation in the language, since *al* and *de* always appear together overtly, and of present-day orthographic conventions - in Puşcariu's (1907) Dictionary it was written etymologically, *al-de* (Zafiu 2005). As silent nouns have been proven to occur in incorporating environments, as in the case of NUMBER and AMOUNT appearing between *ce*and *de* in Romanian exclamatives (see Tănase-Dogaru 2009), there is no reason for which TYPE could not be present between *al* and *de*.

[3] It may be argued that, because of the popular origins of *alde*, the overt counterpart of TYPE in such constructions is not the more literary *tip*, but rather commonplace *fel* or perhaps *soi*. This idea does not however influence the line of argumentation – it only makes exemplification slightly more difficult for contemporary Romanian, where *tip* and *gen* have specialized for this kind of constructions.

b. Mulți suntcăutători de tipul lui Irod și în zilele noastre.
many-Mbe-3PL seeker-PL of type-DEFPOSS Herod and in day-PL-DEF POSS-1PL
'Many are seekers of Herod's type even nowadays.'

Further evidence for the silent noun comes from the fact that *alde* is often preceded by *de*, as in examples (2) and (3b,c). The presence of this preposition is explained if it introduces TYPE as it does with overt *tip* in (5b) or in (6a), which displays a higher degree of functionality of *tip*. This confirms that *de* in *alde* is not the one to introduce TYPE, so the order in (6b) is excluded.

(6)a. Aceia care admiră personajele de tip Becali pot vedea acum unde duce incultura.
DEM-M.PL who admire-3PL character-PL-DEF of type Becali can-3PL see now where lead-3SG illiteracy-DEF
'Those who admire characters of Becali's type can now see what illiteracy leads to.'
b. **alde* TYPE N

Summing up, there is evidence for the presence of the silent noun TYPE in *alde*-constructions in Romanian, with *al* as its prenominal demonstrative adjective or as a proclitic definite article, and with the preposition *de* acting as a possessive marker.

3. Individuals

3.1. Evidence for the plural form

Beyssade and Dobrovie-Sorin (2005) introduce the singular covert noun *individual*, but a plural silent noun INDIVIDUALS is unattested in the literature. Consequently, strong syntactic evidence for the existence of this silent noun should be identified in some other construction before attempting to locate it in the presence of *alde*. One such piece of evidence comes from French, where INDIVIDUALS can explain the apparently odd gender agreement requirements of the collective noun *gens* ('people'). These requirements can be summarized as follows: adjectives, participles and quantifiers that precede *gens* directly are feminine, as in the case of *bonnes* in (7a), whereas all other modifiers - following *gens* like *intelligents* in (7a) or preceding it outside the DP like the apposition in (7b) –should be masculine; when the closest prenominal modifier of *gens* is an adjective which has the same form in both genders, such as *honnête*, the other prenominal modifiers within the DP will be masculine, as in the case of *quels* in (7c).

(7) a. Avec les gens intelligents, / Je ris du Dieu des bonnes gens.
with DEF-PL*gens* intelligent-M.PL I laugh-1SGof+DEF God POSS-PL good-F-PL *gens*
'With the intelligent people I laugh at the God of the good people.'

b. Confiants et naïfs, les gens le croient.
trusting-M.PL and naïve-M.PL DEF-PL*gens* CL-ACC3SG M believe-3PL
'Trusting and naïve, people believe it.'
c. De quels honnêtes gens parles-tu?
of which-M.PL honest-PL *gens* talk-2SG-you-SG
'Which honest people are you talking about?'

According to Littré's19th century dictionary, the apparent gender duality of *gens* is the result of the conflict between its actual gender, which is feminine (*gens* entered the language as the plural of feminine *gent* -'clan'), and its semantics, which is that of masculine *hommes* ('men') or *individus* ('individuals'). But semantics alone cannot determine agreement. This indicates that the masculine silent noun INDIVIDUALS is present, intervening in agreement processes and being responsible for all the cases of agreement in the masculine; only the feminine modifiers actually agree with *gens*. More specifically, it may be speculated that the gender feature of *gens* has limited 'scope', so only modifiers which are part of the DP will agree with it in the feminine. All the others, including adjectives that move out of the DP to the right of *gens*, cannot access its gender and will agree in the masculine with INDIVIDUS, which is higher i.e. closer to them. Adjectives with no gender morphology somehow neutralize the feminine gender feature of *gens*, which will no longer have an effect above them, therefore higher modifiers like *quels* in (7c) have no choice but to agree with INDIVIDUS.

It is then the silent noun that is responsible for the semantics Littré attributes to *gens*. The latter can thus be reanalyzed as having its own semantics, which, despite the plural form, is that of a mass noun. INDIVIDUALS will therefore be the one to allow the rather rare occurrences of *gens* with numerals (8a) or with adjectives like *plusieurs* ('several') in (8b), which imply countability and which are odd if they determine the collective noun directly. The silent noun thus acts as a classifier for *gens*. By the same token, INDIVIDUALS could be the classifier of the English counterpart of *gens*, the collective noun *people*, which despite its singular form always forces plural agreement on verbs and pronouns and is freely used with cardinals.[4] If *gens* and *people* behave in the same way, the former may actually be singular as well, which means that *-s* is no longer a plural marker of *gen s*in contemporary French, and that the silent noun may also be responsible for the plural agreement apparently imposed by *gens*.

(8)a. On voudrait partager là vie de ces trois braves gens.
one want-COND-3SG share DEF-F life of DEM-PL three brave-PL*gens*
'One would like to have the life of those three brave people.'

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[4]We leave aside the more specific, 'nation' meaning of *people*as a distinct, countable noun which allows singular agreement.

b. Il avait remarqué les allées et venues de plusieurs gens.
he had-3SG noticed DEF-PL going-PL and coming-PL of several *gens*
'He had noticed the comings and goings of several people.'

In conclusion, there is evidence for the existence of a plural silent noun INDIVIDUALS: its presence explains the variation in gender agreement displayed by French *gens*, allowing it to be analysed as uniformly agreeing in the feminine while the unpronounced head determines masculine agreement. Furthermore, INDIVIDUALS contributes to the semantics of *gens*, acting as a classifier, and may even be the one to impose plural agreement in the presence of the latter.

3.2. Individuals in *alde*-constructions

As already suggested, the semantics of Romanian *alde* also appears to impose the implicit presence of a noun like *individuals* or *persons*, but, as in the case of TYPE, syntactic arguments are required to turn an implicit item into a syntactically active unpronounced noun, most likely INDIVIDUALS, and the most important argument comes from number agreement. There are cases of plural agreement on the verb or on clitics, more frequent in older texts (9a) and rather scarce in contemporary language (9b,c). Since bothTYPE and the proper names used in the examples are singular, this can only be explained if INDIVIDUALS is present, as in (9d), determining plural agreement. It may be speculated that speakers nowadays prefer agreement with the overt noun even though the silent noun is present because the latter has almost reached the functional end of the lexical-functional continuum (cf. Tănase-Dogaru 2009), which means it is no longer freely accessible for agreement; the fact that plural agreement is sometimes preferred confirms that INDIVIDUALS is still present in these structures. The use of plural indefinite articles with singular proper names (9e) also strengthens this conclusion.

(9) a. P-atunci nu erau d-alde Alecsandri, să ne cânte vitejiile.
on-then NEG were-3PL of-*alde* Alecsandri SUBJ CL-GEN1PL sing-3PL exploit-PL-DEF
'Back then there were no men the like of Alecsandri to praise our exploits.'
b. E mare veselie când se întâlnesc alde Ion la vânătoare.
be-3SG great cheer when REFL-3PL meet-3PL *alde* Ion at hunt
'There's a lot of cheer when men the like of Ion meet on a hunt.'
c. Şi ce să le facă lumea la „alde Bănel"? Să-i asasineze?
and what SUBJ CL-DAT3PL do-3SG people-DEF at *ald e*Bănel SUBJ-CL-ACC3PL.M assassinate-3SG
'And what should people do to the likes of Bănel? Assassinate them?
d. erau INDIVIDUALS d-al-TYPE-de Alecsandri
e. Aşa am trăit [...] isteria anti-occidentală a unor de-alde CTP.
so have-1PL lived frenzy-DEFanti-Western-F POSS-F some-PL-GEN of *alde* CTP

'This is how we lived the anti-Western frenzy of individuals of CTP's type.'

The presence of INDIVIDUALS also explains why the preposition *de* frequently precedes *alde*: it is there to relate the two silent nouns, as it does for their overt counterparts (10a); there can be no relation between plural INDIVIDUALS and *al*, the element immediately following it in the absence of *de*, because *al* is invariably singular, determining TYPE only. The fact that *de* is optional between the two silent nouns is not surprising, since it may be omitted between their overt counterpartsas well (10b).

(10) a.Nu cred că viitorul țării noastre stă [...] în indivizi de tip Becali.
NEG believe-1SG that future-DEF country-GEN POSS-1PL lie-3SG in individual-PL of type Becali
'I don't believe that the future of our country lies in individuals of Becali's type.'
b. Corupția este indusă de indivizi tip Becali.
corruption-DEF be-3SG induced-F of individual-PL type Becali
'Corruption is induced by individuals of Becali's type.'

Furthermore, if a silent noun is part of the syntax in this use of *alde*, it is no longer surprising that a succession of two occurrences of the same preposition, normally ungrammatical in Romanian, is allowed (11a,b): the second preposition does not actually follow the first directly, they are separated by the silent noun; the latter selects the second preposition, the insertion of which is thus justified. And this noun has to be INDIVIDUALS, as implied by the reference of the proper name in (11a), extended (in the presence of TYPE) to a set, the Gore type, the members of which need to be individualized in order to be compatible with *full of*, as in (11c). Thus, both syntax and semantics motivate the insertion of INDIVIDUALS between the two *de*'s.

(11) a. Avem o țară plină de de-alde Gore, un exponent tipic al susținătorilor.
have-1PL a-F country full-F of of-*alde* Gore a exponent typical POSS supporter-PL-GEN
'Our country is full of individuals the like of Gore, a typical exponent of the supporters.'
b. Că de de-alde Hâncu suntem sătui...
for of *alde* Hâncu be-1PL sated-PL
'For we are sated with individuals of Hâncu's type...'
c. plină de INDIVIDUALS de-al-TYPE-de Gore

The fact that *alde* co-occurs with overt counterparts (12a) and substitutes of INDIVIDUALS represents another piece of evidence for the presence of the silent noun. Its substitutes are nouns (12b), numerals (12c) which may be

independent as well as introduce the silent noun, and plural determiners (12d) which may equally be pronouns replacing it. One such determiner is demonstrative plural *cei* (12e), which, as Zafiu (2005) reports, is extensively used with *alde* in the Romanian spoken in the Republic of Moldova; this shows that the syntactic manifestations of INDIVIDUALS are not exceptional cases. Note that *alde* cannot simply be a comparative element in such cases, to the exclusion of TYPE: its co-occurrence with the comparative adverb *ca* ('like'), illustrated in (12f), would otherwise be disallowed. In this example, *ca* establishes a comparison, while *de-alde* N stands for one of the terms of the comparison, individuals of the type of Calcan; the function of *alde* is to include the referent of the proper name in a class based on a defining property, then to represent that class through its individual members.

(12) a. Nu vă lăsați trași în această ură, pe care o seamănă indivizi de-alde Panfil.
NEG REFL-2PL.IMP let-2PL drawn-M.PL in DEM-F hatred ACC which CL-ACC3SG.F sow-3PL individual-PL of-*alde* Panfil
'Don't let yourselves be drawn into this hatred, disseminated by individuals of Panfil's type.'
b. Era vizitatdoar ocazional de bărbați (exclusiv) de-alde jupân Titircă Inimă Rea.
was-3SG visited only occasional of man-PL exclusive of-*alde* master Titircă Inimă Rea
'Only occasionally was it visited, exclusively by men the like of master Titircă Inimă Rea.'
c. Dumnezeu […] va jertfi măcar doi de-alde Iuda pentru un popor atât de sărac.
God FUT-3SG sacrifice at+least two of *alde* Judas for a people so+much of poor
'God will sacrifice at least two of Judas' type for such a poor people.'
d. Erau niște trucaje ordinare împinse de unii alde Bănicioiu sau Ponta.
were-3PLsome trick-PL vile-N.PL driven-N.PL of some-PL-DEF *alde*Bănicioiu or Ponta
'There were some vile tricks put forth by people the like of Bănicioiu or Ponta.'
e. Cei alde Stepaniuc vor fi scriși în CarteaRoșie.
DEF-M.PL*alde* Stepaniuc FUT-3PL be written-M.PL in book-DEFred-F
'The likes of Stepaniucwill be recorded in the Red Book.'
f.Idioțica de-alde Calcan vor fi înlăturați.
idiot-PLlike of *alde* Calcan FUT-3PL be discarded-M.PL
'Idiots such as the likes of Calcan will be discarded.'

Alde also co-occurs with pronouns, and the indefinite articles usedin such cases (13a) can only introduce a singular silent noun INDIVIDUAL because they cannot belong to the pronouns. Gender variation with articles (13b), also displayed by the plural determiners mentioned above (13c), can be explained if

with female referents there is a feminine silent noun INDIVIDUAL; this is possible in Romanian, whereovert *individă* is the feminine counterpart of *individ*.[5] Examples like (13d), where the verb is third person plural although the pronoun is second person singular, warrant the presence of INDIVIDUALS in this use of *alde*: the verb agrees with the silent noun and not with the overt pronoun.

(13) a. Ești idiot! De vorbă nu stau c-un de-alde tine.
be-2SG idiot of talk NEG stand-1SG with-a of-*alde* you-SG-ACC
'You are an idiot! I will not speak to someone of your sort.'
b. Prea ar fi de tot să-și bată capul cine știe cât c-o alde tine!
too COND-3SGbe of all SUBJ-CL-GEN3SG beat-3SG head-DEF who know-3SG how+much with-a-F *alde* you-ACC
'He would cap the climax if he troubled his head too much with someone of your sort.'
c. Nu umblă ca unele alde Pestrițu, cu coada pe sus.
NEGwalk-3SG like some-F.PL*alde* Pestrițu with tail-DEFon up
'She doesn't walk around like some, Pestrițu'stype, with her tail raised.'
d. De-alde tine sunt un instrument pentru a dezbina societatea.
of *alde* you-SG-ACC be-3PLa instrument for INF disunite society-DEF
'The likes of you are an instrument of disuniting the society.'

One final argument in favour of INDIVIDUALS comes from the occasional use of *alde* with non-persons, which triggers some sort of "ad-hoc personification" in present-day language (Zafiu 2005), as illustrated in(14a). In the rare cases when *alde* introduces concrete nouns which are difficult to 'humanize', the respective combination is perceived as odd (14b). These semantic effects can be explained if INDIVIDUALS, which is incompatible with non-human referents, precedes *alde*: it will personify the nouns that have this potential and reject the others.

(14) a. Ivan are suficientă forță economică să se lupte cu alde Spania sau Mexic.
Ivan have-3SG enough-F force economic-F SUBJ REFL-3SG fight-3SG with *alde* Spain or Mexico
'Ivan has enough economic force as to compete against the likes of Spain or Mexico.'
b. În timpul săptămânii mănânc d'alde cașcaval sau kaiser cu pâine, biscuiți.
in time-DEF week-GEN eat-1SG of-*alde* pressed+cheese or smoked+pork with bread biscuit-PL

[5] Both overt *individ* and its feminine variant have a slightly pejorative connotation in present-day familiar Romanian, but this is not a reason to discard the corresponding silent nouns, which being semi-lexical have no kind of connotation.

'On weekdays I eat things like pressed cheese or smoked pork and bread, biscuits.'

Nevertheless, there seem to be *alde*-constructions the interpretation of which are incompatible with INDIVIDUALS although they have the associated kind reading. This is the case of the frequently used pattern where *alde* introduces demonstrative *astea* or *alea* (feminine/neuter 'these' and 'those', respectively), with a generic, neutral reading. The interpretation of examples like (15a) excludes INDIVIDUALS but seems to favour a plural form of the silent noun THING instead. The class or typology reading of such constructionssuggests that TYPE is present, related by *de* to a silent noun the overt counterpart of which should have the same φ-features as *astea* *lucruri*('things') corresponds to this description, so the silent noun THINGS may appear here, as required in (15b), where a silent noun is needed to separate the two prepositions (15c), just like in (11). Of course, further investigation is necessary before imposing THINGS as the silent noun in this construction.

(15) a. Voi, bărbații, nu vă gândiți decât la d-alde astea.
you-PL man-PL-DEF NEG REFL-2PL think-2PL only at of-*alde* DEM-F/N.PL
'You men only think of things of this type.'
b. Aș putea da interesante amănunte publicului friand de de-alde astea.
COND-1SG can give interesting-N.PL detail-PL public-DAT fond of of-*alde*DEM-F/N.PL
'I could provide interesting details to a public fond of such things.'
c. friand de THINGS (de) al-TYPE-de astea

What is important for the present analysis is that there is enough syntactic and semantic evidence to validate the presence in the typology use of *alde* of the silent noun INDIVIDUALS, often related to TYPE by the preposition *de*.

4. The uses of *alde* and silent nouns

Zafiu (2005) discovers that *alde* is surprisingly frequent in contemporary familiar and colloquial Romanian, considering it is traditionally associated with popular speech. She identifies four main uses of *alde* in Romanian, the most frequent of which is nowadays the one analysed so far: the typology use, which implies a change of reference from one individual to members of the category that individual stands for. In this use, *alde* has a depreciative, minimizing function, the result of denying a person's individuality by referring to the negative typology he or she stands for. As already demonstrated, the silent nouns TYPE and INDIVIDUALS are part of the syntax of *alde* in this particular use. It may then be worth analysing the other three uses of *alde* in order to find out whether the two silent nouns have any contribution to their syntax and interpretation.

In its original use, belonging almost exclusively to popular language, *alde* has a certain value of reverence; it is placed before a proper name or a common noun replacing it, which bears a definite article, to designate the referent together with his or her family or household members. The result can be regarded as semantic plurality by selection of a representative, as in the typology use discussed above: speakers refer to the family or household through the name of the relevant member, which cannot be pluralized in this context – they will therefore use (16a) instead of (16b), where *Maria* is pluralized. Consequently, TYPE may appear in this use of *alde*if family is viewed as a class of individuals sharing some characteristic. The presence of TYPE with the typology reading of *alde* could thus be rooted in the original use – in both cases the referent of the noun preceded by *alde* is representative of his or her category. Moreover, the semantic plurality obtained with *alde* is sometimes expressed in plural agreement, as with the verb in (16c), which means that INDIVIDUALS may originate in this use as well.

(16) a. La alde Maria nu se mai vede nimic în curte.
at*alde* Maria NEG REFL-3SG more see-3SG nothing in courtyard
'At Maria's there's nothing left to see in the courtyard.'
b. La Maria nu se mai vede nimic în curte.
c. Alde mă-sailmai au și p-ăla micu'.
alde mother-POSS-3SG CL-ACC3SG more have-3PL and ACC-DEM little-DEF
'His mother and the family also have the little one.'

Another use of *alde*, this time characteristic of familiar speech, is that where *alde* N means 'somebody like N', with a certain degree of imprecision but with no change of reference for the proper name (17): the referent is represented as one specific individual who does not deserve much consideration. Zafiu (2005) defines *alde* as some kind of minimizing operator in this case, the effect of which is based on the contradiction between the singular referent of the proper name and the original plurality meaning of *alde*. If there is no change in reference, there is no reason to assume that TYPE or INDIVIDUALS, the insertion of which should have some consequences for interpretation, are present in such cases.

(17) Noi rămânem cu alde Olăroiu – un nimeni pe toate posturile.(Zafiu 2005)
we abide-1PL with *ald e*Olăroiu a nobody on all-N.PLposition-PL-DEF
'We are left with someone like Olăroiu – a nobody on all positions.'

This use of *alde* could be mistaken for the typology reading, as they both have a depreciative connotation, implying irony or sarcastic disapproval, for which *alde* seems to have specialized in familiar speech. For instance, the same proper name may stand for a category, in the presence of TYPE (18a) or represent a specific person, with no silent noun involved (18b). One difference between the

uses is that the typology use is the one which is prominent in enumerations. With a single proper name, it is only the context and extralinguistic knowledge that make the difference. Generally, the noun introduced by *alde* will stand for the prototype of a category in generalizations, when the referent is a public figure perceived as representing a certain typology. In contrast, it usually stands for one particular individual,with no change of reference, in the context of specific eventsand when the referent is non-prototypical. Another difference concerns the preposition *de:* it usually appears in the typology use, but not with the single individual reading.[6] This happens because in the former case the preposition relates the two silent nouns, while in the latter there are no silent nouns to relate. If *de* had no role in the typology use and *alde* could be used without it with absolutely no change in meaning, speakers would never use a sequence of two identical prepositions as in (11).

(18) a. Aşa că mai lăsaţi-ne cu mironosiţe alde Andreea Marin!
so that more let-2PL.IMP-CL-ACC1PL with goody-goody-PL *alde* Andreea Marin
'So give us a break with goody-goodies of Andreea Marin's type!'
b. Aceiaşi jurnalişti, ar fi scris oarecând alde Andreea Marin [...] s-a plimbat prin ţări din Africa?
same-M.PL journalist-PL.PAST COND-3PL.written really when *alde* Andreea Marin REFL-3SG-have-3SG promenaded through country-PL.from Africa
'Would the same journalists have written when somebody like Andreea Marin promenaded through African countries?'
c. Alde Băsescu, Videanu sau Blaga nu aveau grija zilei de mâine.
alde BăsescuVideanu or BlagaNEG have-IMPERF-3PL concern-DEFday-GEN of tomorrow
'The likes of Băsescu, Videanu or Blaga didn't have to worry about tomorrow.'

Finally, in present-day colloquial Romanian *alde* may precede kinship terms thus designating one particular individual (19); the connotation is that of familiarity, but this time it is not depreciative. The fact that there is no change in reference excludes TYPE and INDIVIDUALS from this use of *alde*as well.

(19) Am cumpărat cort cu alde mama de la Carrefoul [parcă aşa se scrie].
have-1SG bought tent with *alde* mother-DEFof at Carrefoul seem-3SG+that so REFL-3SG write-3SG
'I bought a tent with *alde* mum from Carrefoul [I think that's how it's spelled].'

[6] This can be regarded as the standard pattern for *alde*-constructions. Any variation is probably a case of 'contamination'.

To conclude our brief analysis of the four uses of *alde* in Romanian, their interpretation only favours TYPE and INDIVIDUALS in the typology reading and perhaps in the original, family use in popular language.

5. Conclusions

The importance of the present paper lies in having demonstrated, with both syntactic and semantic arguments, that there are silent nouns in Romanian *alde*-constructions. The investigation was based on a reanalysis of the structure of this pattern, the role of each element being identified in relation to the silent nouns. Thus, in their most common reading, *alde*-constructions were argued to contain TYPE. This allowed *al* to be regarded as the determiner of the silent noun –either a prenominal demonstrative adjective or a proclitic definite article, with *de* in *alde* acting as a genitive markerof the semi-lexical silent noun and at the same time separating it from the lexical domain.

Alde-constructions were also argued to contain INDIVIDUALS, optionally related to TYPE by means of the preposition *de*. Evidence for its existence as a plural silent noun was identified in French, where INDIVIDUALS acts as a classifier of *gens*, determining agreement in the masculine and perhaps in the plural as well; in light of this theory, *gens* may be analysed as a mass noun. With *alde*, the silent nominal can also occur as a singular and probably has a feminine counterpart; exceptionally, with demonstrative *astea*, it may be replaced by THINGS.

Our proposal is that the two silent nouns contribute to the typology use of *alde*: TYPE includes the referent of the proper name into the category it stands for as a prototype, and INDIVIDUALS divides this category into members which can thus become discourse referents. It was suggested that the presence of both TYPE and INDIVIDUALS in this use of *alde* is rooted in its original, family use. The interpretation of the two other uses of *alde* in familiar speech, neither of which involves a change in reference, excludes the two silent nouns.

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Partitive 'de' and Genitive 'de' in Romanian

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Abstract: The paper will try to provide an answer to the following question: is there any connection between de-genitives of the type in (1a) and de-pseudopartitives of the type in (1b) in Romanian? (1) a. pierderea de vieţi omeneşti/loss-the of lives human/'the loss of human lives. b. două sticle de vin/ two bottles of wine. A second question concerns the correlation between the loss of partitive 'de' in Romanian and the specialization of genitive 'de' in Romanian (Cornilescu 2006, 2010). In what follows, I will discuss some properties of Romanian pseudopartitive constructions in relation with the Romanian prepositional genitive.

Key-words: partitive, 'de', genitive, pseudo-partitives, numeral constructions

1. Partitive 'de' in Romanian

Expressions conveying the 'part-of' relation in Modern Romanian can be classified as in (2-3):

(2) partitive expressions:

(i) 'dintre' partitives:
a. o parte dintre studenţi
a part from-among students
b. unul dintre studenţii lui
one from-among students-the his
(ii) 'din' partitives:
c. o parte din vin
a part from wine
d. o sticlă din vinul acela
a bottle from wine-the that

(3) pseudo-partitive expressions:

e. o bucată de pâine / a piece of bread

1.1. Romanian (Pseudo)Partitivity from a diachronical perspective

The oldest partitive preposition in Romanian is *de*. Partitive *de* is attested in old Romanian before partitive *din* is formed out of *de* (of) and *în* (in):

(4) a. una de sâmbete (cf. Dicționarul limbii române 1913, quoted in Gramatica Academiei 2005)
one of Saturdays
b. carele de noi
which-the of us
'which of us'
c. numai o parte de nemți supuși n-au fost (cf. N. Costin in Dicționarul enciclopedic ilustrat, 1926-1931, quoted in Hristea 1984)
only a part of Germans obedient not-have been
'only a part of the Germans were not obedient'

Gradually, partitive *din* replaced partitive *de*:

(5) Aici vede omul adesea dealuri, din care unele sunt cu păduri (cf. D. Golescu in Dicționarul limbii române literare contemporane 1955-1957, quoted in Hristea 1984)
Here sees man-the often hills, from which some-the are with forests
'Here you can often see hills, some of which are full of forests'

Therefore, in older stages of Romanian, the partitive was encoded by means of the preposition *de*; gradually, the two specialized partitive prepositions have emerged and *de* has confined itself to pseudopartitives.

1.2. The Genitive and the (pseudo)Partitive – the history of *de*

In Latin, the partitive is a value of the genitive case as in (6); the inflectional partitive has been gradually replaced by prepositional means of indicating the part-of relation. One can speak about a surviving partitive value in French as in *boire du lait / drink part. milk*, where *du* is a partitive article. In Romanian, the plural indefinite article can have a partitive value as in *mănânc niște pâine / eat$_{1st\ ps.sg.}$ some bread* (see Dicționar de științe ale limbii 1997).

(6) parum frumenti
little wheat-gen
'very little wheat'

In Latin, the structure corresponding to present-day Romanian pseudopartitives consisted of a Nom.N_1+GenN_2 sequence. This inflectional genitive seems to have evolved into a prepositional genitive.

(7) a. cadus vini
jar wine-Gen
'jar of wine'
b. mica panis
crumb bread-Gen
'crumb of bread'

The Partitive Genitive is related to 'the quantity to which one can operate a partitioning' (Sluşanschi 1994), signaling the notion of divisibility (in the sense of Borer 2005) encoded by the Number Phrase / Classifier Phrase.

(8) a. pars militum
part-nom soldier-gen pl
'part of the soldiers'
b. dimidium praedae
half-nom spoils-gen sg
'half of the spoils'
c. reliquum pecuniae
rest-nom money-gen sg
'the rest of the money'
d. satis eloquentiae, sapientiae parum
enough eloquence-gen wisdom-gen little
'(Catilina was) sufficiently eloquent, (but he had) little wisdom'

Therefore, as one can easily see, there is a close correlation between the genitive case and the partitive.

In Romanian, there are three types of genitives: AL-genitives, bare genitives and DE-genitives. If the genitive DP is a bare NP, the assigner is the preposition *de* as in (9):

(9) acordarea de burse studenților
Giving-the of scholarships students-the-Gen (Cornilescu 2004).

In Romanian, numerals above 'twenty' select a de-complement as in (10) which can be related to genitive of quantification in Slavic languages (11):

(10) douăzeci de studenți
twenty of students

As already stated, in Slavic languages, numerals above 'five' assign genitive case to the nominals they quantify (cf. Franks 2005):

(11) pjat' mašin pod" exalo k vokzalu
five cars.gen drove-up.n to station.

Since *de* is the same preposition used in Romanian pseudo-partitive constructions, it seems only natural to claim that the partitive and the pseudopartitive are values of the genitive in UG.

2. The inflectional and the prepositional Genitive

Romanian disposes of an inflectional Genitive, while in other Romance languages the Genitive is prepositional, marked by *de* 'of' (Grosu 1988 a.o.).

Romanian developed an inflectional Gen and the prepositional Gen, based on the same preposition DE as in all Romance, *became very limited and specialized* (see Cornilescu 2004 for details).

In Old Romanian, the inflectional and the DE Gen are in free distribution (at least in post-nominal position where both occur) as shown by Pană Dindelegan (2008).

Romanian has developed a *morphological distinction* between "anchoring Gens", always DPs, and "non-anchoring (Prepositional) Gens", always syntactic NPs (in the sense of Koptjevskaya-Tamm 2005), (verifying the typological generalization that only languages that have articles may develop specialized forms for anchoring vs. non-anchoring Gen).

The inflectional Gen and the DE Gen show different morpho-syntactic and semantic properties (cf. Cornilescu 2010):

(12)	a.	citirea reading.the	cât mai des more frequently	**a autorilor clasici** of classical authors
	b.	citirea reading.the	frecventă frequent	**de romane polițiste** of crime fiction

(13)

Anchoring Gens	Non-anchoring Gens
a. inflectional	a. prepositional
b. DP	b. NP
c. referential, < e>-type denotation	c. <e, t> denotation

At this point, the main question is why is (14c) a genitive (i.e. not morphologically marked)?

(14)	a	câștigător al *unui* premiu	gagneur d'*un* prix
	b	câștigător a *două* premii	gagneur de *deux* prix
	c	câștigător de premii	gagneur *de* prix

If we interpret Case as *abstract case,* i.e. syntactic case, which subsumes morphological case, the function of the abstract case is to license an argument of a predicate (cf. Sigurdson, 2000). So, the role of the genitive is to license an argument within the noun phrase.

The morphosyntactic specialization of the genitive in Romanian led to the disappearance of partitive *de* in constructions like *unul de noi.* In old Romanian, partitive *de* was used with any type of DP/NP, as in all other Romance languages. In particular, partitive *de* was used with personal pronouns, which are category D: (Cornilescu 2006)

(15) a. Neceuria de voi păru din capu nu-i va cădea. COD.VOR.46 /13;
b. Unu de [$_{DP}$ noi] trebe să merem în târg. ALR II 3 222/349

The examples in (15) are proper partitives, i.e. the complement of *de* is a nominal phrase interpreted as a plural individual; syntactically, the complements of *de* are DPs [D+(NP)] $_{DP}$.

Concerning the question of why Romanian lost the construction, while all other Romance kept it, there are two possible explanations:

(i) Romanian replaced *de* with *dintre/ din* because of the ambiguity of *de*. That, however, does not explain why all other Romance languages kept *de*.
(ii) Romanian lost partitive *de* as a by-product of the specialization of genitive *de*. Genitive *de* only selects NPs interpreted as properties. *de* is replaced in proper partitives because the complement of de must be specific/definite and interpreted as individual, which was rendered impossible as a result of the specialization of the genitive.

3. More on the genitive-partitive relation

The table in (16) summarizes some typological data (Wood: 1998, 2009): P indicates a preposition, C indicates case and J juxtaposition.

(16)

Language	Partitive	Pseudopartitive	Alternative pseudopartitives
English	P: of	P: of	J (couple minutes)
Dutch	P: van	J	P: met
German	P: von	J	P: von, C: genitive
Icelandic	P: af	P: af	
Swedish	P: av	J	P: med
Danish	P: af	J	P: med
French	P: de	P: de	
Italian	P: di	P: di	
Spanish	P: de	P: de	
Russian	C: genitive	C: partitive	
Macedonian	P: od	J	
Greek	P: apo	J	
Armenian	C: ablative	J	

Finnish	C: elative	C: partitive	
Turkish	C: ablative	?	
Arabic	P: min	J	
Korean	J	J	
Japanese	J	J	

As evident in the table, different languages employ different strategies:
a) juxtaposition (17a)
b) a linking morpheme/prepositions (17b)
c) case-marking (17c) (Hankamer and Mikkelsen 2008):

(17) a. en kopp te (Swedish)
a cup tea
'a cup of tea'
b. o ceaşcă de ceai (Romanian)
a cup of tea
c. säkki perunoita (Finnish)
sack:NOM potato:PRTV.PL
'a sack of potatoes'
(Koptjevskaja-Tamm 2001)

In Finnic languages, a factor affecting grammaticalization of the **partitive** case is its identification and association with the **genitive** case of the neighboring Indo-European languages (Baltic), with which it shared some functions (cf. Koptjevskaja-Tamm, Koptjevskaja-Tamm & Wälchli)

The Baltic and (most) Slavic languages use the genitive case for N2, as in (18):

(18) a. stakan soka (Russian)
glass:NOM juice:GEN
'a glass of juice'
b. glāze tejās
glass:NOM tea:GEN
'a glass of tea'

Germanic languages (German, Danish, Swedish, Dutch) have developed two main types of constructions, which replaced combinations with genitives: analytical constructions (generally restricted to proper partitives 19a) and juxtaposition (for pseudopartitives 19b); the loss of genitive marking is probably due to the general collapse of case systems in Germanic and the subsequent reorganization of the genitive domain.

(19) a. ett glas av det goda vinet (Swedish)
a glass of the good-the wine-the
'a glass of the good wine'

b. ett glas vin
a glass wine
'a glass of wine'

Romance languages show preference for analytical pseudopartitives (20 a.b), i.e. employing the preposition *de*, probably because of the same identification of the partitive and genitive value (20c, d).

(20) a. un verre de vin (French)
a glass of wine
b. una copa de vino (Spanish)
a glass of wine
c. un frère de Jacques (French)
a brother of Jacques
d. un hermano de Juan (Spanish)
a brother of Juan

It seems, therefore, that juxtapositional pseudopartitives occur in all the European language families, especially in the southern and south-eastern parts of Europe. In some of these languages, the construction replaced the 'archaic' genitive construction (Bulgarian, Macedonian, Greek).

Prepositional pseudopartitives occur mainly in Romance, Celtic and (some) Germanic and are of relatively recent origin

Inflectional pseudopartitives occur in Finno-Ugric languages (with the partitive) and in a few Indo-European and Daghestanian languages (with the genitive) (cf. Koptjevskaja-Tamm 2001)

4. The link between pseudopartitives and numeral constructions

Romanian seems to possess an equivalent (21b) of what is generally known as the 'genitive of quantification' in Slavic languages (21a) (Franks 2003, Bošković 2006).

(21) a. pjat' devušek
five girls-Gen
'five girls'
b. douăzeci de studenți
two-tens of students
'twenty students'

In Russian, the genitive of quantification involves a cardinal + (inflectional) genitive N sequence. In Romanian, the 'de-N' sequence following all cardinals above 'nouăsprezece' (nineteen) is a particular type of genitive, which performs the same function as the Russian genitive of quantification.

As mentioned above, both the 'de'-genitive (Cornilescu 2004) – which has specialized in denoting properties – and the inflectional genitive in

Romanian – which has specialized in showing possession – originate in the Latin inflectional genitive.

All Slavic languages have different morpho-syntactic rules for lower numerals (1-4) and higher numerals (see Franks 2003, Koptjevskaja-Tamm 2001, Bošković 2006). 'One' generally behaves as an adjective (agreeing in gender and case with the noun); 'thousand' and 'million' generally govern the noun in the genitive case.

It may be argued that the morphosyntax of numeral constructions is modeled after that of pseudopartitives. Since genitives generally follow their heads, pseudopartitives resemble typical combinations of two nominals and numeral constructions (cf. Koptjevskaja-Tamm 2001)

(22) a. kilogram jablok
kilogramm-Nom apple-Gen.Pl
'a kilogram of apples'
b. pjat' jablok
five-Nom apple-Gen.Pl
'five apples'
c. komnata moix dočerej
room-Nom my-Gen.Pl daughter-Gen.Pl
'my daughters' room'

To briefly conclude the section, it may be argued that 'de'-constructions in Romanian have several specific functions.
(i) attribution of properties

- with nominalizations
(23) câştigător de premii
winner of prizes

- in binominal qualitatives
(24) o comoară de băiat
a treasure of boy
'a treasure of a boy'

(ii) cuantification with cardinals
(25) o sută de avantaje
a hundred of advantages
(iii) pseudopartitivity
(26) un vârf de sare
a peak of salt
'a little salt'
(iv) possessive partitivity (Cornilescu 2006)
(27) un prieten de-al meu
a friend of-AL my
'a friend of mine'

5. Conclusions

The paper has shown that the *de* in pseudopartitives and the *de* in 'de'-genitives in Romanian are both a manifestation of abstract genitive case (cf. Sigurdson 2000). Secondly, the paper has demonstrated that the loss of partitive *de* correlates in Romanian correlates with the specialization of the genitive.

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Reformulation Markers in English and Hungarian

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Abstract: Over the past few decades research on discourse markers has been rapidly expanding, more recently, there has been an increasing focus on (corpus-based as well as corpus-driven) cross-linguistic studies. Not only do such studies offer important insights into the similarities and differences between the languages compared, they also have theoretical and applied (especially FL teaching) implications. The present study compares translation equivalents of reformulation markers in an English-Hungarian translation corpus and concludes with a short discussion of the findings from theoretical, descriptive and applied perspectives.

Key- words: discourse markers, reformulation markers, cross-cultural pragmatics, corpus linguistics, translation corpora, scripted discourse

1. Preliminary theoretical considerations

Over the past few decades research on discourse markers (henceforth DMs) has been rapidly expanding and the theoretical appeal is amply demonstrated by the number of frameworks that have been applied to the study of these items (Relevance Theory, Rhetorical Structure Theory, Construction Grammar, coherence-based studies, Interactional Sociolinguistics, Conversation Analysis, to mention but a few). At the same time, empirical research has yielded detailed analyses of a variety of items in a wide range of languages.

There have been, however, some unfortunate consequences of the process whereby the study of DMs has turned into a growth industry. The field of DM research has become rather heterogenous with no "overarching theoretical framework" (Aijmer and Simon-Vandenbergen 2006: 1); what is more, there is no generally accepted functional typology and no agreement on the role DMs in general and individual items in particular play in utterance interpretation. Some even argue that further empirical research is futile until a generally agreed model of communication is outlined and such fundamental issues as categorization and functional classification are clarified (cf. Dér 2010: 3).

More recently, however, empirical research has taken a new direction: contrastive studies have moved from their traditional linguistic fields of semantics and lexicology into the areas of pragmatics and discourse analysis. As a consequence, an increasing number of case studies are aimed at deepening our insight into the functions and distributions of DMs *across* languages, thereby attempting to find universal pragmatic and discourse functions.

Similar to an approach to content words which uses translation equivalents in order to establish semantic fields, a contrastive perspective on DMs is aimed at mapping the functional spectrum of a given DM across a wide range of bi- or multilingual contexts. As a result of the extreme multifunctionality and context-dependence of DMs, one can expect a larger number of correspondences between DMs across languages than, for example, between translation equivalents of nouns or verbs. Still, many argue (cf. Simon-Vandenbergen and Aijmer 2004: 1786) that finding translation correspondences is in many ways a more reliable method of describing individual DMs than providing paraphrases and glosses, or establishing co-occurrance patterns, exemplified by the majority of monolingual research. In addition, a contrastive approach can also substantiate previous accounts of particular DMs and can confirm or refute hypotheses which are based on a single language only.

2. Data and methodology

In contrastive analyses of DMs two kinds of corpora are most frequently used: comparable corpora and translation corpora (cf. Aijmer & Simon-Vandenbergen: 2006). Both comprise a set of two or more subcorpora; depending on the number of languages in which DMs are being compared, these are named Language A corpus, Language B corpus, Language C corpus, etc. In the case of comparable corpora, the subcorpora are matched in terms of contextual factors such as style, genre, discourse type, discourse function, etc., but there is no utterance-by-utterance correspondence between them. In translation corpora, as the name suggests, the Language A corpus comprises a text, or, more likely, a collection of texts that have been translated into a target language or languages, while the translations constitute Language B, Language C, Language D, etc. (sub)corpora. There are both advantages and disadvantages of using comparable as well as translation corpora; the most important advantages of using the former is that the Language B (C, D, etc.) subcorpora contain no translation effects and that there is a possibility to compile a corpus (i.e. a set of subcorpora) that comprises only naturally-occurring discourse. For the purposes of the present contrastive study of reformulation markers in English and Hungarian I decided to use a translation corpus because, even though I had to account for translation effects, it proved

to be a simple process to establish correspondances between linguistic devices expressing reformulation in the two languages, what is more, choosing a translation corpus enabled me to put together a large amount of language data in a relatively short period of time. In addition, I used transcripts of dramatised dialogues for the purposes of my research, thus the measure for using naturally-occurring discourse in the Language B corpus (henceforth LBC) was irrelevant.

A few words about using scripted language data for discourse analysis in general and DM research in particular are in order at this point. In a previous study (Furkó: 2010) I argued that a good script writer's intuitions are reliable with respect to conversational mechanisms and discourse strategies, which was proven by the fact that the scripted data I used contained DMs in a wide range of communicative contexts and with an adaquate range of (textual and interpersonal) functions. In addition, the co-occurrance patterns I observed corresponded to those established in research based on naturally-occurring discourse.

Accordingly, I compiled a translation corpus with two subcorpora: the Language A corpus (henceforth LAC) consists of the dialogues in the first four seasons of the popular TV show *House* (also known as *House M. D.* © NBC Universal Television), while the LBC is a collection of the corresponding Hungarian translations. In the course of compiling the two subcorpora, whenever possible, I made a point of using scripts and transripts rather than subtitles. For LAC I extracted the relevant dialogues from the television transcripts database (available at tvtdb.com). In order to make electronic search and concordancing easier, LBC was compiled from the Hungarian subtitles of the relevant episodes; however, a mini-corpus containing the occurrences and translations of reformulation markers was also used and was based on the transcripts of the Hungarian-dubbed version of the show. In order to lessen the 'translation effect' that might influence the reliability of my research findings, I considered alternative translations of the same LAC, which were readily available in the form of different subtitles / transcripts of the Hungarian-dubbed episodes.

3. Previous accounts of reformulation, lists and types of reformulation markers

Before I turn to describing the different stages of the empirical part of my research a few general words about reformulation are in order. Reformulation as a linguistic phenomenon in general and reformulation markers as a subclass of discourse markers in particular have been described from a variety of perspectives. Halliday & Hasan concentrate on the former and distinguish between avowal and correction, the former is "an assertion of 'the facts' in the face of real or imaginary resistance ('as against what you

might think')" (1976: 254), the latter is a process whereby "one formulation is rejected in favour of another ('as against what you have been told')" (ibid.). Linguistic items that express avowal include *in fact, actually* and *as a matter of fact*, while *I mean* and *(or) rather* are correction markers according to Halliday and Hasan.

Quirk et al. (1985: 1308ff) list four types of reformulation: (1) reformulation which involves rephrasing or rewording (i.e. it is based on "linguistic knowledge"), (2) reformulation based on background knowledge ("factual knowledge"), (3) more precise formulation and (4) revision. Similarly to Halliday and Hasan, Quirk et al. take a broad view of reformulation markers and list a variety of words, phrases, or even clauses that can express one of the four types of reformulation (e.g. *in other words, technically, that is, more specifically, that is to say, or ... as he is usually called*).

A discourse coherence approach is provided by Fraser (1999), del Saz (2003) as well as del Saz and Fraser (2003). Fraser (1999) lists reformulation markers (henceforth RMs) such as *I mean, in particular, namely, parenthetically, that is to say* as a sub-class of the class of elaboration markers, which, in turn, constitute a sub-class of discourse markers.

Del Saz (2003) provides the most extensive list of RMs and defines reformulation as a "recharacterization of the message conveyed by the whole previous discourse segment S1, or one of its constituents" (2003: 211ff). He also states that a reformulation holds between "a source discourse segment S1 […] and a reformulated segment, or S2" along with the presence of a reformulation marker that displays "the type of relationship accomplished between the two linked discourse segments" (ibid.)

Del Saz and Fraser (2003: 4ff) list five types of reformulation:

1. paraphrase of a constituent (expressed by e.g. *that is*),
2. recasting of the intended meaning by the speaker (expressed by e.g. *in other words*),
3. revision of an implication of the prior message (expressed by e.g. *worse still*),
4. correction (e.g. *that is to say*),
5. request for information (e.g. *are you saying …*).

As is apparent from the list and types of RMs, del Saz and Fraser, unlike any of the previously described approaches, differentiate between self-initiated reformulation (items 1 through 4) and other-initiated reformulation (item 5).

4. The functional spectrum of RMs salient in the corpus

4.0 The status of RMs as DMs

Table 1 provides a summary list of the RMs that are mentioned in the literature described in the previous section.

Halliday and Hasan (1976)	
instead, rather, on the contrary, at least, I mean, that is, in other words, to put it another way, for instance, for example, thus, actually	
Quirk et al. (1985)	
in other words, technically, that is, or ..., at that, more specifically, that is to say, or rather, I mean	
Fraser (1999)	
that is to say, for example, more precisely, I mean, in particular, namely, parenthetically	
del Saz and Fraser (2003)	
in other words, technically, that is, at that, more specifically, more precisely, that is to say, or rather, I mean, namely, in a word, all in all, for instance, or better, to put it simply, on second thought	
del Saz (2003)	
(Or) better (yet/still) *Especially* *For example/for instance, e.g.* *I mean* *In a few words / to put it in a few words* *In a nutshell (in sum}* *In a sense (in other words)* *In conclusion / to conclude* *In more technical terms* *In one word / In a word / in words of one syllable* *In other words / To put it in other words* *In short / in brief / in a nutshell*	*In sum / to summarize / to sum up* *More accurately / to be more accurate* *More clearly / to be more clear / to make things clear* *More exactly / to be more exact* *More precisely / to be more precise* *More simply / in simple(r) terms / Put more simply / to put it more simply* *More specifically / to be more specific* *Or rather* *Particularly / in particular* *Say (for example/for instance)* *Technically speaking* *That is / that is to say / i.e. (id est)*

Table .1 reformulation markers listed by author and year of publication

I mean is the only item on the list that displays most of the properties that are usually attributed to core members of the functional class of DMs, for example, to *you know, well* or *of course*. With the exception of *actually, (or) rather, say* and *in other words*, most items do not even qualify as peripheral members, since they express (relatively context-independent) propositional meaning, they are compositional, syntactically integrated and unmarked for oral style (for an

extensive list of DM features cf. e.g. Schourup: 1999 or Furkó: 2007). The lack of these properties is also borne out by the fact that the only salient RMs in the Language A corpus I used are *I mean* and *actually*. Peripheral DMs such as *in other words, or rather* and *say* have no more than one or two tokens in the corpus.

Once I narrowed down the list of RMs to *I mean* and *actually*, the next step was to look at the various pragmatic and discourse functions of the two DMs based on the relevant literature. As we will see in the next section, mapping the functional spectrum of *I mean* and *actually* will be relevant in the course of part two of the research process, i.e. in the course of looking for correspondences between Hungarian counterparts of the two items and their discourse-pragmatic functions.

4.1 The functional spectrum of I mean *based on previous accounts*

In Crystal and Davy (1975: 97ff) *I mean* is glossed as 'in other words', 'what I have been saying amounts to the following', 'my specific meaning is that'. Its main function is in clarifying the meaning of the speaker's immediately preceding expression, other functions include marking a restatement of the previous utterance, providing extra information and/or a fresh angle about a previous topic as well as marking a change of mind.

As we saw earlier, according to Halliday and Hasan (1976) *I mean* expresses correction, more specifically, an *additive conjunctive relation* (expository apposition) or an *adversative conjunctive relation* (correction of wording).

Schiffrin defines *I mean* as a marker of the "speaker's upcoming modification of the meaning of his/her own prior talk" (1987: 296). Its two main functions are "expansions of ideas" and "explanations of intention" (ibid.)

Swan argues that *I mean* introduces explanations, additional details, expressions of opinion and corrections, while it can also serve as "a general-purpose connector of 'filler' with little real meaning" (1997: 159). Further functions include "softening" and "gaining time" (ibid.).

Jucker and Smith (1998) approach the function of *I mean* from the perspective of processing information. They differentiate between *reception markers* (e.g. *oh, okay*), which mark a reaction to information provided by another speaker and *presentation markers*, which accompany and modify the speaker's own information. Information-centered presentation markers, such as *like* modify the information itself, while addressee-centered presentation markers (*I mean* is included here) relate the information to the presumed knowledge state of the addressee.

González (2004) concentrates on the functions of DMs with reference to story structure. Her research shows that the two most common functions of

mean in narratives are to mark (1) reformulation of previous information and (2) internal evaluation of the events presented in the narrative.

In addition / parallel to the functions described above, the research I participated in (Koczogh & Furkó: 2011) yielded that DM uses of *I mean* include marking topic shift, elaboration, explanation, clarification, specification, false start, contrast, disagreement, conclusion, emphasis, explanation of speaker's intention and self-correction.

4.2 *The functional spectrum of* actually *based on previous accounts*

Lenk (1998) describes *actually* as a globally oriented topical marker, which performs topical actions such as closing digressions, returning to a prior topic, changing topics, introducing a new topic, and inserting a subjective aside.

Smith and Jucker (2000) provide a Relevance Theoretic account of *actually* and propose that, on the one hand, it marks "an apparent discrepancy between propositional attitudes of conversational partners" (2000: 207), on the other, it introduces "the presentation of a counterclaim" (2000: 208). Lumping *actually* together with *in fact* and *well* they state that conversationalists use *actually* to introduce repairs to the common ground.

Biber et al. (2000: 869) classify *actually* as a stance adverbial expressing "epistemic-actuality". It is important to note that, according to their research, *actually* occurs seven times as frequently in conversational data as in fiction, news reports and academic discourse.

Oh (2000) compares the function of *actually* with that of *in fact*. Both express counter-expectation i.e. the fact that what the speaker is about to say goes against (the hearer's) expectations. However, while *actually* announces the denial of an assertion, *in fact* announces a strengthening of the assertion.

Taglicht (2001) differentiates between a DM and a non-DM use of *actually*. In its non-DM use, *actually* is an integral element in the sentence structure and is used scalarly and truth-insistently. *Actually* as a DM, on the other hand, is a marker of mild contradiction, surprise, topic change, or is used as a pragmatic softener.

5. Research process

The first part of my empirical research into the various functions of English *I mean* and *actually* involved compiling the Language A and the Language B corpora as well as a so called 'mini-corpus'. The process of selecting texts for the LAC and LBC (stage 1) was described in section 2 on data and methodology above. The second stage of the first part of the research process involved making a concordance (Key Word in Context) of the lexical items *mean* and *actually*, eliminating content words and non-RM uses. In the course of stage 3, I extracted DM uses of *I mean* and *actually* together with their

contexts, matched them with the Hungarian translations in the LBC and highlighted the KWs that served as translation equivalents in the LBC. Finally, stage 4 involved compiling the 'mini-corpus' or 'Key Word Corpus' (henceforth KWC) by extracting the translation equivalents and their contexts in the LBC and aligning them with corresponding Key Words and Contexts in the LAC.

In the course of the second part of the research process I performed a quantitative as well as qualitative analysis of the various tokens of the two RMs in the KWC. In the first stage of this part of the research the individual tokens were tagged according to their Hungarian translations (or the lack of a translation equivalent). In the second stage, the same tokens were tagged in terms of the pragmatic functions / categories that were identified in the course of previous research into *I mean* and *actually* (as described in the previous section). I also performed a cluster analysis of strings that included *I mean* and *actually* (stage 3 of part 2). As a last stage of this part of the process, I looked for correspondences between translation equivalents and functions as well as between functions / categories and clusters.

The third part of the research process was aimed at mapping the functional spectrum of Hungarian *mármint* and *vagyis*, which emerged as the most salient Hungarian RMs and which also qualify as DMs. First, I made a concordance (KWIC) of *mármint* and *vagyis* in the LBC. Next (stage 2), I tagged tokens of *mármint* and *vagyis* in terms of the pragmatic functions I identified on the basis of all the occurrences in the corpus (rather than on the basis of previous research). Stage 3 involved tagging tokens of *mármint* and *vagyis* according to the source items / meaning relations in the LAC. Finally, as a final stage (stage 4) of the third part of the process, I looked for correspondences between the functions of *mármint* and *vagyis* and the English source items.

6. Quantitative results

6.1 Translations of actually

Figure 1 below shows the results obtained in the course of part 2 / stage 1 of the research process based on 288 tokens of *actually* (for easier reference, I will be using round percentages / no decimal points throughout the presentation of the results). As is clear from the chart, *actually* is translated as *igazából* ('really', 'truly') in 44% of the cases, while *actually* lacks a translation equivalent in 20% of its contexts of use. In third place we find the expressions *pontosabban* ('to be more exact') and *egészen pontosan* ('to be [quite] exact), both of which correspond to the third type of reformulation given by Quirk et al. (1985), i.e. 'more precise formulation'. *Sőt* (~'what is more') occurs as a translation in 8% of the contexts, it is interesting to consider that 'what is more' occurs as

expanded, emphatic form of the additive 'and' type of conjuctive relation in Halliday and Hasan (1976) and not as an element that expresses reformulation. *Vagyis* (~'that is'), another typical Hungarian reformulation marker, occurs in 8% of the cases. Less frequent translations include *illetve* (~'or rather'), *tudja mit?* ('you know what?) *na-jó, csak* (all right, [I was] just [...ing]), the latter two correspond to more opaque (far-from-the semantic-core) uses of *actually*.

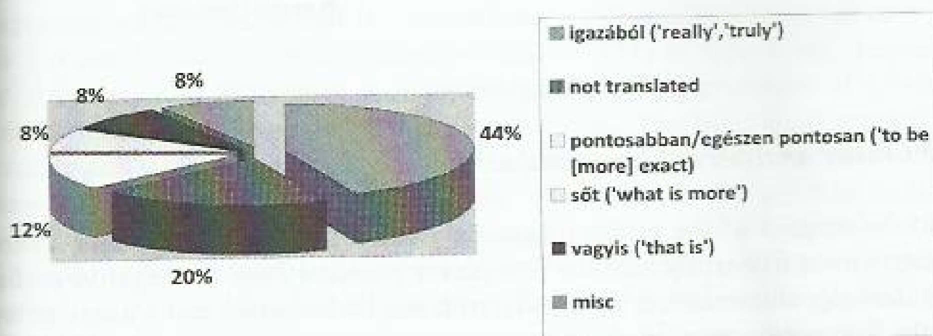

figure 1. Translations of *actually* in the LBC

6.2 Translations of I mean

As figure 2 shows (based on 130 tokens of *I mean*), *mármint*, a pragmaticalized combination of *már* ('yet','now','ever') and *mint* ('like'), occurs as a translation equivalent in 35% of the cases, while *I mean* is not translated in 26% of the contexts. *Úgy értem* ('I mean [it like that]'), an expression which has not undergone pragmaticalization to the extent English *I mean* has, occurs as a translation equivalent in 22% of the cases. In fourth place we find a variety of DMs and DM-like expressions such as *(úgy) gondolom* ('in my view', 'I think'), *mondjuk* ('let's say', 'one has to admit'), *egyébként* ('by the way') and *például* ('for example'). *Vagyis* ('that is'), a Hungarian DM which, as we saw earlier, corresponded to *actually* in several contexts, appears as a translation equivalent of *I mean* in 9% of the cases. Less frequent translations include *hiszen* ('since','surely') and *persze* ('of course','naturally'), these two could be subsumed under the category 'miscellaneous DMs', the reason I tagged them separately was that the contexts where they serve as translation equivalents correspond to less transparent, more opaque uses of *I mean*.

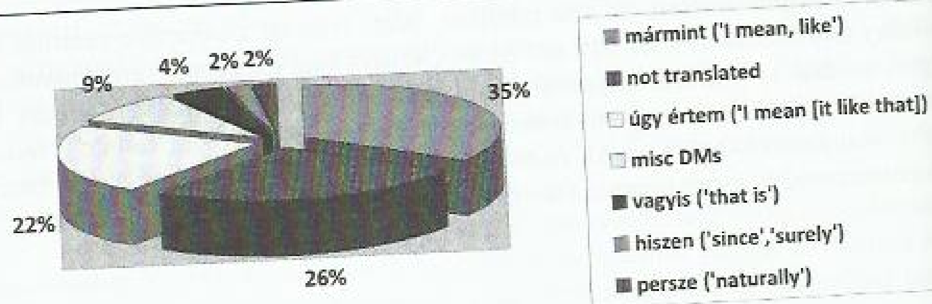

figure 2. translations of *I mean* in the LBC

6.3 Cluster analysis of I mean *and* actually

Part 2 / stage 3 of the research process yielded the following results: *I mean* clusters most frequently with the first person pronoun *I* and the negative particle *no*. *Actually* clusters most frequently with the DMs *I think* and *I guess* as well as the first person pronoun *I*.

The results of the cluster analysis underline the fact that DMs occur most frequently in utterance and turn initial position and are likely to cluster with other DMs. Table 4 below summarizes the top hits of both cluster analyses; the numbers refer to occurrences in the KWC:

I mean I	12
no I mean	9
I mean it's	5
I mean if	4
I mean why	4
I mean you	4
yeah I mean	4
I mean a	3
I mean I'm	3
I mean it	3
I mean you're	3
right I mean	3

actually I (think / guess)	7
actually I'm	4
actually it	4
actually there are	2

table 2. Cluster analysis of *I mean* and *actually*

6.4 Vagyis *and* mármint *as translation equivalents*

Part 3 / stage 3 of the research process revealed that Hungarian *vagyis* occurs 270 times, while *mármint* occurs 66 times in the LBC. As figure 3 shows, in 43% of the cases *vagyis* is a translation of a compositional/propositional item (i.e. non-DM) with the verb *mean*, in 11% of the contexts *vagyis* is a translation equivalent of *you mean* and is used for correcting the interlocutor's utterance: in such cases it is not used for self-correction, which means that it is considered a reformulation marker only in del Saz and Fraser's (2003) framework (where RMs of type 5 are 'requests for information'). In 11% of the contexts *vagyis* is a translation of a (non-propositional) use of *so*, while, based on the LBC, the functional spectra of *actually* and *vagyis* overlap in 9% of the contexts. Figure 3 also shows that there are a number of contexts where the translator felt the need to include *vagyis* in the Hungarian version even though in the original text there is no RM, DM or any linguistic expression of reformulation, self- or other correction, etc. The functional spectra of *vagyis* and *I mean* overlap in only 2% of the contexts, other, less frequent contexts include utterances where we find *meaning, basically, at least* and *that is* in the original.

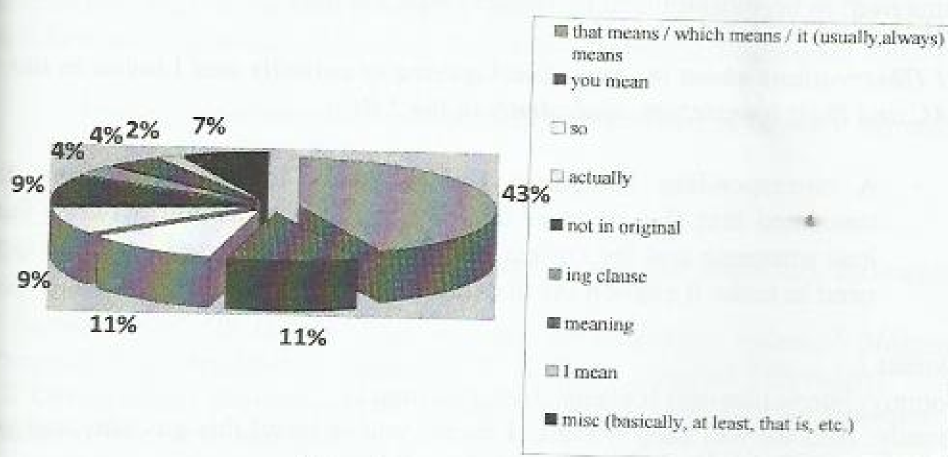

figure 3. *vagyis* as a translation

Despite the small number of occurrances, it is clear from the corpus that *mármint*, in the majority of its functions (68%), serves as the translation equivalent of *I mean*; in 20% of the cases it expresses other correction (*you mean*), while in a few cases it is the translation of the discourse marker *like* as well as *meaning* and *meaning what?*, which serve as requests for specification addressed to the interlocutor. Just as in the case of *vagyis*, there are a number of contexts where *mármint* is used in the translation but there is no explicit expression of reformulation in the original.

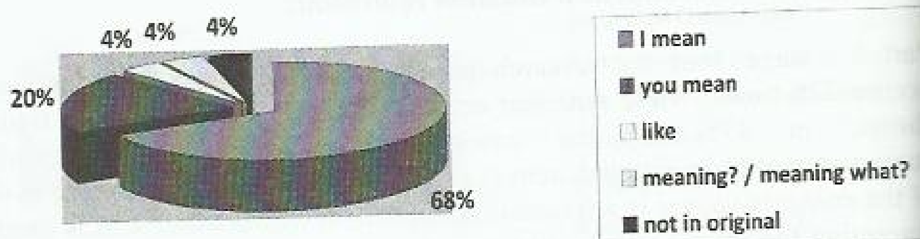

figure 4. *mármint* as a translation

7. Qualitative findings / correlations between functions and translation equivalents / source items

In the following two subsections I am going to list a number of observations I made in the course of the final stages of research processes, i.e. part 2 and 3, respectively. Because of the relatively small number of tokens of the English RMs *actually* (288 tokens) and *I mean* (130 tokens) and the Hungarian RMs *vagyis* (270 tokens) and *mármint* (66 tokens), the correspondences I found between the functions of the four RMs and their translation equivalents / source items need to be substantiated by further empirical data.

7.1 Observations about the functional spectra of actually *and* I mean *in the LAC and their translation equivalents in the LBC*

- A corresponding Hungarian DM is likely to be absent from the translated text if *I mean* or *actually* mark a connection between their host utterance and the co-text that can be easily inferred i.e. there is no need to make it explicit (as in extract 1).

Extract 1
Tommy: [stops playing] It's been, like, two hours.
Brandy: And we will keep waiting. **I mean**, you've heard this guy play and you know what he does, so can you just shut up, Tommy?
És tovább is várni fogunk. [no DM] Te is hallottad őt. Tudod, hogy mire képes. Szóval pofa be, Tommy! (*House M. D.* © NBC Universal Television)

- *I mean* (unlike *you know*) is usually not translated if it marks a new unit in narrative structure (cf. extract 2).

Extract 2
You know he just started school when Anne died? I was a mess. Still adjusting to being a parent, much less a single parent. **You know** I used to put col

pancakes in his lunchbox [chuckles]. **I mean**, that was the only thing that I could make that he would eat.
***Tudja**, akkor kezdte az iskolát, mikor Ann meghalt. Össze voltam zavarodva. Szülőnek lenni is nehéz, nem hogy egy egyedülálló szülőnek. **Tudja**, mindig hideg palacsintát kapott tízóraira. [no DM] Ez volt az egyetlen, amit meg tudtam csinálni és meg is ette.* (*House M. D.* © NBC Universal Television)

- When *I mean* is used emphatically or as a booster of the force of its host utterance, *hiszen* ('since', 'surely') is likely to appear as its Hungarian translation equivalent (cf. extracts 3 and 4).

Extract 3
What does it matter where they are? **I mean** he's in pain. You gotta do something.
*Mit számít, hogy hol vannak? **Hiszen** fájdalmai vannak. Tenniük kell valamit!* (*House M. D.* © NBC Universal Television)

Extract 4
Mom: Is it possible the problem isn't his blood? It's just psychological? **I mean**, he almost killed himself.
*Lehetséges, hogy a baj nem a vérével van? Hogy csak pszichológiai? **Hiszen** majdnem megölte magát.* (*House M. D.* © NBC Universal Television)

- *I mean* in utterance final position can be translated as *mármint* but not as *vagyis* (cf. extract 5).

Extract 5
Her hallucination. If you knew what it was, would that make any difference? Medically, **I mean.**
*A hallucinációi. Ha tudnák, hogy mi volt, az számítana valamit? **Mármint** (*vagyis) orvosi értelemben.* (*House M. D.* © NBC Universal Television)

7.2. Observations about the status of* vagyis *and* mármint *as reformulation markers / discourse markers

- Both *mármint* and *vagyis* can be markers of self-correction as well as other-correction, in English, however, no pragmaticalized lexical item seems to have taken up both functions.
- *Mármint* and *vagyis* have a range of opaque uses and are translation equivalents of a number of English DMs other than *I mean* and *actually*, which confirms their status as Hungarian DMs.
- *Úgy értem – mármint – vagyis* form a scale that corresponds to sociopragmatic factors / scales such as the solidarity-social distance scale, the formality scale and the affective content-referential content scales.

8. General conlusions

By way of concluding my paper let me echo Simon-Vandenbergen and Aijmer's programmatic statement that, ideally, contrastive studies of DMs serve three different purposes: descriptive, theoretical and applied (2002/03: 33ff).

As for the *descriptive* goals, the above analysis shows that contrastive data can reveal (and make explicit) functions as well as contexts of use that have not been dealt with in monolingual studies, for example, as we saw, there are several contexts where *actually* is neither a topic marker nor a counter-expectation marker. The study also underscores the genre dependence of DMs in general, and *I mean* and *actually* in particular; they (as well as a number of further DMs, e.g. *of course*, *really*, *right*) mark sarcasm and irony (echoic utterances) more frequently than in corpora used in previous research.

A major *theoretical* conclusion of the paper is that both *mármint* and *vagyis* are undergoing pragmaticalization; they both have a range of functions that are close / related to their 'core meaning'. However, such functions co-exist with a wide range of more opaque, semantically bleached uses that cannot (from a synchronic perspective) be linked to their semantic core.

From an *applied* point of view, it is clear from the above (quantitative as well as qualitative) results that *I mean* and *actually* are used more widely and in a variety of contexts where *vagyis* or *mármint* would be inappropriate and would convey unwanted implicatures. Although pragmatic transfer cannot be entirely predicted on the basis of a contrastive analysis of L1 and L2 pragmatics (cf. Kasper 1995: 7), the above contrastive study of English and Hungarian RMs (and further studies of a similar kind) might enable EFL teachers to provide explicit instructions concerning the four DMs' contexts of use and to anticipate the underuse of *I mean* and *actually* in particular contexts by Hungarian (as well as other foreign) speakers of English.

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Software used

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AntConc3.2.1w © Laurence Anthony, available at http://www.antlab.sci.waseda.ac.jp/software/antconc3.2.1w.exe

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The Language Use of the Hungarian Community in the Republic of South-Africa

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Abstract: The present study summarises the findings of sociolinguistic research based on a questionnaire, and it discusses the situation of Hungarian as a community language in the Republic of South Africa. The aim of the study is to investigate the language use of the community in informal encounters and in public sphere in order to provide valuable insight into the functions and status of the Hungarian language in the above mentioned country, which is an important facet of language maintenance.

Key-words: bilingualism, minority language use, language maintenance, public and private domains of language use.

Language Choice

Language choice in bilingual communities has been a favourite topic in recent sociolinguistic work (Winford 2003). Ferguson (1964) introduced the notion of *diglossia* to delineate situations where two related language varieties are applied in complementary distribution across different situations. In diglossic communities, one of the varieties, also known as the H(igh) language, is employed in more official, public domains such as education, government, literature, etc., while the other, designated as the L(ow) language, is used in private informal domains such as family, neighbourhood, friendship and so on. The varieties involved in diglossia, while related, are still quite divergent in structure and lexicon, and only one of them, the L variety, is typically acquired as a first language, while the H variety has to be acquired as a second language, usually at school. Additional characteristics of diglossia are summed up in the following definition:

Diglossia is a relatively stable language situation in which, in addition to the primary dialects of the language (which may include a standard or regional standards), there is a very divergent, highly codified (often grammatically more complex) superposed variety, the vehicle of a large and respected body of written literature, either of an earlier period or in another speech community, which is learned largely by formal education and is used for most written and

formal spoken purposes but is not used by any sector of the community for ordinary conversation (Ferguson 1964: 435).

According to Myers-Scotton (2002) diglossia refers to the rather rigid and supplemental allocation of the varieties in a community's repertoire to different domains. In spite of Ferguson's rather strict definition of diglossia, the concept has been extended to situations where any two languages are in contact and even to cases where two or more varieties of the same language are used in various social settings. The concept now extends to the coexistence of all forms of speech in a society, whether the forms are different languages, different dialects, or different social varieties of the same language. This separation of varieties applies elsewhere also to non-related varieties.

Domains of language use

Fishman (1964, 1965) introduces the concept of *sociolinguistic domains* to delineate the contexts of interaction into which social life is organised, and which have an impact on the language of interaction. Fishman (1972: 441) defines domains as 'institutional contexts and their congruent behavioural co-occurrences'. The five domains of language behaviour for a community are: family/home, friendship, neighbourhood, work/employment and religion (cf. Fishman 1972, Winford 2003, Fenyvesi 2005, Myers-Scotton 2006). As Breitborde (1983: 18) notes: 'A domain is not the actual interaction (the setting) but an abstract set of relationships between status, topic and locale which gives meaning to the events that actually comprise social interaction'.

Winford (2003: 111) states that 'domains are abstract constructs, made up of constellation of participants' statuses and role relationships, locales or settings, and subject matter (topic)'. Winford (2003: 111) also adds that the correlation between domain and situations is equivalent to that between a phoneme and its allophones. In Mioni's (1987: 170) words, a domain is 'a cluster of interaction situations, grouped around the same field of experience, and tied together by a shared range of goals and obligations'. The most obvious effect of bilingualism on individuals themselves is that they generally compartmentalize their use of the different varieties in their repertoires: one variety is mainly used in certain domains, and another is used in other domains. Myers-Scotton (2006) is of the opinion that the way bilinguals allocate the languages in their repertoire reflects how stable their bilingualism is. Myers-Scotton (2006: 77) introduces the notion of allocation, which means that the choice of the languages on behalf of the speakers in different domains is an important clue in terms of language maintenance. However, she argues that domain analysis is not a theoretical model, and research results based on it are not explanations on their own, but a potential field of proposed explanations. Myers-Scotton's other concern is that bilingual situations generally cannot be

regarded entirely stable, and in case of a minority community language use when a shift is in progress, uniform language use is difficult to find in a given domain. Csernicskó (2005: 108) however states that 'the organizing principles behind language use according to domains of language use provide valuable insight into the functions and status of a given language and the relationship of the language within a bilingual or multilingual setting'.

Language use in minority context

The research was carried out on the basis of a questionnaire, which was filled out in 2009 and 2010 by people ready to react by internet to my request, consequently the survey results do not reflect the language use of the entire South-African–Hungarian community, since they are not wholly represented. Altogether 33 South–African – Hungarians answered. The questionnaire – available both in Hungarian and English – is a slightly modified version of the one used in the sociolinguistics research project called the *Hungarian Outside Hungary Project*, the findings of which were published in Fenyvesi (2005).

Language Maintenance Efforts

Pauwels (2008: 730-731) states that 'the ultimate survival of a language depends on intergenerational transfer'. She also adds that the habitual ways as to how parents, grandparents and other relatives use languages are determinative in laying the fundamental principles for the maintenance of a minority language among imminent generations. This is of significant importance particularly if members of a minority community are restricted in their use of the minority language in public domains due to sociopolitical or other environmental factors. In what follows the percentage of the results are listed.

The answers provided by the 33 subjects show that members of the Hungarian minority community in the Republic of South – Africa use mainly the Hungarian language in communication with family members (86%). Interestingly Myers-Scotton's (2006) argument related to the lack of uniformity in minority language use is well supported by the answers provided by the question tackling the use of the majority language, which turned out to be 29%.

When comparing the language of communication between friends respondents prefer Hungarian as the main communication language (66% vs. 64%). Nevertheless, this is a domain where there is no considerable difference between the preference of the minority language and the dominant language.

As far as the neighbourhood domain is concerned the majority language of the chosen country has developed into the predominant language of

communication (90%), consequently the use of Hungarian with neighbours is extremely low (16%) (cf. Kovács 2005: 328, Fenyvesi 2005: 276, Forintos, 2009: 116). I agree with Pauwels (2008: 731-732) who states that the occurrence of private enterprises, marketplaces and small shops run by minority community members – who are able to use the minority language with their customers – can contribute to the language maintenance outside home. Undoubtedly, the neighbourhood can only have a considerable effect if the members of a particular minority community live together in a relatively significant concentration. Although for instance, shop-keepers, restaurant owners, doctors, lawyers advertise their businesses in the newspapers of the Hungarian community where participants can speak Hungarian, a significant majority of our subjects (93% vs. 11%) indicated the dominant language of their countries as the language of communication in these public places.

As for the church and religion domain, the following can be stated: the language used for praying, which is also regarded as an inner or cognitive domain, is basically Hungarian (69%) although half of the subjects (50%) admit that they also pray in the dominant country language. According to the responses of the subjects both the Hungarian language and the dominant language of the country are used in church services (52% vs. 72%). The Bible and other religious texts are generally read in the minority as well as the dominant language (72% vs. 72%).

Almost all the subjects involved in the research use the dominant language of their country with colleagues at workplaces (96%), some of them however add that Hungarian can also be the language of communication in the workplace-domain (13%).

Some Hungarian national television channels (e.g., Duna TV) are available in some parts of the world; the Republic of South Africa however, is an exception in this sense. This must be the reason why practically all the subjects prefer watching dominant language programs on television (91%). Mention must be made of the fact however, that approximately one third of them (29%) are also interested in watching Hungarian television programs, paying special attention to films, and the news, which must mean that they want to be familiar with what happens in Hungary. A new and different approach to this field would be worth investigating in the future, as basically all Hungarian TV channels are currently available via the internet. But this would generally be closer to the younger generation, who might not be as fluent in the minority language as their parents.

In the Republic of South Africa the majority of the respondents use Hungarian for writing informal letters (71% vs. 68%). An overwhelming majority of them write formal letters, that is, letters addressed to administrative offices and work-related documents in the dominant language of their country (97%). The usage of Hungarian in this field however, is quite popular as well (30%).

Conclusion

The results of the survey show – similarly to the findings of other researchers (cf. Kovács 2005: 329, Clyne 1991: 67) – that the most important domain in language maintenance for South-African – Hungarians is the home. Both Hungarian and the dominant language of the country are used with friends. Although Hungarians in South–Africa are settled in the major towns, they do not seem to have many opportunities to use Hungarian in the neighbourhood domain because they do not live in larger concentrations in the towns (cf. Kovács 2005: 324, Clyne 1982: 151). Consequently almost exclusively the majority language is the means of communication with neighbours and in the neighbourhood domain.

The domain of church and religion appears to be varied. The inner domain of praying is dominated by the use of the Hungarian language; representatives of the minority community visit both Hungarian and majority language church services.

The use of the Hungarian language is the least prominent at the workplace; it is generally the dominant language of the country that is preferred.

The results show that the use of Hungarian in terms of written discourse is basically preferred only in informal, private letters.

All in all, it can be stated that fortunately Hungarian language is still present in a high percentage in the home domain when communicating with family members. It is interesting to note that although respondents prefer the dominant language of their country while communicating outside the home with friends, there is a tendency to use Hungarian almost as often as the minority language, which can be a positive clue in language maintenance.

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A Multidisciplinary Approach to Lexical Ambiguity

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Abstract: This paper approaches the phenomenon of lexical ambiguity from multiple directions, including the theoretical, lexicographical and computational perspectives. We also argue that lexical ambiguity - which is a great challenge in many linguistic areas but just does not seem to seriously cripple "in vivo", human language processing - may be seen as a natural consequence of the connectionist nature of the representation of word meaning in the brain. Finally, a brief description of a preliminary connectionist machine learning experiment - which has targeted this phenomenon but is yet to deliver usable results - is also included.

Key-words: computational linguistics, cognitive science, lexical ambiguity

Introduction

In this paper, I aim to highlight various perspectives on lexical ambiguity. The structure of the paper is as follows. We define the term *word* and briefly cover the textbook treatment of the phenomenon of multiple word meanings in section 1. Then we examine how seasoned lexicographers isolate meanings. Section 3 adds the perspective of computational linguistics. Section 4 discusses some relevant issues from cognitive linguistics. Section 5 outlines a neural model that sheds new light on some of the issues tackled in the previous sections. Section 6 introduces a preliminary machine learning experiment in which I aim to cluster meanings automatically for the purposes of the grammar-writing project carried out by the LFGRG research team at the University of Debrecen (Laczkó, Rákosi and Tóth 2010). Finally, section 7 contains my concluding remarks.

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1. Words

While "of all the units of linguistic analysis, the word is the most familiar" (O'Grady et al. 1993: 112), it remains surprisingly difficult to define. Miller (1996) starts by pointing out that defining words as symbols standing for concepts is not feasible. There are languages in which words express complex thoughts and entire sentences when formulated in English; for instance, as Miller points out, inikwihl'minih'isit is a single Nootka word while it means "several small fires were burning in the house" (Miller 1996: 26-28). Extending the meaning of the term "concept" to accommodate complex thoughts or entire propositions makes it too vague and useless in defining other terms.

Should we treat words as mere forms then (Miller 1996: 28)? Consider this definition:

D1. A word is any sequence of letters printed between spaces with no spaces intervening. (Miller 1996: 28)

Miller points out, however, that word-level segmentation was not an original property of writing systems, and let me add that word-level segmentation does not seem a central property of speech, either. Moreover, some compounds are out of reach of D1 (consider *truck driver*), while others are covered (e.g. *blackbird*). Miller notes that the definition in D1 also accepts "words" like *asdfg* (Miller 1996: 28), which shows that semantic factors cannot be ignored: words should have meaning.

Finally, Miller resorts to the following definition (originally introduced by Bloomfield):

D2. A word is a minimal free form.

(Miller 1996: 30)

The following terminological clarifications are added:

- A (linguistic) form is a meaningful unit.
- A free form can be used alone: it can occur meaningfully in isolation.
- A minimal free form can be uttered alone as a sentence. Consider "Carpus.", which is an acceptable answer to the question "What did the professor call your wrist?"

Miller admits that D2 fails to account for function words (e.g. *the*), because they are not minimal forms, but it is treated as "a little fuzziness around the edges" which "does not interfere with the larger picture" (Miller 1996: 31). This statement is in accordance with the argument that we have to resort to prototypical definitions in other, very fundamental aspects of human categorization.

O'Grady et al. (1993) also use the definition in D2 for the term "word", although the interpretation is slightly different:

- a free form "can occur in isolation and/or [its] position with respect to neighboring elements is not entirely fixed" (O'Grady et al. 1993: 112)

- the term minimal is exemplified rather than defined: "the reference to minimal … is necessary to ensure that we do not identify phrases such as *the hunters* as a single word" (ibid.)

Note that this description of free forms makes a reference to syntactic structure, which may turn out to be a circular definition unless we can describe the "positioning of words" (which includes phrase structure) independently of the notion of "word". Also note that references to meaning are missing from this interpretation of D2; in fact, O'Grady et al. (1993) leave the terms form and minimal undefined. To make their argument at least intuitively understandable, they introduce words as "meaningful units" of language (O'Grady et al. 1993: 111-112) before presenting the definition.

A word is "meaningful", but it does not mean that it has a single, homogeneous meaning. At this point, let me briefly refer to homonymy and polysemy, which are very common phenomena and may lead to lexical ambiguity.

Homonyms are unrelated words that share the same spoken and written form, while a word that has two or more different, but related meanings is *polysemous*. The word *bulb* is an example of polysemy, because it can refer to "the root of a plant", as well as "an electric lamp". The similarity of their shape leads to relatedness in meaning; therefore, these two senses are said to be connected to the same, polysemous lexeme. Well-known examples of homonymy are *bank*$_1$ meaning "financial institution" and *bank*$_2$ standing for "the edge of a river or lake".

Cruse (2000) argues that ambiguous words have multiple senses that exhibit the phenomenon that he calls antagonism: you cannot focus your attention on two or more readings at the same time (Cruse 2000: 108). For instance, when you utter or hear the sentence in (1), it is either the "financial institution" or the "riverbank" sense that becomes active for the word *bank*.

(1) We finally reached the bank.

He adds that "the speaker will have one reading in mind, and the hearer will be expected to recover that reading on the basis of contextual clues: the choice cannot normally be left open" (ibid.).

Cruse (2000) suggests that we should use the following tests to detect multiple discrete readings.

The *identity test* is applicable to sentences that evoke the meaning of a word more than once through anaphoric back-references (Cruse 2000: 106). The identity constraint makes it difficult for such a back-reference to assume a reading that is different from the preceding reading(s) of the given word. Cruse offers the following example (ibid.):

(2) Mary is wearing a light coat; so is Jane.

He points out that this sentence cannot normally be used to express a situation in which Mary's coat is lightweight and Jane's is light colored, or vice versa.

Independent truth conditions for sentences with multiple readings indicate discreteness, too. "A good test of this is whether a context can be imagined in which a Yes/No question containing the relevant word can be answered truthfully with both Yes and No" (Cruse 2000: 107). Consider the example in (3):

(3) Are you wearing a light coat?

A person wearing a light-colored, heavyweight coat can truthfully answer yes and/or no (Cruse 2000: 107), which is made possible by the independent truth conditions associated with the discrete readings of the word *light*.

The presence of multiple readings is also indicated by the existence of *independent sense relations* for the word. Consider, for instance, the antonyms for the two readings of the adjective *light* mentioned above. One of the readings has the opposite: *dark*, while the other reading can be contrasted with *heavy* (Cruse 2000: 107).

Finally, the discreteness of various readings is also shown by the phenomenon that Cruse calls *autonomy*: when a reading becomes anomalous in a certain context, autonomous readings will still remain available. His example is the following:

(4) I prefer dogs to bitches.

In this sentence, the "canine species" reading of *dog* is unavailable, but a more specific meaning, "male of canine species" is acceptable (Cruse 2000: 107).

Discrete readings detected by the above tests do not necessarily cause ambiguity, but antagonistic readings are ambiguous by nature and they show the highest degree of discreteness (Cruse 2000: 108). In Cruse (2000), antagonistic readings constitute distinct senses.

Cruse points out that the relatedness of senses or readings is continuous in nature, and this continuum includes "clear cases" of homonymy as well as various forms of polysemy.

2. Lexicography

The tradition of dictionary-writing requires lexicographers to come up with entries enumerating different uses (meanings) of a headword. The spelling, pronunciation, basic grammatical information, definition and examples are provided to the dictionary user, and these pieces of information are enough for clarifying the role of a word. This method of presenting words has turned out to be useful and marketable. Note that the process of using a dictionary relies on the human user, with all his or her existing linguistic competence and knowledge about the world.

It is up to the compilers of the dictionary to list the words and their uses, which involves numerous decisions on whether a tiny difference in usage pattern constitutes a different sense. Discrete senses have always been difficult to find, and lexicographers have long been aware of this problem. In the

compilation of a dictionary entry, "*lumping* is considering two slightly different patterns of usage as a single meaning", and "*splitting* is … dividing or separating them into different meanings" (Kilgarriff 1997a: 9). Whether lexicographers lump or split senses is a matter of tradition, editorial policy and subjective decisions.

Consider the word *mouth*, for instance: would you separate the meanings "mouth of the river", "mouth of a cave" and "mouth of a bottle" from the "body part" meaning and from each other?

Kilgarrif (1997b) asked a group of lexicographers working on *The Third Edition of the Longman Dictionary of Contemporary English* to rank lexicographical tasks according to their difficulty. The process of splitting/lumping turned out to be the second hardest, out of 11 processes, only defeated by the definition writing task. Kilgarrif's comment on splitting is the following: "[t]his is a matter on which textbooks have nothing to tell us, and lexicographers' training is entirely example-based, largely because rationales for lumping and splitting are so little understood, even by lexicographers who do the job well…" Kilgarrif (1997b: 54).

3. Natural Language Processing

Enumeration of senses in Natural Language Processing (NLP) applications is an accepted practice, too, but in this case, we factor out the human user who could add linguistic knowledge and intuitions.

Let me point out, first of all, that – according to the traditional, modular approach – many NLP processes can be done without any reference to meaning. Spelling and grammar checking, morphological analysis, part of speech tagging and (to a certain degree) syntactic parsing work whether you have information about the meaning of words or not. Syntactic parsing can profit from the presence of lexical meaning, however, since we can exploit selectional preferences in reducing (structural) ambiguity, and there are many NLP processes that seem to require an even deeper understanding of the meaning of words, including information retrieval (IR) and rule-based machine translation (MT).

The process of selecting the right sense from an inventory of senses is called *Word Sense Disambiguation* (WSD). Ide and Veronis (1998) and Navigli (2009) are very good reviews of the impressive literature on WSD.

Let us take a quick inventory of the resources that state-of-the-art WSD has at disposal.

- List of words that share a common feature, e.g. *stoplists* containing function words and/or very frequent content words.
- Word-centric databases include machine-readable dictionaries (MRDs), thesauri and other word-centric enumerative sources of lexis including WordNet (Fellbaum 1998), which contains words collected into

synonym sets and stores lexical and semantic relationships between words and synonym sets, respectively.

- Corpora: corpora are collections of text and may be "raw" (unannotated) or annotated for part of speech, syntactic information, senses (a "golden sample" for WSD), etc. It is now possible to collect "gigaword" (unannotated) corpora from the World Wide Web. Annotation requires a lot of resources, however, which is reflected in the high price of commercial annotated corpora.
- Ontologies, knowledge bases, such as Cyc or the Unified Medical Language System (McCray and Nelson 1995).
- Existing NLP methods (automatized with more or less success) including automatic sentence boundary detection, tokenization, named entity recognition, part of speech tagging (98-99% accuracy), syntactic parsing, anaphora resolution.
- General statistical methods and machine learning for *clustering* (determining the classes so that the similarity of objects within the clusters are maximal while inter-cluster similarity is minimal) and *classification* (determining the best category for an object).

The WSD community holds a competitive event in every three years to compare the methods and tools under development.

The first event was organized in 1998 under the name *Senseval*. The goal was to find the right use for 8400 occurrences of 35 words (this was a "lexical sample") taken from the Hector sense inventory. The baseline method was a simple heuristics in which the most frequent sense was chosen as the right one (called MFS for *most frequent sense*). In this particular context, the MFS baseline resulted in 57% accuracy.

25 systems entered the competition, and the best system reached 78% accuracy (Yarowsky 2000), which is a 21% increase over the baseline. The system exploited collocational, morphological and syntactic features prioritized during the process. 78% may seem good enough, but let us not forget that only 35 word types were disambiguated, and 78% accuracy is still far from being perfectly useful.

The Senseval-2 competition was held in 2001. That year's lexical sample task proved to be more difficult: the MFS baseline was 48%, which was due to a switch to the much more elaborate sense inventory of WordNet. The best system (Florian et al. 2002), which combined four different classifiers, reached only 64% (a 16% improvement over the baseline). More importantly, an "all words" task (in which all words of the sample had to be disambiguated) was introduced, which also used the WordNet senses. The MFS baseline was 57%, and the best system (Mihalcea 2002) scored 69% (Δ= +12%). The system relied on extensive preprocessing including named-entity recognition and collocation extraction.

The Senseval-3 event (cf. Snyder and Palmer 2004), held in 2004, featured a WordNet-based lexical sample task (MFS baseline: 55%, best

system: 73%) (Grozea 2004). In the all-words task, the best system reached 65% accuracy, which was a mere 3% increase over the most frequent sense baseline. The winning solution relied on word experts, exploited annotated corpora and its learning technique was based on local context and contextual keywords.

Let me also highlight the problem of the *low human inter-annotator agreement* in manual WSD. The Senseval participants got two data-sets before the event: a "trial" dataset (corpus annotated with sense labels) was distributed so they could prepare the systems for the competition and a "test" corpus was distributed just before the submission deadline so that the participants could check and report the accuracy of the system on this "test" corpus. The trial and test corpora had been annotated manually by human experts. At least two annotators did that, and the organizers checked whether their annotations coincided or differed. This human inter-annotator agreement was 72.5% (Snyder and Palmer 2004: 41), which means that even trained professionals categorize the senses rather differently. This is parallel to the difficulties of splitting and lumping senses in dictionary writing that we saw in section 2. How could we expect a computer to perform better? Is the WSD problem solvable? Is it a well-formulated task?

There are automatic and manual methods to decrease the number of senses within WordNet: they make the database "coarse-grained". For the Semeval-2007 event (the series was renamed from Senseval to Semeval at this point), both fine-grained and coarse-grade experiments were carried out. The figures are much better for the coarse-gained situation, which is what we expect because we actually get rid of some of the senses and we have fewer options to choose from. And this is, in fact, by far the most effective method to boost our numbers: to eliminate the senses – instead of disambiguating them. The results were the following:

- all words, fine-grained: MFS BL=51%, best system: 59%, Δ= +8%,
- all words, coarse-grained: MFS BL=79%, best system: 82%, Δ= +3%,
- lexical sample (100 words), coarse-grained: MFS BL:78%, best: 89%, Δ= +11%.

The Semeval-2007 event also saw the introduction of the "implicit WSD" tasks, including word sense induction and discrimination (WSI), which involves automatic meaning clustering (in addition to the more traditional process of classifying cases into predefined classes).

Finally, the Semeval-2010 event included no general-purpose English WSD task, due to "a general feeling in the WSD community that WSD should not be considered as an isolated research task" ('SemEval-3' n.d.). From a general NLP perspective, then, systems that do not face and handle the problem of lexical ambiguity but leave the task to an external (hypothesized) WSD module are flawed by design.

4. Prototype theory and cognitive linguistics

Berlin and Kay (1969) proved that color categories have a structure that is universal across languages. They examined almost one hundred languages and concluded that "although different languages encode in their vocabularies different numbers of basic color categories, a total universal inventory of exactly eleven basic color categories exists from which the eleven or fewer basic color terms of any language are always drawn" (Berlin and Kay 1969: 2). They call the colors that correspond to these basic color terms *focal colors* (in English, they are black, white, red, yellow, green, blue, brown, grey, orange, purple and pink). On the basis of their cross-linguistic vocabulary study, the authors also argue that some of these colors are more basic than others. The research conducted by Berlin and Kay pinpoints that human conceptualization, which is based on human perception, cannot be ignored in linguistic description.

Berlin and Kay's research is interesting from a different point of view, too: it affects the way we think about how categories can be defined.

Taylor (1995: 23) characterizes traditional (Aristotelian) categorization in the following way:

- categories are defined in terms of a conjunction of necessary and sufficient features (e.g. "man is a two-footed animal" = if X is a man then X is two-footed AND X is an animal),
- features are binary (either true or false),
- categories have clear boundaries (as Taylor points it out, it follows from the first two properties), and
- all members of a category have equal status (again, it follows from the first two properties).

An alternative, prototype-based approach rejects the claim that categories have necessary features *that are sufficient to define them*. Instead, we have exemplars in mind for our categories that help us "decide whether something else is a member of the category by comparing it with that prototype" (Smith 1991: 296). This is usually called *prototypical exemplification*. Taylor points out that the examples

- maximize the number of attributes shared by the members of the category, and
- minimize the number of attributes shared with members of other categories

(Taylor 1995: 51).

Membership in a classical category is binary (member versus non-member), while prototype categories are compatible with the notion that we call "degree of membership". The example(s) instantiating a prototypical category has or have the highest degree of membership in that particular category.

The following overview of the characteristics of prototypical categories is due to Geeraerts (Geeraerts 1994:3385):

- Prototypical categories cannot be defined by means of a single set of criterial (necessary and sufficient) attributes.
- Prototypical categories exhibit a family resemblance structure, or more generally speaking, their semantic structure takes the form of a set of clustered and overlapping meanings (which may be related by similarity or by other associative links, such as metonymy). Because this clustered set is often built up round a central meaning, the term 'radial set' is often used for this kind of polysemic structure.
- Prototypical categories exhibit degrees of category membership; not every member is equally representative for a category.
- Prototypical categories are blurred at the edges.

Researchers have found prototypes to be very useful and convenient at many levels of linguistic description. Pethő (2001), for instance, has the following to say about a possible source of *polysemy*:

> … For example, a prototypical category *A* based on family resemblance has a set of members *a, b, c d*, of which *a* is similar to *b*, *b* is similar to *a* and *c*, … but *a* is not at all similar to d and there is no single member of *A* that is similar to all other members. In such a scenario, one will likely be tempted to judge the word w_A that corresponds to the category *A* to be polysemous, but one will have difficulty deciding exactly what distinct meanings to attribute to it.
> (Pethő 2001: 189)

Langacker (1987) argues that there are domains in the conceptual system, and any piece of language should be described along the lines of the domains that are involved. Basic domains include the concepts of TIME and SPACE (cf. Cruse 2000: 141). Taylor (1995) argues that domains are useful in the detection and description of polysemy: "if different uses of a lexical item require, for their explication, reference to two [or more, alternative] domains, or two different sets of domains", it is likely that we are dealing with polysemy (Taylor 1995: 100).

5. Neuroscience

In his programmatic paper, Pléh (2000) argues for *taking neuroscience "seriously"* in building or evaluating linguistic models, including the models representing word meaning.

We seem to know relatively little about the exact *neurophysiological* processes responsible for language. Although probing the brain's functioning has evolved considerably since Paul Broca identified the cause of specific speech disorders using post-mortem examinations in the 1860s, we still do not have ideal capabilities for assessing language-related brain activity.

Pulvermüller (1999) states that we may be able to account for how and where certain pieces of word meaning can be represented in the brain. He argues that the answer lies in Hebb's theory of *cell assemblies,* which are created by correlative coactivation of neurons (Hebb 1949), and supports this view by referring to research papers that report on relevant neuroimaging experiments (Pulvermüller 1999).

A cell assembly is a group of neurons that become associated when getting activated at the same time (Pulvermüller 1999: 254). The author points out that distant neurons can get associated, too (e.g. neurons in the visual cortex, neurons in Broca's area, motor cortex neurons, etc.), although adjacent neurons are more likely to form functional groups due to anatomical reasons. When a sufficient subset of the assembly neurons is stimulated, the whole assembly (including its neighboring and remote parts) becomes active, which is called *ignition*. Another operating mode of the cell assemblies is called *reverberation*: subgroups in the cell assembly form loops and therefore, they can fire again and again after ignition, which results in a "wave of excitation circulating and reverberating in the many loops of the assembly" (Pulvermüller 1999: 255), creating a "spatiotemporal pattern" (ibid.). Pulvermüller argues that at the level of cognition, "ignition may correspond to perception of a meaningful stimulus and to activation of its representation" (Pulvermüller 1999: 256), while reverberation "may represent an elementary process underlying short-term or active memory (ibid.).

The *perisylvian area* (which consists of structures around the Sylvian fissure) seems to have a key role in human language representation and processing. Among others, Broca's area and Wernicke's area are situated here, which were found to be related to various types of aphasia back in the 19th century (O'Grady et al. 1993: 345, Pulvermüller 1999: 296). According to Pulvermüller, "[t]he Hebbian view implies that the motor and acoustic representations of a word form are not separate, but that they are strongly connected so that they form a distributed functional unit" (Pulvermüller 1999: 259).

In this framework, word meaning is captured in the connectivity pattern and functioning of a self-organizing associative memory, which is facilitated and determined by the neuroanatomy of the brain. The underlying process is explained in the following way:

> When the meaning of a concrete content word is being acquired, the learner may be exposed to stimuli of various modalities related to the word's meaning, or the learner may perform actions to which the word refers... If this coactivation happens frequently, it will change the assembly representing the word... A content word may thus be laid down in the cortex as an assembly including a phonological (perisylvian) and a semantic (mainly extra-perisylvian) part. After such an assembly has formed, the phonological signal will be sufficient for igniting the entire ensemble, including the semantic

> representation and, vice versa, the assembly may also become ignited by input only to its semantic part. (Pulvermüller 1999: 260)

The following "modalities" are supposed to contribute to the semantic encoding of words: motor modality, visual input, odor, taste, pain, touch, sounds (Pulvermüller 1999: 262). The author also points out that fine-grained distinctions can be made within the modalities, too. For instance, the muscles relevant to performing various movements can differentiate between *chew*, *write* and *kick*. Within the visual modality, it may also be possible to differentiate between static objects (e.g. *house*) and moving objects (*train*), colored objects (*iguana*) vs. black and white objects (*penguin*), and so on (Pulvermüller 1999: 263).

Content words that are less connected to the modalities listed above, and therefore, more *abstract* from our point of view, are hypothesized to have a less robust distributed representation. Function words have a more restricted, much less distributed representation located in perisylvian cortex only, typically lateralized in the left hemisphere in right-handers (Pulvermüller 1999: 260-261).

Pulvermüller (1999) suggests that *homonymy* is represented by overlapping cell assemblies that share a common perisylvian phonological part, while *mutual inhibitory processes make sure that only one assembly fires* (Pulvermüller 1999: 262). Please notice that Cruse's (2000) description of *antagonism* (i.e. only one antagonistic reading of a word can be active at a time, see section 1) corresponds to this view.

6. What grammar writers see

The HunGram team at the University of Debrecen is carrying out a grammar-writing project (Laczkó, Rákosi and Tóth 2010). As the international ParGram cooperation, in which we participate, is trying to account for semantic questions (ParSem), lexical meaning included, we are also seeking ways of filling our syntactic representations with semantic content. This is also directly useful in reducing structural ambiguity and getting some help in parse ranking.

When we work with morphological and syntactic issues, we find ourselves in an environment which conforms to clear formal rules. Morphological processes (e.g. affixation, both inflectional and derivational) are very predictable in the sense that if you see a complex form, the underlying morphological processes are relatively easy to identify. In the context of the HunGram grammar-writing project, a morphological component based on finite state transducers does an excellent job: it provides us with all the possible analyses for known or unknown words, and gives substantial help for syntactic parsing. If multiple morphological analyses are created by the morphology, disambiguation is done during syntactic parsing, if possible – if not, multiple syntactic parses emerge. If two words are homonymous but their morphological

structure is the same, or we face polysemy, then a single parse is created with a word that has several interpretations.

Consider the semantic representation of the sentence *John sees Mary*.

HEAD (see)
PRESENT (see)
ROLE (Experiencer, see, John)
ROLE (Stimulus, see, Mary)
word (see,[see#2, understand#2, witness#2, visualize#2…]]

In the semantic structure above, the *word* statement (last line, partially reproduced) captures the lexical meaning of the word *see* in the form of a list of WordNet synonym set references (while role information comes from VerbNet). All the possible verbal synsets should be listed, 24 of them, unless we can rule out some by relying on subcategorization/selectional restrictions, but selecting a single solution is not usually possible in this way. Consider the WordNet 3.1 entries corresponding to just the four senses referred to in the last line of the above example:

□ (v) **see** (perceive by sight or have the power to perceive by sight) *"You have to be a good observer to see all the details"; "Can you see the bird in that tree?"; "He is blind--he cannot see"*
□ (v) understand, realize, realise, **see** (perceive (an idea or situation) mentally) *"Now I see!"; "I just can't see your point"; "Does she realize how important this decision is?"; "I don't understand the idea"*
□ (v) witness, find, **see** (perceive or be contemporaneous with) *"We found Republicans winning the offices"; "You'll see a lot of cheating in this school"; "The 1960's saw the rebellion of the younger generation against established traditions"; "I want to see results"*
□ (v) visualize, visualise, envision, project, fancy, **see**, figure, picture, image (imagine; conceive of; see in one's mind) *"I can't see him on horseback!"; "I can see what will happen"; "I can see a risk in this strategy"*

Since the WordNet-based WSD literature shows that disambiguation may not be a realistic goal (cf. section 3 of the present paper), semantic representations like the above one may have little to tell us about the actual meaning of the word *see* in the sentence.

I see (in the "visualize" sense, see above) two ways out; both capitalize on two special properties of our project.

The first solution could try to exploit an important potential of the ParGram/ParSem effort: multilinguality. The WSD literature has already suggested ways of extracting knowledge from multi-lingual parallel corpora, including Gale, Church and Yarowsky (1992), Diab and Resnik (2002), Ng,

Wang and Chan (2003) and others. We do not work with parallel corpora in ParGram, but parallel LFG grammars are being developed for many languages, including English, German, French, Norwegian, Japanese, Chinese, Urdu, Malagasy, Arabic, Vietnamese, Spanish, Welsh, Indonesian, Turkish and Georgian. The feature sets of the functional structure representations are being developed cooperatively by the ParGram community, and they are the same across languages. If these systems can analyze sentence-aligned parallel corpora, what prevents us from comparing the functional structures and extracting senses on the basis of the functional representations created for the same sentence in different languages? Well, first of all, we rely on a (human) translation process in this case, which is not about producing exactly the same structures in the target language, so we get a lot of "noise". Secondly, whenever the two (or more) languages exhibit the same ambiguity, we lose information. Consider the word *mouse*, for instance, which is likely to be ambiguous between the "animal" and "computer periphery" senses in many languages now. More importantly, we are likely to have so many parses in both (or all) languages that finding the corresponding parses and matching the right PRED features (these features hold the information that we would like to disambiguate) of the functional structures of the parallel parses may be in insurmountable task. If we could only reduce structural ambiguity by delegating some problems, including NP attachment and some scope problems to a different component of grammar …

The second idea relies on a special understanding of the concept of word meaning. Kilgarriff (1997a) argues that word senses should be seen as clusterings of corpus citations "according to the purposes of whoever or whatever does the clustering" and word senses do not exist in the absence of such purposes (Kilgarriff 1997a: 51). Support and a possible solution come from Schutze and Pedersen (1995). They constructed a system in which there were no pre-established senses but clusters of word usages were created from a corpus of interest. Their approach was motivated by the task at hand: they needed WSD for Information Retrieval, for which even WordNet proved to lack coverage and detail. For instance, they point out that proper names (such as Steffi Graf) can function as excellent disambiguators for words like *court*, whereas these names are not stored in dictionaries and thesauri. So the authors develop corpus-specific fingerprints for each word and when the usage of a word has to be characterized, they resort to these context fingerprints to tell the uses apart.

Loosely following the ideas presented in Schutze and Pedersen (1995), I constructed a machine-learning experiment for corpus-specific WSD. I used a small subcorpus of the would-be "HunGram-1" corpus (a 1.5 million word treebank to be completed in 2012 by our research group) which contained 20000 tokens, fully lemmatized (4550 different lemmas), from the Hungarian translation of Orwell's "1984". The stopwords were removed from the

sentences and machine learning was carried out using neural networks. The following subtasks were implemented:

1. Constructing a "local thesaurus" based on lexical co-occurrence:
   a) I took a moving symmetrical window of 41 words and centered it on every token of the corpus, one by one. 20000 samples (one for each word token) were constructed in the following way: the appearance of a particular word in this window, out of the 4550 possible lemma types, set a corresponding position in the input to a positive number, which was proportional to the frequency of that word in this context window.
   b) To make the co-occurrence matrix easier to handle (resource limitations apply), I developed a self-organizing map (SOM) (Kohonen 1981) that clustered the context vectors. From this point on, showing a lemma to the network created a single winning neuron in the 450-unit SOM. Similar words (which have similar contexts) returned the same winning unit or a close neighbor. At this point, what I had was a highly corpus-dependent thesaurus based on second-order co-occurrence phenomena (i.e. sharing neighbors rather than occurring together).
2. Sense clustering for a preselected (ambiguous) word. All occurrences of a selected word were processed in the following way, one by one: the SOM representations (winning units determined in subtask #1) describing *the context* (20 words on the left and 20 words on the right) of a given use were combined into a pattern. The patterns (corresponding to each use) were presented to an ART-1 based (Grossberg 1987) neural network clusterer. The network returned the number of clusters it found and also classified each use of the word.

The findings of the experiment were the following:

I. While identical SOM representations did contain the words that share similar contexts, really useful context patterns did not appear. At this point, I hypothesize that more data (more than 20000 words) would have given better results, and I will look into this issue, but this is not a minor modification, see III. below.

II. Schutze and Pedersen (1995) applied weighting to the co-occurrence matrix: the fewer documents a word occurred in, the higher its weight was. This weighting is not implemented in my experiment since I used a single document for analysis (the Hungarian translation of "1984"). As I see it now, this weighting has an important role in *finding the salient words* in the context determining the actual use of the word in question, so it has to be implemented. We must also understand, however, that this is a fairly primitive heuristics that tries to replace the training samples of supervised techniques.

III. SOM-based clustering of subtask #1 was introduced to handle the large context matrices that should otherwise be collected as an input for

subtask #2. But this technique has rather high resource needs, too, so I must replace it with a different clusterer in the next experiments so that I can expand the size of the input text.

This preliminary experiment should be refined and repeated if we continue to find the Kilgarriff - Schutze - Pedersen sense relativization/disambiguation approach fruitful in our work.

7. Conclusion

Synthesizing a coherent picture of how words should be approached and integrated into a model of language is surprisingly difficult. Being subscribed for a linguistic school or approach, or engaged in a specific area of linguistics, most linguists tackle the question according to what is directly relevant to them.

In this paper, I try to show various approaches to the phenomenon we refer to as lexical ambiguity. Section 5 shows that it may be seen as a natural consequence of the connectionist nature of language representation in the brain. Other sections of the paper show how current models (theoretical, lexicographical, computational) react to the multi-faceted, amoeba-like, prototype-based nature of words. We have also seen that part of the problem is how we *think* about words. Ide and Veronis (1998) see it as a philosophical issue:

> The Aristotelian idea that words correspond to specific objects and concepts was displaced in the 20th century by the ideas of Saussure and others ... Wittgenstein takes a similar position in his *Philosophische Utersuchungen* in asserting that there are no senses, but only usages. (Ide and Veronis 1998: 23)

Ide and Veronis also point out that context is the only way to disambiguate a word in practice. By context they mean 1) *microcontext*, which is a list of words in a small window near the word in question and also covers collocations and some syntactic relations, 2) *topical context*, which contains "substantive" words in a wider textual context and 3) *domain*, which restricts the possible set of readings once isolated correctly (Ide and Veronis 1998: 18-21).

The experiment presented in the previous section belongs to an investigation of the topical context, but note that I collected full contextual patterning of words, whereas a single salient word in the context can determine the meaning, and the model should be changed accordingly. In future research, I also plan to exploit the microcontext: local information such as selectional preferences should serve as important clues.

Textual context is not omnipotent, however. To cover some of those cases in which the textual context does not contain the decisive information but its presence is implied by the speaker (and is indeed present in the brain of the listener in the form of a preexisting mental condition), we may be able to collect

domain-sensitive ontological information and enrich the textual context accordingly, but this is certainly beyond the scope of our current research.

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TEACHING ENGLISH AS A FOREIGN LANGUAGE

Key Principles in Communication

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Abstract: Acknowledging the fact that communication is "a process whereby meaning is defined and shared between living organisms"[1] one must bear in mind exactly this specific idea of commonality, of mutual understanding. There is no effective communication if the message being sent is too encripted, too difficult to decode by the receiver, the recipient. The sender must, at all times, take into consideration some basic rules of communication that will make the sent information "receivable". We talk about a common set of principles that will lead to an efficient communication, avoiding redundancies, awkward situations, pauses in speech, repetitions, etc.
One must carefully chose their words, specific patterns, a certain tone of voice, certain stresses, gestures in order to have a natural, genuine communication.

Key-words: communication, message, words, pattern, gesture

In order to understand how people interact with each other, I consider it important to outline some characteristics of human communication and to mention different types of communication, both verbal (by means of language, dialogue) and non- verbal (by means of gesture, body language or posture).

Communication is the process of transferring information from a sender to a receiver with the use of a medium in which the communicated information is understood by both sender and receiver. It is a process that allows organisms to exchange information by several methods. Communication requires that all parties understand a common language that is exchanged. There are auditory means, such as *speaking, singing* and sometimes *tone of voice,* and nonverbal, physical means, such *as body language, sign language, paralanguage, touch, eye contact,* or the use of *writing.*

Communication is defined as a process by which we assign and convey meaning in an attempt to create shared understanding. This process requires a vast repertoire of skills in intrapersonal and interpersonal processing, *listening, observing, speaking, questioning, analyzing,* and *evaluating.* Use of these

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[1] Oral Communication in English. Communication Meaning and Definition: Meaning, Definition, Usage. www.dictionary30.com/meaning/Communication

processes is developmental and transfers to all areas of life: home, school, community, work, and beyond.

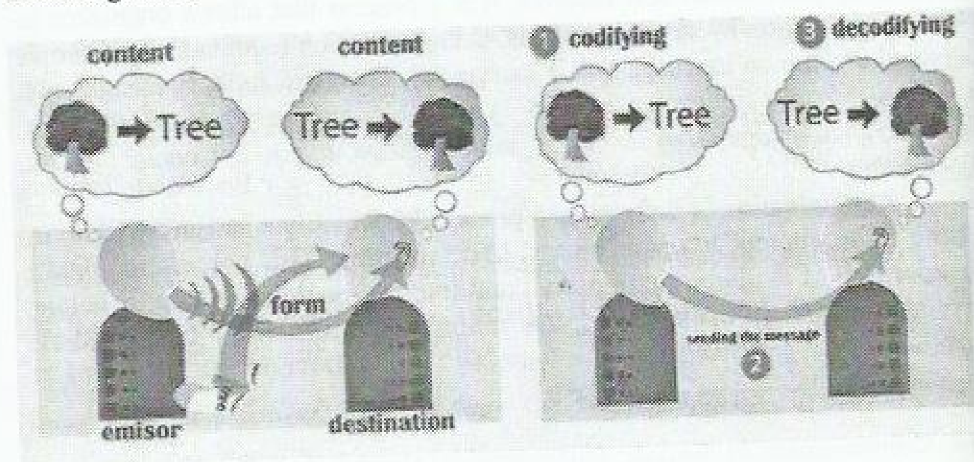
It is through communication that collaboration and cooperation occur. Communication is the articulation of sending a message, through different media whether it be verbal or nonverbal, so long as a being transmits a thought, provoking idea, gesture, action, etc.

Communication happens at many levels (even for one single action), in many different ways, and for most beings, as well as certain machines. When speaking about communication, it is very important to be sure about what aspects of communication one is speaking about.

Definitions of communication range widely, some recognizing that animals can communicate with each other as well as human beings, and some are more narrow, only including human beings within the parameters of human symbolic interaction. Nonetheless, communication is usually described along a few major dimensions: content (what type of things are communicated), source, emisor, sender or encoder (by whom), form (in which form), channel (through which medium), destination, receiver, target or decoder (to whom), and the purpose or pragmatic aspect.

Between parties, communication includes acts that confer knowledge and experiences, give advice and commands, and ask questions. These acts may take many forms, in one of the various manners of communication. The form depends on the abilities of the group communicating. Together, communication content and form make messages that are sent towards a destination. The target can be oneself, another person or being, another entity (such as a corporation or group of beings).

Therefore, communication is social interaction where at least two interacting agents share a common set of signs and a common set of semiotic rules. This commonly held rule in some sense ignores auto-communication, including intrapersonal communication via diaries or self-talk.



In a simple model, information or content (e.g. a message in natural language) is sent in some form (as spoken language) from an emisor/ sender/ encoder to a destination/ receiver/ decoder (http://en.wikipedia.org: Communicationemisor). In a slightly more complex form, a sender and a receiver are linked reciprocally. A particular instance of communication is called a speech act. In the presence of "communication noise" on the transmission channel (air, in this case), reception and decoding of content may be faulty, and thus the speech act may not achieve the desired effect. One problem with this encode-transmit-receive-decode model is the processes of encoding and decoding imply that the sender and receiver each possess something that functions as a code book, and that these two code books are, at the very least, similar if not identical. Although something like code books is implied by the model, they are nowhere represented in the model, which creates many conceptual difficulties.

We have to consider several types of communication[2] Language: a language is a syntactically organized system of signals, such as voice sounds, intonations or pitch, gestures or written symbols which communicate thoughts or feelings. If a language is about communicating with signals, voice, sounds, gestures, or written symbols, can animal communications be considered as a language? Animals do not have a written form of a language, but use a language to communicate with each another. In that sense, an animal communication can be considered as a separated language. Human spoken and written languages can be described as a system of symbols (sometimes known as lexemes) and the grammars (rules) by which the symbols are manipulated. The word language is also used to refer to common properties of languages. Language learning is normal in human childhood. Most human languages use patterns of sound or gesture for symbols which enable communication with others around them. There are thousands of human languages, and these seem to share certain properties, even though many shared properties have exceptions.

Dialogue: a dialogue is a reciprocal conversation between two or more entities..

Nonverbal communication: it is the process of communicating through sending and receiving wordless messages. Such messages can be communicated through gesture, body language or posture; facial expression and eye contact, object communication such as clothing, hairstyles or even architecture, or symbols and infographics. Non-verbal communication may include:

- ❖ Body language (kinesics) and includes body movement, body position, facial expressions;
- ❖ Eye contact (occulistics);
- ❖ Touch (haptics);

[2] Baumeister, R. F., & Leary, M. R. (1995). The need to belong: Desire for interpersonal attachments as a fundamental human motivation, Psychological Bulletin

- Body distance (proxemics)
- And also what people wear.

The way people dress for different situations (business negotiations diplomatic meeting, etc) differs across cultures. Normally informal dress denotes lack of respect for the partner. Again a too relaxed partner in his chair can suggest the same things. Some cultures impose that particular parts of the body should not be exposed (i.e. Arab cultures – the sole of the foot should not be exposed. Body language can very easily misinterpreted creating unpleasant situations.

There is also paralanguage which is the sum of factors and totality of words, tone of voice, speed of speech and pitch of voice. Intonation patterns and the tone of voice vary widely during the act of communication and also in different cultures.

Speech may also contain nonverbal elements known as paralanguage, including voice quality, emotion and speaking style, as well as prosodic features such as rhythm, intonation and stress. Likewise, written texts have nonverbal elements such as handwriting style, spatial arrangement of words, or the use of emoticons.

Jeremy Harmer[3] discusses the nature of communiction and its relevance to various stages of learning. He emphasizes the importance of integrating skills, discusses the differences and similarities in learning to speak and write.

There are some generalizations that we can make about the majority of communicative events and these will have particular relevance for the learning and teaching of languages.

When two people are engaged in talking to each other we can assume that they are doing so for good reasons. What are these reasons?

- wanting to say something. Want is used here in a general way to suggest that speakers make definite decisions to address other people. Speaking may, of course, be forced upon them, but we can still say that they feel the need to speak, otherwise they would keep silent.
- communicative purpose. Speakers say things because they want something to happen as a result of what they say.

They may want to charm their listeners; they may want to give some information or express pleasure. They may decide to be rude or to flatter, to agree or complain. In each of these cases they are interested in achieving this communicative purpose - what is important is the message they wish to convey and the effect they want it to have. They select from their language store.

Speakers have an infinite capacity to create new sentences (especially if they are native speakers). In order to achieve this communicative purpose

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[3] Harmer, Jeremy (2001). *The Practice of English Language Teaching*, London and New York, Longman

they will select (from the store of language they possess) the language they think is appropriate for this purpose.

These generalizations apply to the schoolteacher and the radio announcer, the judge and the shop assistant. It is important, too, to realize that these generalizations do not only apply to the spoken word: they characterize written communication as well, and although a difference may be that the writer is not in immediate contact with the reader (whereas in a conversation two or more people are together), the same also applies to the example of the radio announcer, and, to some extent, the academic giving a lecture in a packed hall (although there is of course much greater contact here).

Assuming an effective piece of communication, we can also make some generalizations about a listener (or reader) of language. By effective communication we mean that there is a desire for the communication to be effective both from the point of view of the speaker and the listener.

There are many possible reasons for breakdown in communication, but once again some points can be made about the listeners: they want to listen to something. In order for someone to understand what they are listening to (or reading) they must have some desire to do so. They are interested in the communicative purpose of what is being said. In general, people listen to language because they want to find out what the speaker is trying to say - in other words what ideas they are conveying, and what effect they wish the communication to have. They process a variety of language. Although the listener may have a good idea of what the speaker is going to say next, in general terms, s/he has to be prepared to process a great variety of grammar and vocabulary to understand exactly what is being said.

Whenever communication takes place, of course, there is a speaker (and/or writer) and a listener (and/or reader). This is the case even where a novelist writes a manuscript, for here the writer assumes that there will be a reader one day and that that reader will be performing a communicative act when reading the book.

In conversation and the exchange of letters, the speaker or writer quickly becomes a listener or reader as the communication progresses. Speakers normally have a communicative purpose and listeners are interested in discovering what that purpose is. However, even if listeners have some idea about the purpose, they must listen in order to be sure. They cannot be sure, in other words, what it is before they hear what the speaker says.

There are stages where communication is more important than accuracy. Whatever activity the students are involved in, if it is to be genuinely communicative and if it is really promoting language use, the students should have a desire to communicate. If they do not want to be involved in communication, then that communication will probably not be effective. The students should have same kind of communicative purpose: in other words they should be using language in same way to achieve an

objective, and this objective (or purpose) should be the most important part of the communication.

"The people of the world are bigoted and unenlightened: invariably they regard what is like them as right, and what is different from them as wrong." (Yeung Cheng 1727)[4]

Taking into account what Gibson said in his study **Intercultural Business Communication**[5] the act of communication happens not only through the use of words but also through non-verbal factors: gestures, facial expressions, body movement.

Nowadays communication takes place between senders and receivers from different cultures and this act can be very difficult if the difference between cultures is great, but there are a multitude of reasons for this act to take place:

- technology makes it possible for people to travel further and faster than ever before;
- the Internet links people across national boundaries;
- the international labor force is more mobile;
- more people are on the move than ever before: business people are active globally, refugees are trying to escape from conflicts and natural disasters;
- the intercultural academic mobility became something usual.
- the communication science is an interdisciplinary domain relying on different areas of investigation: anthropology, psychology, business studies, linguistics, sociology, geography, history.

We can conclude that language is an activity that humans participate in when they wish to communicate with each other. The other is that a language can be characterized as a set of inter-related rules that govern the form and distribution of sounds, words, and phrases which make up the sentences of that language. Applied to us language is used for communication, the teacher makes use of communication to teach language.

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Increasing Learner Motivation in EFL Classes

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Abstract: One of the most challenging tasks of EFL teachers in today's educational context is to find the most adequate strategies of generating and maintaining student engagement, and to create opportunities for learner development. In this respect, teacher behaviour and attitude, classroom procedures, but also a positive learning atmosphere, are equally important. The techniques of arousing student motivation in EFL classes are numerous, and they all involve the clear setting of goals, relevance of topics, personalization, and a formative feedback. Moreover, learner confidence is strengthened and student effort is more likely to be generated by means of cooperative learning strategies, which have a beneficial influence on the whole of the learning process.

Key words: Motivation, learner autonomy, goals, strategies, student engagement, attitude, self-esteem

It is often more than challenging for teachers to find the proper motivational strategies for their pupils, to discover the best possible practices for classroom learning and finally to help them bridge possible achievement gaps. In any educational setting, learner motivation is an area of extreme significance, and can be closely associated with the learning outcomes, which can be favorable as long as the opportunities that teachers and schools provide for learning and personal development (instructional procedures, teacher behaviour and classroom climate) are congruent with the students' needs and goals. It can also be said to provide the main incentive to initiate learning a foreign language, and later the determination to persevere and sustain the long and often difficult learning process.

The causes of learner behaviour cannot be explained by motivation only. Behaviours are also influenced by "factors such as individual inputs, context factors, norms, and motivation. [...] For example, the amount of time a student spends studying for an exam depends on his motivation in combination with his abilities and goals, the quality of his notes, and his past experience taking exams." (Kreitner & Kinicki, cited in Estrella 2007: 8). Motivation is "a student's willingness, need, desire and compulsion to participate in, and be successful in, the learning process" (Bomia et al.1997: 1) It is the ensemble of

motives and predominantly internal factors that give energy to and direct the behaviour, such as interests, needs, drive, arousal, motivational beliefs, or goal orientation. It is considered to be a dynamic and continuous process, which, as Dörnyei explains, must be *generated*, then actively *maintained and protected*, especially in classroom settings, and finally *evaluated* by the learners themselves – this retrospective evaluation will "determine the kind of activities they will be motivated to pursue in the future".(Dörnyei 2001: 21) Motivation is the driving force of human development, which makes people select and assimilate external stimuli and thus respond differently to them.

Throughout decades of research, various motivational theories have tried to answer questions such as "What causes behaviour?" The drive of human behaviour has been grounded in either the social being, as in Gardner's theory, or the individual, focusing on "concepts such as instinct, drive, arousal, need, and on personality traits like anxiety and need for achievement, and more recently on cognitive appraisals of success and failure, ability, self-esteem, etc."(Dörnyei 1994: 274) Dörnyei explains that the middle of the twentieth century was dominated by conditioning theories related to behaviourist psychology, with a great deal of research focusing on how stimuli and responses interplay in forming habits, and having Maslow's famous hierarchy of needs at the core. Then *empiricism* gave way to *cognitivism* in educational psychology research. It strives to focus on the way "the individual's conscious attitudes, thoughts, beliefs, and interpretation of events influence their behaviour; that is, how mental processes are transformed into action". (Dörnyei 2001: 8) The 1980s and the 1990s saw an increasing importance given to *context* in the study of motivation, thus complementing the cognitive approach. According to this view, students' cognitions regarding academic work (e.g. ability beliefs, outcome expectations when engaging in tasks) are influenced by social contextual factors, such as the messages that the teacher sends about the difficulty of tasks, the information he or she gives about the importance of learning the material, or the perceived abilities of classmates (Urdan & Schoenfelder 2006:331).

In 1969, Clayton Alderfer expanded Maslow's hierarchy of needs by formulating the ERG theory (Existence, Relatedness and Growth). 'Self actualization' and 'self esteem' are the needs he associates to the Growth category. In his frustration-regression principle, when needs in a higher category are not satisfied, individuals tend to invest more in the lower ones, hoping to achieve the former. "If growth opportunities are not provided to students, they may regress to socializing more with peers. Therefore, teachers should recognize that students have many needs they need to fulfill simultaneously and focusing on one need at a time may not be the best strategy to motivate."(Estrella 2007: 11)

Another significant view is Gardner's social psychological theory of L2 motivation. For the Canadian psychologist, Robert Gardner, language

learning is a deeply social event. He grounded motivation research in a social psychological framework, considering learners as belonging to a specific culture, a social framework and the learning process as depending on the support of the cultural context in which the second language acquisition takes place, as well as its cultural belief. Thus, "the learning of a foreign language involves far more than simply learning skills, or a system of rules, or a grammar; it involves an alteration in self-image, the adoption of new social and cultural behaviours and ways of being, and therefore has a significant impact on the *social* nature of the learner."(Marion Williams 1994: 77, cited in Dörnyei 2001: 15) *Attitudes* have a key position in Gardner's theory, while the language learners' goals are seen as having *integrative* and *instrumental* goals. As Dörnyei explains, his very complex construct of *'integrative motive'* is made up of three main components: integrativeness (subsuming integrative orientation, interest in foreign languages, and attitudes toward the L2 community); attitudes toward the learning situation (comprising attitudes toward the teacher and the course), and motivation (made up of motivational intensity, desire to learn the language and attitudes towards learning the language). (Dörnyei 2001: 16) These three factors are interdependent, and taken separately they are insufficient to attain L2 proficiency. The instrumental aspect of L2 learning refers to its pragmatic use, whereas its integrative aspect refers to interest and desire to broaden views. Integrativeness can be explained as the emotional identification with the L2 group, respect and openness to other cultural groups and ways of life.

Modern views add other components to the pragmatic dimension of L2 learning, such as intrinsic/extrinsic motivation, intellectual curiosity, attribution about past successes/ failures, need for achievement, self-confidence, and classroom goal structures, as well as various motives related to learning situation specific variables such as classroom events and tasks, classroom climate and group cohesion, course content and teaching materials, teacher feedback, and grades and rewards. Dörnyei's 1994 framework of L2 motivation describes motivation from a classroom perspective. Its components are *course-specific* (interest, relevance, expectancy), *teacher-specific* (modeling, task presentation, feedback) and *group-specific* (goal-orientedness, classroom goal structure). Other significant theories are Bandura's *self-efficacy* theory (1997), Weiner's *attribution* theory (1992), dealing with causal attributions about past successes and failures, Locke and Latham's *goal setting* theory (1990), Deci and Ryan's *intrinsic* and *extrinsic* motivation theory, and so forth. In Deci and Ryan's opinion, human motives can be placed on a continuum between intrinsic and extrinsic motivation. Intrinsic motivation is in fact at the core of any learning process. Modern research shows that the two types of motivation are not necessarily contrasting, as the external influences and

regulations can be to a greater or a smaller degree internalized, thus enhancing achievement.

> Intrinsic motivation is in evidence whenever students' natural curiosity and interest energize their learning. When the educational environment provides optimal challenges, rich sources of stimulation, and a context of autonomy, this motivational wellspring in learning is likely to flourish .(Deci and Ryan 1985: 245).

The intrinsic motivation is rooted in the learners' previous attitudes and experiences. The ways the teacher can increase it in the EFL classroom are numerous. He/She can not only raise their interest in the L2, "by exposure to respected models, persuasive communication, and participation in powerful learning experiences" (Dörnyei: 52), but also foster students' self-esteem, build confidence and a strong self-concept. Ideally, an EFL course must carry *positive* values and attitudes related to the English language and culture, arouse curiosity and raise cross-cultural awareness. Dörnyei emphasizes that this can be accomplished through the use of authentic materials, real cultural products, quotations and statements of well-known public figures about language-learning, develop "cross-cultural awareness systematically by focusing on cross-cultural similarities (and not just differences) and by using analogies to make the strange familiar."(Dörnyei: 55) Using *authentic* literature to supplement core materials is one way of motivating adolescents, yet the task of reading a short story or novel in a foreign language can be discouraging for many pupils. Literary texts offer samples of the most precise and powerful use of language, the fulfillment of its possibilities, and allow learners to become assertive readers, by interacting with the text, making assumptions and predictions, interpreting it, relating it to their background. In what concerns reading, there must be variety in the range of texts and activities provided, but most importantly, the topics need to be personalized, in a general effort of providing relevance. Barry Corbin, author of **Unleashing the Potential of the Teenage Brain** (2008), considers that extrinsic and intrinsic factors that affect motivation vary widely, but there are other factors influencing motivation in the classroom: relevance, control and choice, challenge, social interaction, anticipated sense of success, need, novelty, cognitive dissonance and discrepant events.(Kirby 2009: 5)

The first motivational condition, researchers argue, is a warm, positive, anxiety-free *learning atmosphere*, in which learners feel valued and cared for. In such an environment, teachers are involved in the classroom experience, they set clear goals from the very beginning, they offer instrumental help and support, and they adjust teaching strategies to the students' levels and learner types. In a positive learning atmosphere, there is mutual support and respect, and there is a 'norm of tolerance' which makes students "feel comfortable taking risks because

they know that they will not be embarrassed or criticized if they make a mistake."(Dörnyei 2001: 41) Also, humour is used in class, and feedback is given in due time, in an informational rather than controlling way, as Dörnyei explains. Teachers should make use of a direct, straightforward manner, should present non-emotional descriptions of what is desirable and what is not, avoid ridicule, anger, social comparison, and promote cooperation instead of competition. A firm, respectful approach from the teacher, together with the non-emphasizing of mistakes, may lead to a positive, supportive classroom atmosphere. In fact, this type of classroom atmosphere "allows learners to maintain a positive social image while attending to academic issues. In other words, we might be able to considerably promote motivation to learn if we manage to combine the learners' academic and social goals."(Dörnyei 2001: 98)

In fact, the teacher has to become "a facilitator of independent learning, through provision and organization of resource-based activities and the general management of a flexible learning course", as Michael Evans points out. Learner autonomy, together with self-determination will be fostered by the teacher's 'autonomy type', as Dörnyei calls it. If the educational process is mainly teacher-centered, and the teacher's expectations are strict and unconditioned, the communication between teacher and student is obstructed, and so is the communication between the students themselves. In contrast, a *democratic* teacher is calm and stimulating, he listens to what the students want to say, he is funny and interesting. He/She is generally open to debate, he likes questions, he negotiates, allows students to choose, and urges them to make choices. His/Her teaching style fosters self-respect, he/she is friendly, fair, caring, and encourages socializing. At the same time, he/she has well-established rules, sets goals clearly, gives comprehensible explanations – all in all, he/she has control of the class. He/She invites, encourages, influences and directs students. He/She plans his/her teaching in such a manner that each and every student can achieve, he/she individualizes, adapts and varies teaching methods and techniques. He/She challenges the students, guides them towards good choices, and uses positive reinforcement. Dörnyei explains that a non-judgemental attitude, acceptance, the availability and the ability to listen to the students are the essential features of a teacher.

Gary Chambers divides the motivational functions of the teacher in: *arousal* (if arousal leads to high levels of anxiety, then performance is likely to be impaired); *expectancy* (underlines the importance of setting clear achievable objectives); *incentive* (this is the stimulus which triggers off anticipations and responses; the rewards for present achievement should be provided in such a way as to stimulate future achievement) and *disciplinary* (this aims at the creation of an ordered, non-authoritarian, non-threatening, atmosphere). (Chambers 1999: 49)

Undoubtedly, teacher enthusiasm and passion brings along similar reactions from the students. Likewise, "appropriately high expectations are

more likely to lead to appropriately high performance". (Chambers 1999: 43) These are aspects of the process of *modeling*, which means that "student attitudes and orientations toward learning will be modelled after their teachers, both in terms of effort expenditure and orientations of interest in the subject".(Dörnyei 1994: 278) Role modeling is critical in shaping desirable behaviour, and in transmitting values and patterns of thought. Generally, a role model is the teacher who shows sincere interest in facilitating the development of his/her students, who can communicate effectively and have optimal relationships with them, and inherently encourage student voice. Also, older students or recent graduates can become role models for the learners; they may be invited to talk to the class in order to shape their attitudes and to encourage them in further projects.

By means of a series of effective techniques, which are correlated to *relevant* topics, which the students can internalize, it is possible for the teacher to make the students' learning experiences positive and attractive. By using relevant aspects of reality, the teacher makes a discernible association with the learners' needs, attitudes, and interests, and thus the student is more likely to get involved. As long as learners can sense the potential usefulness of their learning, the activities they are going through remain motivating. The opportunities to personalize topics in L2 classes are countless. Students love to talk about themselves – they can talk to the class or to individual peers or to peer-groups, when doing pre-task or post-task activities, or when solving problems or relate ideas to their own background and experience. In tackling areas of commonality, the teacher can trigger communication of personal feelings and thoughts through questions which should be open-ended, thought-provoking, framed to provoke and sustain interest. In such communicational attempts, the teacher can encourage students to organize ideas around problems, to negotiate, to find solutions in a collaborative manner, to find similarities and differences, to deal with dialogue and debate. Students are less likely to be fearful and anxious and more likely to do well if they are well prepared. "Preparedness can be enhanced by in-depth mastery of the subject matter, appropriate organization and rehearsing the presentation." (Wallace: 12) In the same respect, inquiry and discovery also inspire great writing. "Having topics that a person cares deeply about, as a consequence of personal interest and investigation, may prove decisive for a fine writing and even lead to a life devoted to writing."(Wallace: 14)

L2 classes should de-emphasize grade and emphasize mastery. In a 'mastery-oriented' class, the teacher communicates the objectives, sets appropriate tasks, and high expectations. Teachers should assign challenging, meaningful tasks that students can take responsibility for, tasks that necessitate the use of various skills, and offer constructive feedback and recognition. "Goals should be specific, hard but achievable, accepted by the students, and accompanied by feedback about progress."(Dörnyei 1994: 276) The same

author indicates (Dörnyei 1994: 276) that attainable goals or subgoals can "enhance intrinsic interest through favorable, continued involvement in activities" and through the satisfaction derived from successfully completing them. Moreover, goal-orientedness is likely to increase if both class rules and teacher expectations are unambiguously phrased and "willingly adopted by members" (Dörnyei 2001: 46) after having been discussed by the whole group. The 'success criteria', which may involve assessment, as Dörnyei explains, must be as clear as possible, allowing learners to "self-evaluate their learning as they proceed." (Dörnyei 2001: 58) Effort and solution plans of the L2 learners will weigh more than the immediate outcome, as goals promote the constant search for strategies. As soon as the student can establish a close relationship between his/her accomplishing tasks in learning situations and success, favourable motivational beliefs are likely to appear. These are the learner's opinions about their ability in relation to a specific subject, which will further guide them in the process of learning.

Elisabeth Kirby explains how important it is "to set and revisit goals regularly to help young people develop strong habits and a positive self-concept, as well as to experience successes". (Kirby 2009: 49) The author's advice for educators to help students organize and plan their work is to develop study skills and learning strategies, to make organizational checklists and daily or weekly planners, to have students prioritize tasks, and break down the workload into manageable pieces, establish study routines at home, celebrate success and build on it.

What affects L2 learners extendedly is positive, *formative feedback*, which builds self-esteem and confidence, and offers learners the sense of progress. Besides teachers, peers can also provide feedback. In fact, all learning process must lead to self-assessing one's achievement. Persuasion, modeling, reinforcement and external rewards for desirable behaviour foster *self-efficacy*, which can be promoted "by teaching students learning and communication strategies, as well as strategies for information processing and problem-solving."(Dörnyei 1994: 277) Language learner strategies, including communication strategies, are essential for L2 learners, because they are "tools for active, self-directed involvement, which is essential for developing communicative competence" (Oxford 1990a: 1) As Oxford explains (Oxford 1990b: 71) we can speak of *direct* and *indirect* language learner strategies. The first category includes memory strategies, cognitive strategies ("used for forming and revising internal mental models and receiving and producing messages in the target language") and compensation strategies, whereas the second refers to meta-cognitive strategies, which "help learners exercise executive control through planning, arranging, focusing, and evaluating their own learning", affective strategies and, finally, social strategies, which "facilitate interaction with others, often in a discourse situation" (Oxford 1990b: 71). For Dörnyei learning strategies are techniques that make learning more

effective: methods to organise, practise and recycle learned material, memorizing new words, summarizing new material mentally, highlighting information, seeking help from peer, connecting new information to the previously learnt material. Also, there are 'communication strategies', such as paraphrasing, approximation, use of all-purpose words, use of non-linguistic means, hesitation devices, asking for help, confirmation or clarification. (Dörnyei 2001: 96)

Cooperating and empathizing with others can obviously be included in the previously mentioned social strategies of L2 learning. In fact, *cooperative learning* provides a positive effect on the learning process as a whole. Its basic principles are, as George Jacobs explains: heterogeneous grouping, collaborative skills, simultaneous interaction, positive interdependence, group autonomy, equal participation, and individual and group accountability. Most language acquisition theories acknowledge these strategies as extremely effective in triggering achievement and communicative skills. They build learner confidence by promoting a sense of belonging to the group that shares a common goal, a "higher expectancy of success" (Dörnyei 2001: 101), the likelihood of increased involvement, due to a unique responsibility in the group, and improved opportunities to practice communicative skills. The interactive language practice during pair-work or group-work, the involvement in negotiation of meaning carry more weight than the accuracy or even the outcome at this point. Moreover, "cooperative situations increase the significance of *effort* relative to ability, because in team work the main characteristic people are judged by is their commitment to the team". (Dörnyei 2001:101) According to Deci and Ryan's Self-Determination Theory, - cooperative learning principles stem from man's basic needs: relatedness, competence, and autonomy. If the classroom conditions and learning methods satisfy these needs, then student engagement and persistent effort are feasible.

For students to make progress, motivation and learner interest must be steadily maintained. Keeping student interest high has always been a challenge for teachers. Dörnyei argues that the aspects that may impede classroom learning are numerous: the increased pressure to cover the curriculum, the need to prepare for tests, along with little individualization, a lot of seatwork, assignment that is less attractive. (Dörnyei 2001: 73) The loss of interest and the lack of involvement can also be attributed to the insufficiency of strategies, to irrelevant strategies, to the failure to include pre- and post- activities, to the lack of enough time for learners to internalize, to the failure to involve all the students. The same author thinks (Dörnyei 2001: 74) that *variety* and the breaking of monotony may provide a solution: "the variation of the linguistic focus of the tasks (e.g. a grammar task can be followed by one focusing on socio-cultural issues)", or that of the skills it involves, or of the organizational format. Variety may also concern the teaching style, the materials the teacher makes use of, and the sequence of events. Besides relevant and personalized

content, challenge and novelty are indispensable in the language classroom. Learners need to be challenged with tasks that involve solving problems, discovering, overcoming obstacles, finding hidden information, but also with unexpected approaches or types of activities. (Dörnyei 2001: 76) Also, curiosity and interest are maintained, the same author argues, if ambiguity, controversy, and conceptual conflicts are used.

The Kounin model of good classroom behaviour, referred to in Emil Stan's **Classroom Management** (Stan 2009: 132-133), focuses on pacing, transitions, alerting, and individual accountability. A logical flow of the moments of the lesson, with smooth, natural transitions, is one of the most important techniques of maintaining learner interest and involvement. Kounin's so-called 'ripple effect' occurs when the teacher corrects misbehaviours in class, and thus influences the other students' behaviour. The teacher must know what is happening in every area of the classroom at all times, deal with several problems at a time, maintain focus through alerting and accountability, and provide non-satiating learning programs by emphasizing progress, challenge, and variety. Well-established rules, clear directions, emphasizing key points, and the teacher's ability to capture attention are essential. Behaviour problems should be corrected in due time, while students should be kept positively engaged. The student who is actively involved in the lesson exhibits not only attention, but also concentrated effort, thinking, involvement, engagement.

One of the most modern and flexible means of fostering positive language learning experiences is the integration of multimedia and information technology in the educational process. Perhaps its most important asset is that it "promotes independent learning". (Chambers 1999: 39) Computer-based activities are generally agreeable because correction is fast, and immediate satisfaction is accessible. They are likely to allure students who might be reluctant to use pen and paper as well. The Internet offers authentic input, the chance for real-life activities, while e-mails facilitate "writing for a real purpose and for an authentic readership". (Chambers 1999: 39) When dealing with online reading materials such as instant messages, blogs, reference materials, or various websites, students can focus on different sub-skills, they can choose texts, solve problems collaboratively, and recommend websites to peers or groups.

Research has shown that both teacher reflection and student reflection are essential in the educational process. As the authors Kirby and McDonald explain (Kirby 2009:60-73), guided reflection could include questionnaires, diaries, prioritizing, discovering strengths and weaknesses, finding out their own intelligence profiles, filling in success goal sheets, noting end-week reflections and setting goals for the following week, reflection on positive and negative consequences of their actions, ranking solutions to different problems, evaluating and sharing success or failure. Self-assessment can be done using worksheets that help check student performance, find reasons for hesitation and means of improvement.

To conclude, teachers should maintain a positive attitude and an open perception towards the student and his/her effort, investing as much as possible in building his/her self-esteem. Also, the positive effects of home environment and parental involvement in school are undeniable, so they should be complementary to an effort of strengthening the students' social skills, which are most important for teens. By exposing students to positive classroom experiences, the teacher encourages them to view themselves as responsible for their learning. Hence, they will value learning opportunities and inherently, there will be a renewed sense of excitement in both the teaching and the learning process.

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Language Use and Pedagogic Aspects of Textbook Evaluation

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Abstract: Awareness about the interdisciplinary relations between linguistics and pedagogy has specific importance in the use and evaluation of textbooks. However, more emphasis is still needed to be laid on aspects of how language use affects educational processes to enhance learning. The aim of this paper is to explore and describe aspects of language use in textbooks which may promote or hinder learning processes. The research is based on the analysis of English language textbooks in six disciplines. Interrelated linguistic and pedagogic aspects are revealed, and criteria for awareness-raising to promote learning, arousing interest, motivation, and interactions are recommended for educationalists, textbook writers and users.

Key- words: language pedagogy, textbook evaluation, language use

Introduction

In any educational context and at any level of instruction, it has great importance what teachers think of textbooks, and how they evaluate them from the aspects of effectiveness, usefulness and applicability. It also has far reaching consequences what decisions teachers make when they select and use, or perhaps modify and adapt textbooks to their own needs in various teaching / learning situations.

In the context of education, textbooks basically fulfil *subject specific functions* on the one hand, they provide content (facts, new information, and knowledge) in accordance with academic research, and they embody a view of the content. On the other hand, they also serve *pedagogic functions*, that is, they apply some methodological approach, teaching and learning styles, methods and techniques to enable students to learn the content. Both these functions are realized by language, and it is of crucial importance to use textbooks with language that makes messages accessible and interpretable for the readers.

Textbooks have been evaluated in a wide range of contexts, and there have been many criteria developed to analyze and evaluate textbooks, resulting in a relatively large amount of publications. As an example, one of the most contemporary and comprehensible sources used internationally is the UNESCO **Guidebook on Textbook Research and Textbook Revision** (Pingel 2010), the

second and revised edition of which was published in 2010. It is an excellent source of reference with an up to date overview of the state of the art, also providing evaluation criteria for textbooks. However, if we seek for information concerning language use in textbooks at various educational levels, we can only find little guidance from this aspect. Taking textbook evaluation criteria into consideration in general, it can be summarised that we still have not enough information for a full understanding of the language demands placed on textbook authors and readers (learners) across disciplines in various educational settings.

Language use in textbooks is rarely evaluated, and it is restricted to issues like the frequency of occurrence of technical words or the length of sentences which may pose problems for the learners. It can be concluded that strategies of language use applied in textbooks to promote the processes of learning have not been given enough attention.

The aim of this paper is (1) to introduce some features of language use in textbooks which facilitate learning, and (2) to argue for the need to pay more attention to the pedagogic aspects of language use as important criteria in textbook evaluation. The examples demonstrated are based on the author's analysis of English language subject specific textbooks in six disciplines.

Theoretical background: language use in textbooks

Discourse communities pursue particular sets of scientific problems within their disciplines through publications, thus scientific knowledge accumulated is available via community specific mechanisms, in various genres, including for example, textbooks. The definition of genre is provided by Swales (1990: 58) as follows:

> A genre comprises a class of communicative events, the members of which share some set of communicative purposes. These purposes are recognized by the expert members of the parent discourse community, and thereby constitute the rationale for the genre. This rationale shapes the schematic structure of the discourse and influences and constrains choice of content and style. Communicative purpose is both a privileged criterion and one that operates to keep the scope of a genre as here conceived focused on comparable rhetorical action. In addition to purpose, exemplars of a genre exhibit various patterns of similarity in terms of structure, style, content and intended audience.

Textbooks as particular types of genre can be analysed in terms of their functions. On the basis of the evaluation of previous research into textbooks (Kurtán 2001), some of their important functions are summarised in the following:

- Textbooks provide stimulus to learning. Good textbooks do not teach they encourage learners to learn. Therefore, they contain scientific

content knowledge which is reliable, embedded in texts that engage the readers' thinking capacities and students can cope with.

- Help to organise the teaching-learning process, by providing a path through the material. Structuring of facts, knowledge is basically determined by discipline-based theoretical background.
- Comprehensive textbooks which aim to introduce readers to the foundations of science, embody a view of the nature of the content, the state-of the art in the given discipline; making statements about what authors think about the essentials of their discipline.
- Textbooks reflect what authors think about the potential readers, their anticipated knowledge, motivation, and needs.
- Textbooks create a balanced outlook which both reflects the complexity of the given field, yet makes it appear manageable.
- Textbooks contain appropriate language use, functioning as a vehicle for learning, facilitating the construction of scientific knowledge.

On the theoretical basis of Halliday's systemic functional grammar (1974), three interrelated functions of language can be described and applied for textbooks:

(1) The *ideational* function of representing experience, concerned with the selection and presentation of information, content. It can be observed in subject specific textbooks that certain topics are consistently represented in texts with certain functions, for example definitions, descriptions (properties, structure, and process), classifications, instructions, verbal and non-verbal representations, etc.

(2) The *textual* function of organizing and constructing a coherent message or text, including an important factor affecting learning, i.e. structure. The structure of the text, for example, can be conveyed in many ways: explicit statements about the structure; previews, introductory statements, including titles; words denoting relationships, etc. A better organized text, a text that makes the organization clear to the reader (the use of signalling) increases the likelihood of the readers' understanding, remembering, and applying information learned from the text. Coherence and cohesion through reference and conjunctions also play important roles in textbooks. Our empirical observation is that learners prefer learning texts in sentences with conjunctions, which give them guidance in meaning relations. The use of references enables the learner to build on previous knowledge and create links between old and new information.

(3) The *interpersonal* function of expressing the relations between the people (textbook writers and readers) interacting, and their attitudes. This function has great importance as it may help investigate the roles of authors and readers in interactions through language. The main emphasis will be laid on this function of textbooks in our analysis in the present paper.

With the development of constructivist theories and approaches in learning, it has been argued that knowledge cannot be transmitted but must be constructed by the mental activity of readers. As Kintsch (1974) says, a readability or the difficulty of a text is a result of the interaction between a particular text (with its text characteristics) and particular readers (with their information-processing characteristics). Readers construct the meaning they get from a text as a result of their interaction with it, and many factors affect this process. Learning, for instance, cannot be effectively promoted by simply listing new facts, concepts and processes.

This recognition also confirms that textbook writers fulfil significant roles to guide their audience in processing content. In order to promote the successful interpretation of texts, textbooks can be expected to meet the following pedagogic and language demands / needs, which will be highlighted in the author's analysis in this paper:

- to create links between the author and the users, involving the learner;
- to establish interactions between the texts and the readers;
- to arouse students' interest, motivation for learning;
- to guide the learners through the whole learning process;
- to enable the learner to read and think critically.

Background to analysis

Examples have been compiled by textbook analysis based on the National Scientific Research Fund project titled 'Specific purpose translation from English into Hungarian: typical activities, features of translated texts and their assessment' (2004-2008), in which the author studied discourse characteristics of English and Hungarian LSP texts, including textbooks as well (Kurtán 2008). From the 1,5 million word computer-based parallel corpus of English-Hungarian translated texts, a smaller electronic corpus of introductory textbooks has been compiled in six disciplines investigated:

- ***Agriculture:* The principles and practice of agricultural research**
- ***Biology:* Genetics. Animal behaviour. An Evolutionary Approach**
- ***Chemistry:* General chemistry**
- ***Economics:* Economics for Real People. An Introduction to the Austrian School**
- ***Environmental issues:* State of the World.**
- ***Linguistics:* Syntactic Structures**

An overall genre analysis of each book and a qualitative manual analysis of texts were undertaken of selected sections of approximately 5,000 words from each textbook.

Results and Discussion

As we have laid emphasis on the exploration of the interpersonal and pedagogic function of textbooks, and the description of what guidance is given to readers to promote learning, the results are arranged in groups of interaction strategies of five main types. We must remark, however, that overlaps in the examples within the categories below are inevitable, as there is no one-to-one correspondence between linguistic forms and their functions. Some interactions realized in certain forms might as well fulfil several functions in the textbooks. Textbook authors may take various roles, and depending on the role they select, various rhetorical strategies are applied. These roles cannot be sharply separated either.

Creating links between the author and the users / learners

For the interactions between authors and readers it is necessary to create links between them. The author may provide useful information, advice for the learner in respect to ways, methods and techniques to work with the textbook. The language of introductions represents the main characteristics of the whole textbook, and it has a significant role in involving the reader in the process of learning.

Authors explicitly express their assumption about the necessity of the subject, emphasizing its importance, arousing readers' interest, engaging and motivating them for reading and interpreting the text. Authors' speech intentions, aims and purposes are realised in statements, questions and directives.

This book is to introduce you to the main ideas of the school. (ECON)

This chapter will introduce:

1. The three branches of genetics.

2. The fundamentals of transmission genetics.

3. The fundamentals of molecular genetics. (BIOL)

This book gives a selection of the major events marking the European Union's activities in 2004. (EU Law)

WHY STUDY GENETICS?

This, then, is a brief introduction to the field of genetics. Some of the major milestones in this story are listed in Table 1.1. The following chapters will expand on these themes and fill in the large gaps that we have necessarily left. (BIOL)

We must study the various options which the world presents to human actors ... (ECON)

Authors refer to or build relationship with the reader by relational markers. The reader's presence is acknowledged by person markers which promote reader's involvement better than impersonal forms.

You are now grappling with another component of human action— you have to make a choice. (ECON)

As you can see … you may be discouraged by the economics you have encountered in textbooks and newspapers … ***(ECON)***

An overt display of authority may serve textbook writers' efforts not only to draw in readers, but also to express their disciplinary expertise distinguishing them from student readers with lower level of expertise.

The theory of linguistic structure must be distinguished clearly from a manual of helpful procedures for the discovery of grammars. (LING)

We must know some of the history… (LING)

We must have a better understanding of basic natural phenomena… (AGR)

We consequently view grammars… (LING)

Establishing interactions between the texts and the readers

Topics are highlighted in various structural parts of the textbook, for example in titles, chapters, sections, subsections, paragraphs, or in phrases and words within sentences and clauses. The forms can be capitalized, underlined and they are often physically separated from the running verbal text. Authors usually define what the topic is and point out their main and secondary themes, also with the frequent use of semantic markers for listing (*firstly, in the first place, secondly, thirdly, last*).

The word "genetics" comes from the Latin genesis, which means birth. So genetics is the study of birth, or, more broadly, the study of heredity. Modern genetics has three main branches: (1) transmission genetics, the study of the passing of traits from one generation to the next; (2) molecular genetics, the study of the chemical structure of genes and how they operate at the molecular level; and (3) population genetics, the study of the variation of genes between and within populations. (BIOL)

The reader will now ask what effects these ideas will have on the even more primitive concepts of …. The answer is that… (BIOL)

The greatest intellectual revolution of the last forty years may have taken place in biology. Can anyone be considered educated today who does not understand a little about molecular biology? (BIOL)

Topics are marked with the use of statements, directives or questions:

So, let's get started by examining what some scientists have learned about the behaviour of the prairie vole. (BIOL)

Let us consider the expression of genes whose products are proteins. (BIO)

AN ELEMENTARY LINGUISTIC THEORY (LING)

Let us now consider various ways of describing the morphemic structure of sentences. (LING)

How Genes Are Replicated

First of all, how does DNA replicate faithfully? To answer that question, we need to know the overall structure of the DNA molecule as it is found in the chromosome. (AGR)

The other major question in molecular genetics is: How do genes work? (BIOL)

Problem raising is applied as a rhetorical device to introduce a topic with the use of questions:

Do we deal with transmission genetics first and only later explain molecular genetics? Or do we try to examine both at the same time? In this book, we have decided to use the second approach... (BIOL)

The real question that should be asked is: 'How are the syntactic devices available in a given language put to work in the actual use of this language?' Instead of being concerned with this very important problem, however, the study of interconnections between syntax and semantics has largely been dominated by a side issue and a misformulated question. The issue has been whether or not semantic information is required for discovering or selecting a grammar; and the challenge usually posed by those who take the affirmative in this dispute is: 'How can you construct a grammar with no appeal to meaning?' (LING)

Clarifying meaning is an essential task for textbook authors. In the following example the author's strategy is reiteration that is the repetition of the lexical item to be defined. In parallel, the author helps the interpretation process by referring to the reader's previous knowledge:

Chemical reactions

A chemical change or chemical reaction is the change of a substance into a new one that has a different chemical identity. It is usually accompanied by easily observed physical effects, such as the emission of light and heat, or color change. *

* You are already familiar with many chemical reactions and their varied physical effects. A well-known antacid fizzes when the tablet is added to water because carbon dioxide gas is released.

A text should have examples that activate and make contact with students' prior knowledge and experience. It is also needed to clarify meanings in a wide range of various strategies. Code glosses are verbal expressions explaining or expanding what has been said. They help readers grasp meaning, clarifying a topic with the use of references, comparisons, or paraphrases.

In other words, to put it another way
What we are suggesting is that the notion of "understanding a sentence" be explained in part in terms of the notion of "linguistic level". (LING)
In this book, we shall frequently use the simple term elastic liquid. What we mean by ...

Authors support their explanations by examplifications:
Suppose that...for example ... an example of this is ...let's take ...

Arousing readers' interest, motivation for learning

In order to motivate their readers, authors explicitly establish the presence of their expected needs and purposes:

There seems to be a great lack of information — even much misinformation — as to how new knowledge is acquired and how discoveries are made in this field. Since agricultural research has borrowed heavily from other sciences and uses substantially the same overall methods, there is a need to understand the methods of research in general. *(AGR)*
To understand a sentence, it is necessary (though not, of course, sufficient) to reconstruct its representation on each level. *(LING)*
Since you do not need an appreciation of population genetics to understand the other two branches, we will not discuss it further in this chapter. *(BIOL)*

Authors frequently attempt to convince the reader about the usefulness and benefits of reading their book, thus motivating them.

WHY SHOULD WE STUDY ECONOMICS?
Once we have an idea what our subject is, the next question is whether it is worth studying. Given that you've picked up this book, you must have some notion that it could be useful. But if you don't intend to become a professor of economics, what can you gain from learning about it? One of the benefits of studying economics is a deeper understanding of our own situation as acting humans. For instance, ... *(ECON)*

Authors appeal to the reader's previous knowledge that is shared information between the author and the writer. Questions are not asked of the readers, but on their behalf, and authors give answers as well, which is an excellent strategy for motivating the readers, making them build on their previous knowledge, and manipulating them to arouse interest in the topic raised:

WHY READ THIS BOOK?
Perhaps, at some point, you have heard about the Austrian School of economics and are curious as to what it is. Or you may be discouraged

by the economics you have encountered in textbooks and newspapers, and are searching for a more realistic view of economic life. The dominant school of economics, often referred to as the Neoclassical School, seems to describe people behaving in ways that are hard to relate to the human activity we see around us every day.

Yet, you feel that economics ought to be relevant to real life. Doesn't it deal with jobs, money, taxes, prices, and industry: stuff of everyday existence? Why should the subject seem so obscure? *(ECON)*

Guiding learners through the whole learning process

The authors feel responsible for effective communication. As the texts are mediated to the reader, the author takes the role of a guide, regularly coming between the text and the reader. The readers are offered explicit guidelines by the authors. Depending on the role of the reader assigned by the author, more or less guidance is provided for them. In certain textbooks clear guidelines make the information accessible to the readers, and it can be expected that the whole process of text interpretation is less demanding for them. In other textbooks fewer guidelines give more freedom to the reader since it is assumed that the reader is able to understand the author's reasoning without problems. Our assumption is that this strategy could be more demanding for the learner.
In the process of guiding the reader through the whole process of learning, authors appeal to shared knowledge:

> But of course, as everyone knows, there was no agricultural research worthy of the name at that early date. *(AGR)*

The reader is seen as an equal partner:

> These counterexamples should not, however, blind us to the fact that… *(LING)*
>
> We like a good story, and the history of genetics is a very good one. *(BIOL)*
>
> We should bear in mind … *(BIOL)*

Authors use evaluators, which can serve the purposes of guidance and orientation for readers, pointing out differences between more or less essential issues in the text.

> A great advantage of this procedure… *(AGR)*
>
> A knowledge of the subject is essential …. *(AGR)*
>
> Fortunately, we do not have to pursue any such far-fetched and elaborate program in order to determine phonemic distinctness. In practice, every linguist uses much more simple and straightforward non-semantic devices. *(LING)*
>
> It is important to recognize that … *(LING)*

Learning is promoted if students think something is important. Importance can be emphasized on the basis of contrast and with the use of inversion in word order or applying modals as in the following examples:

The fact that correspondences between formal and semantic features exist, however, cannot be ignored. *(LING)*
The citizens of the new Member States must be assured that the transition will be made smoothly and will be beneficial for them. *(ENVIR)*
The Commission proposed that certain key aspects of the directive on working time should be updated… while responding to the needs of a modern European economy. *(ENVIR)*

Enabling the learner to read and think critically

Learning can be improved when readers are given information clarifying the significance of facts, thus motivating them to make evaluation judgments themselves. Authors frequently take the role of a model in this respect. The writer's confidence, intimacy with the discipline's undertakings can be expressed by evaluators which imply the author's assessment of the plausibility, permissibility or peculiarity of what he asserts.

Grammar is best formulated… (LING)
One of the best ways to study the relation of…. (AGR)
We can easily show… The outlined theory, of course, had serious gaps… (LING)
It is, of course, impossible to prove … (LING)
Effective competition is essential in an open market economy… (EU Law)
The most obvious effect of the twentieth century revolution in agriculture is the great increase in efficiency of labour on the farm. (AGR)
We can then mate these progeny organisms with others of same or different phenotypes… (BIOL)

The use of attitude markers – emphatics is a frequently applied strategy by textbook authors to manipulate their readers, promoting their critical thinking.

Of course, bigger animals may move as well, as their present habitats begin to shrink or as new opportunities open up elsewhere. *(ENVIR)*
In its vast scope and ambitious record, the Earth Summit set a standard for itself that was almost certain to lead to disappointment. Of course, the failure to reverse in only five years trends that have been under way for decades is not surprising. Unfortunately, few governments have even begun the policy changes that will be needed to put the world on an environmentally sustainable path. *(ENVIR)*
If the economy is to be put on a sustainable footing in the twenty-first century, it is unlikely to be the result of a top-down, centralized plan; the answer is more likely to lie in an eclectic mix of

international agreements, sensible government policies, efficient use of private resources, and bold initiatives by grassroots organizations and local governments. *(ENVIR)*
Actually it is misleading to put too much emphasis on the divisions within the field of genetics. *(BIOL)*

Recommendations for textbook evaluation

For today, there has been a shift of emphasis from teacher-centred toward learning centred approaches in education, so in consequence, the textbook should not only fulfil its subject specific function, that is conveying content for the learner, but also the pedagogic function through appropriate language. Textbook evaluation criteria should pay more attention to the role of language in the learning process: understanding and learning new information; promoting the application of new knowledge; problem solving; teaching how to learn. The pedagogic aspects in textbook evaluation need to lay emphasis via language on how content is represented in textbooks; how content is structured, organized and arranged; what the quality and quantity of new information are; what the level of abstractness is; how new concepts are introduced; whether new knowledge is built on prior knowledge; if the organizational principles and the structure of the textbook are easily understood.

On the basis of the above findings, it is recommended that *the way language is used* in interaction strategies to promote learning should also be included in the evaluation of textbooks:

- *Does the textbook create link with the reader?*
- *Does the textbook author include well-written introductions, summaries to chapters, and questions that encourage learners to use relevant prior knowledge?*
- *Does the textbook address/involve the reader?*
- Does the textbook establish interactions between texts and readers?
- *What guidance is given to clarify meaning?*
- *Does the textbook help the reader to connect new ideas with ideas already learned?*
- Does the textbook arouse students' interest and motivation?
- Does the textbook promote the learner to read and think critically?

Conclusions

There is no textbook which can be directly applied in educational contexts, fully satisfying the current needs without any modifications. It is also the teachers' important role to bridge the gap between the textbook, its language and the

actual context of use. Therefore all teachers need to be aware of the role of textbook language and have a range of various methods and techniques of adapting, modifying or supplementing language in textbooks according to contextual needs.

Readers construct the meaning they get from the textbook as a result of their interaction with it, and many factors affect this process, including language used by textbook authors. The readers are offered explicit or implicit guidelines by the authors. Depending on the role of the textbook writers or that of the readers assigned by the authors, more or less guidance is provided for them. A deeper knowledge of how language is used in textbooks is of great value to teachers, learners, translators, and textbook authors themselves.

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Primary and Secondary English Language Teachers Implementing ICT in Extremadura, Spain

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Abstract: After taking over responsibility for education in the region of Extremadura, one of the major innovations introduced by the autonomous government was the extensive introduction of ICT at all levels. It is an ambitious and very expensive program which is only justifiable if the results are one hundred per cent positive. The success of this plan to provide technological literacy to rural communities in Primary Schools, and providing a computer for every two pupils in all state secondary schools will depend to a large extent on the capacity of teachers to implement this plan within the classroom. This study aimed to establish teachers' attitudes and document areas where specific actions to counteract possibly negative attitudes needed to be undertaken. A primary aim was to establish to what extent teachers in Primary and Secondary schools in Extremadura are opposed to the introduction of ICT in the classroom as a working tool and for their own professional and personal development. Data was collected by means of a five point Likert scale questionnaire issued to two hundred and twelve primary and infant school English language teachers in rural areas, and to one hundred and twelve secondary school English language teachers of Extremadura. Qualitative data was obtained via follow-up semi-structured interviews to a total of thirty-four teachers. Results were analyzed and a series of conclusions and suggestions are presented.

Key- words: ICT, teachers' attitudes, use in English classroom

Introduction

Extremadura is an area whose widely dispersed population in small rural groups (double the Spanish average) forms an educational subsystem with specific peculiarities. The difficulty of providing quality education under these conditions is especially serious in the case of speciality subjects like English. It is, on the other hand, the first local government in Spain to design a wide- scale project for distance education which, it is hoped, will, through the provision of ICT, provide all children, and indeed illiterate adults, with the same quality of education they would receive if they lived in one of the provincial capitals

With its technological literacy project, the Extremeñan authorities installed one computer for every two students in all state secondary schools in 2000 and they

are in the process of installing one computer for every two children throughout primary education. Given the enormous cost of this project, it is imperative that schools make the best use of ICT. Our study therefore, was designed to find out whether this was so and if not why not. We chose as subjects of the study primary school English language teachers in rural areas and secondary school teachers form rural and urban areas of Extremadura, based on the hypothesis that any problems which might arise with the implantation of the plan would be found principally in the negative attitudes of teachers involved.

Despite the fact that the circumstances in which the teaching/learning process is carried out, both in ICT and in foreign languages, are very positive, one of the hypotheses on which our study is based is that we cannot talk about what Bax (2003) calls "*normalization*", even after nearly ten years of profound change in the education system. Normalization would occur in the moment that ICT was used in the same way as the rest of the resources with which we are accustomed to work with in the classroom, such as the blackboard, the textbook and which he describes as "the stage when the technology becomes invisible, taken for granted in everyday life, embedded in everyday practice and hence "normalized" to the extent that we hardly even recognize them as Technologies" (Bax, 2003:23) .

The idea of this research also follows one of Bax's (2003) proposals which claims that in order to carry out the process of normalization of language teaching via the computer "we also need action research in individual environments to identify barriers to normalization and ways of overcoming them" (Bax, 2003:27).

The literature on attitudes is abundant in sociolinguistics but scarcer in the specific area of teachers' attitudes towards learning and teaching. In recent years, however, there have been an ever increasing number of studies into the possible reasons for the lack of impact of ICT in improving educational results (Somekh, 2004), the different aspects which could be influential such as self efficiency of teacher's own computer skills (Paraskeva, Bouta & Papagia, 2008) or the part emotions play in accepting computers (Veen & Sleegers, 2006) as well as numerous studies on the problems facing the introduction and use of computers in the classroom especially from the point of view of differing expectations and attitudes between students and teachers (Oblinger & Oblinger, 2005) Finally several studies have emerged which establish teachers attitudes as the probable basic cause of the wide distance between expectations and results. (Todman & Dick, 1993; Gobbo & Girardi, 2001; Albirini, 2006; Hermans et al, 2008; Shoffnerm, 2009; Galván, 2010)

Attitudes are notoriously difficult to define and pin down. As Fishbein and Ajzen (1975) claimed attitudes are characterized by an embarrassing degree of ambiguity and confusion which are difficult to pinpoint as they cannot be directly observed but rather need to be inferred through beliefs conduct and feelings expressed. In other words "attitudes are hypothetical constructs. Their

existence cannot be seen or measured directly, we are only aware of people's attitudes through their behavior" (Erwin. 2001:4)

An additional problem is highlighted in research into questionnaire design and interviewing which has shown that people respond in accordance with what they perceive to be the social role of the interviewer and the way in which they themselves conceptualize the interview as a social or linguistic event (Halberstram, 1970; Briggs, 1986). Low (1991) suggests that discourse factors are also likely to play an important part in the related area of completing a written questionnaire. Asking questions can be seen as an exercise of power and answering, an acceptance of power imbalance. "If respondents feel they are socially obliged to answer questions asked of them and that such an obligation can involve them in a relative loss of personal or social power, they are likely to react strongly and negatively". (Low, 1991:119).

In this sense, another of our hypotheses is related to the fact that one of the principal obstacles for the production of normalization of ICT in English teaching is teachers' attitudes towards them, marked in many cases by fear of expressing opinions about ICT or of admitting the use they actually make of them in the classroom. To admit that they do not use them nor possess the necessary training to integrate them in their teaching could be considered in many cases as something "politically incorrect. McGinity (2002) considers in this sense the conflict between what teachers really believe about the use of ICT in the classroom and what they consider that society demands..

We believe that teachers are afraid to admit that in many cases "ICT was being used by schools mainly to teach ICT skills" (Somekh, 2004: 167), or that part of the money employed in buying so many computers would have been better spent on other types of resources such as a reduction of the pupil/teacher ratio per class, or that teachers receive a training which is specific, practical and adequate to the educational reality where ICT is concerned. We needed to reflect on whether there is any truth in the claims of authors like Cuban (2001), when he concludes that "computers in classrooms have been oversold by promoters and policymakers and underused by teachers and students" (Cuban, 2001: 195).

Another of the points to be considered is that the rigidness of the educational system and the attitude of the teachers constitute a barrier to the incorporation of ICT in schools. According to Somekh (2004),the resistance teachers show to integrate ICT in their teaching practice is based on some deeply-rooted facts of the educational system, as the division of knowledge in different subjects, or the division of each class period in short timeframes. We sometimes send our students contradictory messages, and Somekh (2004) criticizes that on the one hand the use of ICT is promoted, but on the other hand there are rules which limit its use, as for example the banning of mobile phones, computer games or some Web pages, which teachers consider to be out of place in school.

Methodology

A questionnaire was designed with the aim of establishing teachers' attitudes with the least possible interference from the socially acceptable answers we might expect. We used 5 point Likert differential scales with items presented haphazardly, in positive and negative form. The final version of the questionnaire was then sent out to 220 primary EFL teachers in schools in rural towns of less than 10.000 inhabitants of which 212 completed the questionnaire.

In secondary education a quantitative study was carried out with a total of 112 questionnaires, 96 from teachers of English as a foreign language in state schools and 16 teachers in state supported private schools in the province of Badajoz. The first items considered computers and the use teachers make of them in the classroom. The second part consisted of personal data, and questions about the use of technological resources, frequency of their use in the classroom and the degree to which teachers are prepared to innovate by integrating ICTs in their teaching.

The study also provides a qualitative analysis based on in-depth, semi-structured interviews of 16 teachers in the Province of Badajoz, 14 from state schools and 2 from state supported private schools. The topics centered on the integration of ICTs in the English classroom, the training of teachers in this area, the use of computers in the classroom, considerations as regards their distribution, the duration of lesson periods and the existing English syllabus at these levels.

Finally, the results of both were analyzed, their triangulation with the conclusions of the official documents (**Document for Reflection and Debate on Education in Extremadura** (2005), and the second at national level, **Information and Communication Technologies in Education: Panorama of the implantation and use of ICT in Spanish Secondary Schools**, published in 2006) was carried out and suggestions for improvement were provided, with the idea of achieving the normalization of ICT in the English classroom in those cases where it is considered necessary and desirable.

Results

The results of the questionnaires as regards ICT were analyzed under two categories:

1. Knowledge of information technology and predisposition to train in this area

The results are somewhat contradictory. In primary education more than 60% of the teachers claim they like to experiment with new teaching methods but 82% admit to insecurity in the utilization of ICT in the English classroom. There is a clear distinction between attitudes towards training which are very positive and towards use in the classroom where they are more doubtful. While the majority demands more and more specific training in computer skills, there is a strong

feeling that such courses are not available for everyone to the same degree. They are also sceptical about the availability of means and the possibility of transferring their new knowledge to the classroom.

In secondary education the majority of the English teachers (60%) consider that they have little or no preparation for using ICT in the classroom, given that they have received no training at university nor in the postgraduate teacher training course (CAP), and little or badly focused training during their professional life.

They associate the lack of confidence in using ICT with the occasional loss of authority in the classroom as they claim their pupils often have more computer knowledge than they have. That makes them feel more insecure and less confident in using ICT. In the *Document on Reflection and Debate on Secondary Education in Extremadura* (2005), teachers even claim that there is too high a number of computers in the classroom compared to a deficient training of teachers in this area and a shortage of human resources.

2. Using ICT to teach English

It is in this second section, aspects related to teachers' attitudes towards the use of computers to teach English, where the contradictions appear. The overall results of this section in primary education suggest a certain resistance on the part of teachers to incorporate ICT into their classrooms. In fact, the majority express considerable doubts about the use of the computer as a tool in the EFL classroom. On the other hand they give positive responses to those items which are socially acceptable such as the advantages of ICT over traditional methods their motivating effect or the non complexity of use even though their answers - are at variance with their personal beliefs about teaching which are reflected in questions apparently not related to the use of computers.

To give a few examples:

- 90% believe "the use of computers presents advantages compared to traditional methods" (this has to be the socially acceptable answer since we have seen that the majority of teachers have no experience of using computers in the classroom, definitely a reaction based on hearsay rather than evidence).
- 87% claim computers motivate students but 50% believe motivation would disappear once the novelty has worn off.
- 57.98% claim use of IT in the English classroom presents advantages over traditional methods.

The item "using the computer increases the teacher/pupil relationship" provided the highest number of indecisive answers, there seems to be considerable uncertainty about the effect of technology on classroom relations.

For 32% computers only permit mechanical drills and repetitive exercise, 34% believe they are only useful in certain areas. More than half the teachers prefer to look up information in a book

The clash with personal beliefs about teaching is evident with 95% believing "learning English requires interaction with the teacher" and 45% believing that the teacher should be the pupils' main source of information.

In spite of these inconsistencies, 62% claim the use of computers signifies an advance in education.

In secondary education, many teachers (54%) believe that the use of computers motivates students only as an initial novelty, and as they become used to them, motivation diminishes.

They claim that ICT helps them control the problems of discipline in the classroom, due to the fact that students feel more motivated to work with a new instrument, and are therefore more settled; but at the same time it is more difficult to get them to concentrate on the language tasks, since they tend to open applications dedicated to games and leisure such as playing computer games, checking their emails or chatting.

The overall feeling is that the use of ICT has not improved the performance of the students in learning English.

Normalization has been achieved at an administrative level, but the main problem is that the use of ICT has not been normalized in the teaching of English, above all because the teachers do not have the training necessary to be able to integrate it into their classes. A considerable number of participants (60%) in the survey do not normally use computers to prepare their classes and its use in the classroom presupposes a prior use for preparation.

As a follow up to the questionnaires we carried out semi structured interviews with a selection of teachers. These were taped for later study. The majority of those interviewed considered their training little and insufficient, and that this training has been in developing personal computer skills which in no way has fitted them for application in the classroom.

In primary and secondary education, the vast majority do not believe that at the present moment the use of computers in the foreign language class would facilitate students learning while many argue that using the computer would have a negative effect on classroom relations, even if the computer were used as an auxiliary tool, as an alternative to video or tape recorder. The argument offered to support this view is that for a significant evolution of language acquisition, communication and teacher/student, student/ student interaction is essential and irreplaceable. They claim that when a textbook does not fulfil expectations they use supplementary material but do not feel capable of the doing the same thing with computers.

Despite the fact that a considerably large group of teachers values in a very positive way the potential of ICT, more than half show a certain lack of interest or do not use the computer as a tool to help them cover the objectives set out in the syllabus.

It is claimed that the introduction of ICT has not modified the traditional methodology, nor has it implied real changes in educational practice from a

pedagogical point of view. We have introduced a new element in our system, but exams, methodology, and objectives are the same. So, if we want ICT to be successful, we have to adapt the curriculum to a new way of teaching.

Conclusions

The educational system has traditionally been conservative, the introduction of computers signifies a great deal of work for teachers and produces a brusque change in relations between pupils and teachers and perhaps for this reason many teachers are doubtful about the introduction of computers in the classroom. That teachers are wary and sceptical is most obvious in the interviews, less so in the questionnaires where the tendency to answer in a 'politically correct' manner takes precedence over expressing what they really think. Many teachers feel threatened by the change in their role and the need to develop a new mind set in which the teacher is not the main source of information so that treatment of teachers' attitudes becomes a key factor in in-service training. With many of the innovative projects proposed teachers have begun with great enthusiasm only to become disillusioned once the project is in motion.

On the other hand, for Jones (2001) CALL is the most innovative aspect of the teaching/learning process principally because it facilitates learner autonomy. For the majority of EFL learners the computer is very attractive, with instant access to Internet and thereby vast quantities of authentic material but its use presupposes skills on the part of the pupil which not all possess, while for many teachers their normal role of orientation and help for students is dependent on their own expertise in the use of computers. In addition the need to promote communication and interaction in the classroom clashes with the essentially solitary role of CALL. The training of teachers becomes an essential element in the possibility of the successful implantation of CALL. The principal problem arises from the difficulty of establishing exactly what training teachers need, given the tendency to distort replies to questionnaires and the preference for buying technology rather than guaranteeing its effective use.

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MISCELLANEA

Henriette Yvonne Stahl: the Novelist and Her Novel *Witness of Eternity* as an Answer to her own Life

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Abstract: My article tackles upon different technics in Yoga that are meant for surpassing the miserable human condition in order to transcend into the Eternity through the state of Samadhi. Eternity means evadation, freedom and the future steps for a superior existence.

Key -words: eternity, technics in yoga, transcedence, Samadhi, Nirvana

In her novel **Witness of Eternity** (1975) Henriette Yvonne Stahl describes her meeting with her spiritual master, the one who guided her on the path of non-duality, towards the experience of Self realization.[1] She approaches the theme of identity, in this particular case her own identity as heroine of the novel. She undergoes spiritual experiences in order to get an answer to the question: „who am I?" Being helped by her spiritual master in Paris, she will eventually find answers to matters regarding life, existence and spirituality. To the question „Who am I?" she will get an answer by approaching the meaning of life in general, as the question is founding counsciousness itself and by encompassing all life experiences.

Man can identify himself as a unique and matchless Ego in the universe only by understanding the meaning of existence. The meaning of life is a matter that can be analized only within the system man-cosmos, as the universe possesses a moulding power upon individualities, the same way entire life is perceived as an eternal struggle to fulfil cosmic requirements.[2] The individual, as part of the universe, looks for the Absolute and aspires after perfection, an active adaptation to cosmic requirements.[3] The novelist, while attempting at both an inner and a spiritual fulfilment, will focus her attention upon sinking

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[1] History of a Revelation, *God was inside me, waiting for me*, in US Yoga Academy, www. henrietteyvonnestahl.com

[2] Alfred Adler, *Sensul vieții*, Translated, Foreword, and Notes by Leonard Gavriliu Ph.D., Editura Iri, Bucharest, 1995, p.192.

[3] *Ibidem*, p.193

into Samadhi, coming to know the transcedental, and initiation in yoga practices.

Like in her other novel, **Between Day and Night**, the reader comes across the same dramatic search for the meaning of life. Lacking the search as such, everything would become intolerable. Mankind's inner cry would lead to the denial of life, of existence, being replaced by an after life where the soul might find its identity and calm within the supreme greatness of the universe, in eternity.

The novel **Witness of Eternity - Le temoin de l'éternité**- published in French, in Paris (1975) has a pessimisstic beginning expressing feelings of uselessness the novelist herself possesses regarding life: „I began writing and my very debut was a success...I considered myself a phenomenum, but I, I wanted to die."[4] Life was for her a moral torture, not knowing why and for whom she was living, not understanding mankind's sufferings. Adolescence revealed her „the very cry of mankind" consciously, a cry that was intolerable for the young poetess and novelist.

Not being able to forget mankind's pains released an indescribable sadness and depression: „ I've experienced, like almost everybody, hunger, fear, restlessness, despair. That crowd concentrated upon the hate among peoples filled the world with suffering. It gave birth to the gloomy force of evil."[5]

Like Matei in the novel **Man, My Brother (Fratele meu, omul)** the novelist wouldn't take part in life, in the future. Everything seemed useless to her, an everlasting pain as „sooner or later, the war nightmare would start again. Peace having been settled, mankind phrenetically started to sing and dance, seeming to move towards a new disaster unconsciously. I wouldn't take part in that kind of future."[6] War and pain prevented Henriette Yvonne Stahl from looking for happiness, a new beginning of a brilliant and sure life, without the death brought about by war and without pain.

The impossibility of forgetting the agony and pain finally induced her an identity crisis out of which she could find no way. It started from the finding that people's pain was not felt only during wars, but also in time of peace. The fact that she was not able to forget the everlasting pain existing on Earth led to her nervous breakdown. The impossibility of annihilating all pains, all crimes and mistakes led to a new crisis of life denial with all the nightmares which resulted from rejecting it.

The misunderstanding proceeded from an essential misunderstanding of eternal agony and pain on earth, a continuous pain which threatened to become eternal in the universe. As Alfred Adler said, „the psychic equilibrium is

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[4] Henriette Yvonne Stahl, *Martorul eternității*, Preface by Jean Herbert; Translated from French by Viorica D. Ciorbagiu, Editura Universul Dalsi, 1995, p.15.

[5] *Ibidem*, p.24.

[6] *Ibidem*, p.26.

continually threatened. In his striving for perfection man is always set going on a psychic level and he notices his fragility regarding his goal of becoming accomplished. Only the feeling of having reached a satisfactory level in his effort to climb could give him the feeling of peace, value, and happiness."[7] The essential questions at the basis of the identity crisis reduced themselves to the uncertainty wether there was absolute perfection, „if God existed, thus absolute perfection, then how was it possible that pain, namely non-perfection, could exist at the same time?"[8] The novelist was not able to understand that meaning of living non-perfection. „To live in order to see how those you love are dying, and also to see yourself dying day by day, without understanding the ,why-of-life'".[9] The novelist wanted to reach absolute perfection. The denial of life eventually leads to the loss of identity, of the Ego: „Imprisoned, and that probably without the slightest hope to become free, without any chance to struggle to get out of this prison. The prison of non-understanding."[10] In spite of the fact that she could not accept life, the novelist persisted in living in order to find out the mystery of life and creation. In order to get rid of the thought of committing suicide, she resorted to narcotics. These drugs helped her sink into self-oblivion and oblivion of the world, looking for nothing else but refuge in feelings.

To be able to understand existence as such, Henriette Yvonne Stahl became a member of the Theosophic Society, where she could meet initiates in esoteric sciences. Understanding the mystery of existence, and that of the meaning of life would be the essence of self-fulfilment and perfection, and last but not least the endeavour of becoming *Superhuman*. The state could have been achieved only by an open mind, ready to scan the horizon and go beyond any simplicity, imperfection and limit. It was there where one could meet God Himself. „A moment of relaxation, with my eyes closed. Involuntarily, I remembered that exercise with the rose, which I read in one of Rudolf Steiner's books. I imagined a rose. This rose was red, velvet like and very fresh; dew drops were shining on its petals. With my eyes closed, I looked at the rose. It was beautiful and pure, standing almost in front of my face. I felt its fragrance. This fragrance glided into my heart. After this, there was no rose anymore. The essence of the rose had absorbed everything. It was as if the essence of the rose had replaced me inside my heart. Then, emptiness. A huge void inside me, keeping me awake. I fell into this void, identifying with it. And in the void inside my being, God found His place. He was there, waiting for me."[11]

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[7] Alfred Adler, *op.cit.*, p.55.

[8] Henriette Yvonne Stahl, *Martorul eternității*, ed.cit., p.27.

[9] *Ibidem*, p.26

[10] *Ibidem*, p.27

[11] Schopenhauer, Arthur, *Scrieri despre filozofie și religie*, Translated by Anca Rădulescu, Editura Humanitas, Bucharest, 1995, p. 63

The novelist's identity crisis finds its best expression in the phrase „a narrow gate".[12] It suggests the narrowness of life and that of an existence imprisoned in life's prison. The question is „where is that narrow gate so that we can get out of this prison?"[13] The gate symbolizes the link between two worlds, between a sensitive and a super-sensitive one, between two states of mind. The gate is like a bridge that links two shores; it is not only the threashold, but it also is a way to pass over, to come to know another universe. „The gate is an invitation to travel to another realm...the same way initiation is and can be interpreted as a passing through a gate opening the way to revelation, the harmonies of the universe being reflected in it...passing through a gate means a change of level, of atmosphere, of a centre, of life and having an eschatological significance: the door as a place for passing through and especially as a place of arrival, becomes the natural symbol of the possibility of reaching a superior reality that separates the secular world from the sacred one evoking the idea of Transcendence."[14]

Reaching for eschatological values and notions, the novelist cannot accept and understand everyday life, caught in pain, human wickedness, ignorance, mysteries, hate, love, birth and death: „to die without having understood why I was born, why I have lived, have suffered and sought? Or to become Superhuman to see but pain around me?"[15]

The novelist's pain is caused by endless questions; she waits for a miracle from God, the God she did not believe in and from whom, at the same time, she waited for answers to her own life. Thinking of a self-liberation, Henriette Yvonne Stahl sinks into the vacuum that detached her consciousness from her own Ego.

By initiating methods belonging to a personal apocalypse, caused by a complete desintegration in which a human being waits for a fall into the vacuum in order to perceive the essence of infinity she said: „A sacred fear helped me to be part of the death of my own being, giving me an endless happiness and then the chance to understand what to be re-born means."[16] By means of ecstasy, the novelist has the power to wait for the answers to all questions of life: „the life I was part of, the things I was doing were no longer indifferent to me. Thus, it forced me to feel the rememberance of that Presence in me."[17]

She tried to get initiated in Samadhi – touching and getting over the absolute Transcendental; the possibility of exceeding one's brain and ordinary

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[12] *Ibidem*, p.65.

[13] *Ibidem*.

[14] J. Chevalier & A. Gheerbrant, *Dicționar de simboluri*, Editura Artemis, Bucharest, 1969, p.116.

[15] Henriette Yvonne Stahl, *Martorul eternității*, *ed.cit.*, p.15.

[16] *Ibidem*, p.69.

[17] *Ibidem*, p.72.

human condition was possible only having reached ecstasy, self-oblivion and sinking into an absolute world. She wanted to exceed human limits being sure „there were limits for any human deed, be these limits of human existence, of resources or of life itself."[18]

Helped by a spiritual Master, the writer will be able to exceed her own condition, becoming aware of the Absolute, resorting to an absolute liberation from her Ego. This cannot be reached but by means of a previous self-detachment, and a detachment from the world, as Eliade said. „We cannot get free unless we've been ‚detached' first from the world, unless we started by withdrwaing from the cosmic circuit. Without that we will never be able to re-find ourselves, to master our own selves.... Yoga implies previous detachment from matter, emanciaption as far as the world is concerned, accent being put on man's effort, his self-discipline, this helping him to get the concentration of the spirit."[19] Yoga signifies exceeding mankind's own values. This is achieved by being re-born on another level of existence, represented by liberation and re-living. Initiatic rebirth will be a non-secular way of living, called by Indian schools Nirvana. It will offer a new kind of perception to the yogi, a new *Weltanschauung* upon destiny and exterior world.[20]

Initiation in Yoga has as a target the detachment from the world by means of dissipating it, giving up life for a new one, beyond the limits of thinking and limitedness. Thus, temporality, suffering, and all that is worldly lose their essence being etirely suppressed. The very source of the novelist's suffering is due to her deep solidarity with the Absolute, the universe, with nature, non-secular elements which evoke sacrality. The aspiration towards sacrality can be done only by un-living for a new re-living, rerlated to purity. Seeing herself limited, de-sacralized, the novelist, being one with the universe, strives for an existence detached from the secular, from obscurity. „The more closer man is to the universe, the more grows his wish to get liberated, the more is he tortured by the thirst for being redeemed."[21] The techiques used for this, metaphisical ones, find their reason of being by being able to free man from pain and suffering. Pain and suffering are perceived in Yoga like a sine-qua-non condition for liberation; thus universal suffering has in itself a positive, stimulating inner value."[22]

The novelist's identity crisis will be followed by the possibility of getting metaphisical knowledge by enlightenment and, consequently, getting the lost Ego again. Yoga helps man's return to the universe by means of sinking into Transcendence. This way, the breaking of one level takes place, a kind of

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[18] Graham Priest, *Beyond the limits of thought* ,Oxford University Press, 2002, Tanslated by Dumitru Gheorghiu,*Dincolo de limitele gândirii*, Editura Paralela 45, Pitești, 2007, p.36.
[19] Mircea Eliade,*Yoga-Nemurire și Libertate*, Editura Humanitas, Bucharest, 1993, p.16.
[21] *Ibidem*, p.21
[22] *Ibidem*, p.22

non-joining together man and universe. The need for metaphysics is due to the wish of getting detached from the limited character of each being and uselessness of any endeavour. These also are Arthur Schopenhauer's ideas. He said: „Metaphysics is any alleged knowledge that goes beyond the possibilities of experience, that is to say beyond nature or appearance given to things, in order to explain what conditions them one way or another, or, not to beat about the bush, about what is hidden beyond nature and makes it possible."[23] The liberation from all that is worldly makes easier the way towards a noble becoming, that of a Superhuman. Exceeding duality is the opening gate towards a new conceptual horizon striving for perfection.

The novelist will try to pass through all the levels of initiation which will finally lead her to supreme freedom by knowing Transcendence. Life is like a dream; you awake from a nightmare to reality, but you can also awake from life to the reality of illusion, to a complete non-acceptance of duality, to a self-liberation from your Ego, to a complete denial of all the troubles of life, of pains. The reality of life is in fact an illusion through which man is forced to get out to 'real reality', to be able then to get free through an illusory death. Exceeding the mental you find a straight opening on the Absolute that has become consciousness by means of identity, in the human body."[24] Helped by her spiritual Master, the novelist succeeds in exceeding the crisis, by means of an alternative existence, to find the Ego in Samadhi's world, or the sinking into non-being, but without freedom of/renouncing to consciousness. Samadhi is a world hiden in consciousness that liberates the human being from duality and urges it to an eternal consciousness where only the Ego that matters. Losing the Ego means losing one's consciousness, therefore getting out of the identity crisis supposes to get a new consciousness, becoming eternal in the Absolute. It will no longer depend on matter, on duality. It will depend only on spirituality. To reach the consciousness of the Absolute supposes to reach the highest degree of spirituality, which will urge the spirits to the gate of Trasncendence. This will finally cause a spiritual purification equal to the freedom one gets after having passed through the Purgatory. Getting the Ego again, after the crisis, is an endeavour that will be achieved by means of the link between the Absolute and the illusion of life, achieving a double consciousness. First, one becomes aware of the Transcendent, by sinking into the vacuum in order to pass to the illusion of life, the ‚real reality', a last illusion out of which Eternity will be born. Life is illusion, death is getting out of illusion, and Transcendence is the passing from the reality of illusion to non-illusion. This is the complete stability of the Ego in an infinit Continuum. Life does not exist, while Transcendence is a bridge to an eternal existence by means of consciousness and becoming aware. Life, or the

[23] Arthur Schopenhauer, *Scrieri despre filozofie şi religie*, Editura Humanitas, Bucharest,1995, p. 110

[24] *Ibidem*, p.141

lived-reality is a nightmare. One gets out of it becoming awake; the only way is that of getting free from matter; it is life by means of which man can get free from his ‚Maya state' in order to awake in the Absolute.

The identity crisis means, in Henriette Stahl's case, the feeling of living uselessness, „any effort is useless."[25] Getting out of the crisis means getting out of one's own momentary death. It is only natural to die from time to time inside your own self, in order to be re-born. It is inevitable."[26] Sinking into Samadhi has made the „Witness of Eternity" eternal; so it did with one's own consciousness, a witness to all the moments of life. Getting out of the crisis means being re-born: „I was an individuality who could realize what was in her inner and outer world, being, at the same time, without them."[27]

The Ego is the human beeing's essence and life, while the feelings and the material body were left outside the mental, in a different, non-mental dimension, being perceived as objects only. This new dimension of consciousness had the liberating power to free a human being imprisoned in „the cry of the world", in pain and torture it experienced during its mental and spiritual death.

Passing through Transcendence and understading the Absolute helped the novelist to get a total change of consciousness. „Everything went on existing, everything was present, but their importance, their impact were different."[28] Through her identity crisis, the novelist was able to come to know the transitory, the efemeral, implacably linked in Eternity.

Sinking into Transcendence meant living in neutrality regarding life, that consisted of many remembered moments. Both the novelist's consciousness and the writer herself eventually became Witness of Eternity, a title and impulse given her by her spiritual Master. Sinking into Samadhi, the final stage of any authentic spiritual way, also represents the way towards Transcendence, where the human being can find the supreme human condition by becoming aware of the absolute reality.

Samadhi is a super-conscious state of ecstasy during which the power of knowledge and understanding of life mechanisms reach a climax; this state was reached by the novelist in order to get again her lost Ego and also some supreme existential values.

The inter-war novelist, Henriette Yvonne Stahl, returned, therefore, to her native language, French, in a book dealing with a „clear and painful" search[29] that might also be a key for understanding her novels. It is a work about the zone of hidden truths existing in each and every writer.

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[25] Henriette Yvonne Stahl, *Martorul eternității*, ed.cit., p.201.
[26] *Ibidem*, p.202.
[27] *Ibidem*, p.201
[28] *Ibidem*, p.213.
[29] Simona Sora, *Calea abruptă*, în „Dilema veche", Anul III, nr.116 - 14 aprilie 2006.

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Mircea Eliade's Political Past. A Controversy among Scholars

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Abstract: Mircea Eliade's Iron-Guardist past spawned a controversy among scholars of different cultures and nationalities. Even if the savant was a liberal and cosmopolite personality in America, the shadows of his past haunted him in the exile, too; the accusations and calumnies continued even posthumously. This paper presents Mircea Eliade's political past from an intercultural perspective, maintaining in the same time an objective point of view on what determined the savant to develop a leaning towards the Iron-Guard Movement.

Key-words: political past; controversy; spiritual revolution; anti-Semitism.

A lot has been written about Mircea Eliade's work and biography and, without a doubt, these will still be analysed. Experienced Romanian and foreign researchers have demonstrated in memorable books and articles the incontestable value of Mircea Eliade's prose.

One of the most valuable studies of the great writer's prose is *Mircea* **Eliade. Nodurile şi semnele prozei** (Simion, E. 2005, **Mircea Eliade. Knots and Signs of Prose**), which undertakes, as the author confesses in the preface, an attempt of comprising the totality of Mircea Eliade's epic work. Eugen Simion's criticism proposes a vision of totality. The book accomplishes, as we are told in the preface, the critical exploration of Eliade's epic universe, as well as the aesthetical justification of the narratives. In this volume, the critic offers, as Gabriel Dismisianu notices "the conclusive image of the wealth of forms of Eliade's epic universe, but also of the unevenness, of the differences of value dimensions in its totality." (Dismisianu 2007: 10).

Numerous studies have been dedicated to Mircea Eliade's biography. Mircea Handoca published, in 2010, **Viaţa lui Mircea Eliade (Mircea Eliade's Life)** after **Biobibliografia lui Mircea Eliade (Mircea Eliade's Bio-bibliography**, 1997-1999). The same Mircea Handoca brings to light Mircea Eliade's correspondence in the three volumes **Europa, Asia, America...** (2004), as well as an impressive series of pro and con articles and studies in **Dosarele Eliade (Eliade Files**, 1998-2008). The

controversies haven't ceased even after the publication of the explanatory volumes.

But what has triggered the series of virulent attacks against Mircea Eliade? We shall attempt a brief presentation of Mircea Eliade's leaning towards the Iron Guard movement, leaning that would haunt his entire life.

In the beginning of 1935, Mircea Eliade was equally condemning communism and fascism, considering the political life a market of totalitarian totems.

The friendship between Nae Ionescu and Mircea Eliade represented, for the Romanian communist intellectuals a reason for placing the latter in the fascist side. The authenticity and the spiritual experience promoted by Mircea Eliade are denounced as an antechamber of fascism. The accusations of association with the right movement just because of the ideas concerning a spiritual revolution provoked even more Mircea Eliade's intellectual contempt towards communism.

Gradually, Mircea Eliade will feel drawn to the movement led by Corneliu Zelea Codreanu. The Christian mission of the Legion, as well as the "messianism" attributed to C. Z. Codreanu represented the proof of the possibility of the spiritual revolution about which Mircea Eliade had talked and written on countless occasions.

Ion Moţa's and Vasile Marin's death in the Civil War in Spain is associated, according to the legionary ideology, with the experience of the Christian martyrdom. The decease of the two constitutes the subject of the first article written by Mircea Eliade in favour of the Iron Guard, article that makes the eulogy of their supreme sacrifice in the name of a superior ideal, Jesus Christ's triumph.

This text starts the series of articles dedicated to the spiritual mission of the Iron Guard. Codreanu's movement is compared to Gandhi's one and its success would constitute a victory of Christianity in Europe. The mission of the Legion is not seen by Mircea Eliade as a political one, but a spiritual one, which would build a new destiny for Romania, which would transform the wealth of the Romanian soul into universal, spiritual values. The Legion wants the change of the Romanian soul, the formation of a new man, able to subordinate himself to the supreme value, the spirit.

The image constructed by Mircea Eliade to the Iron Guard is completely non political, aiming exclusively at its messianic, religious characteristics. We must not forget that, unlike the right movements from Italy and Germany, the Legion had a consistent Christian component. The spiritual values promoted by this movement are the ones which drew Mircea Eliade's approval; all the articles dedicated to the Iron Guard talk about the spiritual mission of the Legion, as opposed to the one of any other European political movement, belonging either to the right or to the left extreme.

The anti-Semitism accusations brought to Mircea Eliade lack substance and cannot bring as arguments anything else but the association of fascism with anti-Semitism.

The last article written by Mircea Eliade in favour of the Iron Guard appears one week before its dissolution.

The great savant's youth mistake would lead to numerous attacks, triggered in the first stage in the communist media. But, in 1967, Mircea Eliade is rehabilitated for a few years in order to be used as a propagandistic means for the communist regime in Romania. The novel *Maitreyi* and some carefully selected short stories are reedited. The Romanian officials begin the offensive by means of which Mircea Eliade is offered the complete publishing of his work in Romania in return for his accept to come back to his native country. This offer assumed the elimination of fragments or entire papers which didn't correspond from an ideological point of view with the cultural policy from Romania. University professors, prestigious journalists were sent as emissaries with the intention of getting a positive answer. In the beginning, Mircea Eliade had an oscillating attitude in what concerned his return in Romania; gradually, he detected the trap of his utilisation in propagandistic purposes. The return in the country would have equated with an unexpected chance given to the "prodigal son" by the Communist Party. Discontented with the censorship on his work, Mircea Eliade wrote a letter to the president of the Romanian Academy in which he specified that he could not accept the invitation of visiting his country, invoking as main reason the systematic ignoring of his writings in Romania. His refuse would have as consequence the interdiction of signature (cf. Diaconescu 2007: 20-21).

In 1972, having as arguments some texts signed by Miron Constantinescu and Lucrețiu Pătrășcanu, but especially fragments from Mihail Sebastian's diary, an article appeared in *Toladot* review accused Mircea Eliade of promoting fascism and anti-Semitism as leader of "the new generation". The article also aimed at demonstrating that professor Scholem had made an unforgivable error when he had accepted to pay his homage to a former member of the Iron Guard in the volume **Myths and Symbols**. This article was to trigger a series of virulent attacks against Mircea Eliade, counteracted by well researched studies which defend the great savant and writer.

Cornel Ungureanu is right when noticing that the text in **Toladot** "selects only the pages which do not favour Mircea Eliade, over-emphasising the idea that the savant had opted for the extreme right" (Ungureanu 1995: 138) and intentionally leaves aside the sentences which should have been quoted in favour of Mircea Eliade. In his argumentation, the critic also notices: "the fact that he doesn't abandon the **Foundation Review** when the legionary writers withdraw in sign of protest, does not lead the author of the article towards the idea that Mircea Eliade does not withdraw because *he doesn't consider himself a legionary writer* and he doesn't make common cause with the legionaries' political acts!" (Ungureanu 1995: 139).

As Cornel Ungureanu anticipates, the attacks against Mircea Eliade, triggered by the article in **Toladot**, were to continue.

The Italian Alfonso di Nola, starting from a bachelor's degree thesis, entitled **Mircea Eliade's Ideology and False Consciousness**, resumes the accusations formulated in **Toladot**, in a review of the Jewish community from Italy. In addition, he accuses Mircea Eliade of incitation to genocide.

Furio Jesi, professor of German literature at the University of Geneva, signs a polemical essay in which Mircea Eliade is accused of anti-Semitism and fascism.

The same accusations come from Ambrogio Donini, author of **Enciclopedia delle Religioni**, published in Milan, in 1977. Ambrogio Donini tries to prevent the publication of Mircea Eliade's work considering him "a fascist intriguer".

This campaign against Mircea Eliade will compromise any chance of being awarded the Nobel price.

The accusations against Mircea Eliade continue even after his death.

Adriana Berger, an enthusiast admirer of Mircea Eliade, whom the latter entrusted with the classification of his archives and library, was to become a short while after the great savant's death, one of the most virulent critics of his political past.

The next attack belongs to the writer Norman Manea in an article published in 1991 in **The New Republic.**

Another detractor, Daniel Dubuisson, accuses Mircea Eliade of militating in favour of the right extreme in a period in which Romania, according to the same author, was fascinated by Nazi Germany. Daniel Dubuisson's attacks aim at many of Eliade's conception elements. For example, "the designation of 'Judeo-Christianity' as author of sacralisation of history and of de-sacralisation of Cosmos is interpreted [...] as a merely camouflaged manifestation of anti-Semitism and even as an attempt of founding an 'anti-Semitic ontology' " (Ţurcanu 2007: 481). Daniel Dubuisson creates a new method, compared epistemology, focused exclusively on the study of Mircea Eliade's work, but unfortunately aimed only at discrediting it.

Within a symposium dedicated to Mircea Eliade's role in the area of history of religions, brought about by the five-year reunion of the International Association of History of Religions, Russell T. McCutcheon expresses his indignation towards the high praises of the Romanian savant's work, disregarding the critical assessments of Mircea Eliade's past and of the numerous political elements in his work in the area of history of religions.

Tony Stigliano signed, in 2002, an article according to which Mircea Eliade had conceived, between 1919 and 1940, a project that was to found the mystical base of the Romanian fascist movement; this means that the twelve year old Mircea Eliade became a fanatical fascist. Tony Stigliano is certain in his statement that Mircea Eliade adhered to the Iron Guard in the beginning of the 1920s. Not only was Mircea Eliade thirteen at that time, but the Iron Guard didn't even exist yet! The Legion of Archangel Michael was founded in 1927 and the Iron Guard in 1930.

Other attacks come from Leon Volovici, Dominique Kalifer, E. Leach and others. These accusations seem to have been directed, before 1990, by means of the embassies of Romania. This is a conclusion shared by Mircea Handoca, Mac Linscott Ricketts, Francisc Dworschak and other researchers.

The most recent writing that aims at denigrating Mircea Eliade belongs to Alexandra Laignel-Lavastine. The book, entitled **Cioran, Eliade, Ionesco. L'oubli du fascisme**, appeared in French in 2002 and in Romanian in 2004, focuses mainly on the bookstore success and less on the accuracy of arguments. The author has as work method the very suggestive technique of forced contextualisation. For example, Alexandra Laignel-Lavastine considers that Mircea Eliade wrote the eulogistic article dedicated to Moses Gaster's memory in order to "curry favour with" king Carol I. The author even establishes a cause-effect connection between Mircea Eliade and the pogrom from Iași in 1941, which the writer – Alexandra Laignel-Lavastine notices with indignation – doesn't even mention in his diary. The author manipulates the bibliographic material, selecting only the fragments that can adapt to her interest in denigrating the three writers. Alexandra Laignel-Lavastine resorts to all kind of sources, mixing fiction works with direct sources. The novel **The Forbidden Forest** or Saul Bellow's **Ravelstein** are, for the author, as credible sources as the direct ones. Even so, Alexandra Laignel-Lavastine makes mistakes. For instance, she states that Radu Grielescu is the main character of the novel **Ravelstein**, but he is just an episodic one. With a few exceptions, her thesis abounds in historical distortions and tendentious, even absurd interpretations.

Alexandra Laignel-Lavastine's book spawned reactions among Romanian intellectuals. One of the best researched accusations against the French author's thesis belongs to Marta Petreu. She wrote a series of articles in **Revista 22 (22 Review)** which accused Alexandra Laignel-Lavastine of plagiary and misinterpretation of some historical data in order to support her thesis. Because of Marta Petreu's researched articles, "the whole foundation on which A. Laignel-Lavastine had created this edifice of cheap and compromising advertisement collapses, and the last shade of respect for her writing ability disappears inexorably" (Dworschak 2007: 168).

Francisc Dworschak's book, entitled **În apărarea lui Mircea Eliade: polemici și comentarii (Defending Mircea Eliade: Polemics and Commentaries)**, traces and ridicules methodically all the accusations belonging to Alexandra Laignel-Lavastine, Daniel Dubuisson, Russell T. McCutcheon and Tony Stigliano.

Talking about the photograph on Alexandra Laignel-Lavastine's book cover, which, in the author's opinion is edifying in what concerns the three writers' culpability, F. Dworschak states ironically: "it's not easy to choose an ordinary photograph and make it famous attributing to it so many criminal and occult significations, more or less enigmatic, but certainly so profitable" (Dworschak 2007: 167). In the same justified manner, F. Dworschak notices:

"maybe the only attribute of Alexandra L.-Lavastine is the livid fantasy that crosses the book **L'oubli du fascisme** from the first to the last page, which is also combined with an extraordinary lack of any restraint towards quotation reduction, text distortion, incontestable plagiary, not to mention ruling out all known and accepted sources when these could be against her assertions" (Dworschak 2007: 186).

Referring to the method applied by Daniel Dubuisson to the analysis of Mircea Eliade's work, F. Dworschak specifies that he doesn't consider it valid as the author is neither "an objective critic, nor does he respect historical data, which he deliberately manipulates and falsifies […] His historical foundations are compromised and his conclusions are so mistaken that one can see that the arguments are constructed in order to corroborate the accusations and not the opposite, as it should be" (Dworschak 2007: 44). About Mircea Eliade's activity as fascist militant, F. Dworschak notices that the savant "had never been militant, he only talked about spiritual values, and even if his activity of journalist who favoured the right extreme cannot be denied, we still can say that it lasted only for a short period of time" (Dworschak 2007: 45).

Among Mircea Eliade's American defenders, we can mention Seymour Cain and Mac Linscott Ricketts. In an article from 1989, Seymour Cain concludes that he didn't discover any traces of anti-Semitism in Mircea Eliade's work and confesses that the Romanian savant had always impressed him "as a person of extraordinary humanity". Mac Linscott Ricketts signs the memorable book **Mircea Eliade: The Romanian Roots,** published in Romania in 2004, in which he analyses objectively and rigorously Mircea Eliade's biography. Referring to the writer's political past, Mac Linscott Ricketts draws the honest conclusion that, as soon as the Iron Guard got the power in 1940 (moment when the movement's fascist component was emphasised), M. Eliade separates himself from this political movement and the rest of his life is completely irreproachable.

Another book which discusses, among others, Mircea Eliade's political past is **Religie, politică şi mit: texte despre Mircea Eliade şi Ioan Petru Culianu (Religion, Politics and Myth: Texts about Mircea Eliade and Ioan Petru Culianu,** 2007), signed by Andrei Oişteanu. This volume comprises a series of texts about the two savants: essays, conferences, reviews, interventions and simple improvised presentations at book releases. Among the topics of this book there are the connections between Mircea Eliade's political newspaper articles and his scientific work, or the role of Orthodoxy in the savant's political thinking. Andrei Oişteanu shares Moshe Idel's opinion, who considers that it is difficult to establish a connection between the political beliefs expressed by Mircea Eliade at the end of the 1930s and his studies of history of religions.

The book that recomposes Mircea Eliade's entire biographic trajectory along the different intellectual and political environments he passed through is Florin Ţurcanu's **Mircea Eliade. Prizonierul istoriei (Mircea Eliade. The**

Prisoner of History) appeared in French in 2003 and in Romanian in 2006. Florin Țurcanu analyses rigorously the stages of Mircea Eliade's intellectual and political formation. The book, extremely well researched, brings about an acknowledgement of the dimensions of Mircea Eliade's political commitment.

In a period of time that abounds in debates on "the Eliade subject", Florin Țurcanu aims at accomplishing an objective "summing up" as he modestly calls his vast study. Florin Țurcanu – Zoe Petre writes in the preface – "manages to decipher, to clarify and to explain the complex uniqueness of an inner and intellectual biography which determined the construction of his exegesis" (Țurcanu 2007: 18). Zoe Petre appreciates Florin Țurcanu's extremely balanced point of view, specifying that, if she were tempted to reproach something to the author, "it would be just a certain ingenuousness in the pages from the American section of the biography in which he comments on confessions proving that Eliade had never had reactions or prejudices concerning anti-Semitism in his personal or academic life" (Țurcanu 2007: 18).

Mircea Handoca also emphasises the seriousness of researches and the literary qualities of Florin Țurcanu's book. In his most recent book, **Mircea Eliade: un uriaș peste timp (Mircea Eliade: A Giant over Time,** 2008), Mircea Handoca reproaches to Florin Țurcanu the fact that he completely ignored the letter written by Mircea Eliade in June 25th 1972 to Gershom Scholem, as well as G. Scholem's letter to Mircea Eliade. We consider that these omissions do not alter Florin Țurcanu's extraordinary study, which will remain, without a doubt, a reference one.

In light of these writings, although we disapprove of the legionary articles, we consider that, in their interpretation we must take into consideration the fact that the young Mircea Eliade had been attracted by the mysticism of this movement and he hadn't assimilated it to an organisation that aimed political purposes; in the period 1937-1938, one couldn't foresee the historical evolution of the movement born – in Mircea Eliade's opinion – out of the belief in the victory of the Christian spirit. The savant will regret his entire life this mistake from his youth; in a diary fragment, Mircea Eliade bitterly notices how much he had to lose because of his involvement in an experience which had begun as a mystical and moral one and which ended in politics.

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Unrecognized Bodies: Sexuality and Power Relations in Pedro Almodóvar's *Talk to Her*

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Abstract: According to the post- structuralist philosopher, Michel Foucault, there is no such thing as natural. Everything in our world is saturated with power relations, which homogenizes the social space enforcing regulations and normas on it. These artificial relations are hardly recognizable, because they seem natural and taken for granted. The Third Wave Feminists, like Judith Butler, were greatly inspired by Foucault's ideas on power and sexuality: Butler challenges not only the seemingly natural duality of gender roles, but she claims that sexuality is also a construction.The presentation investigates how Pedro Almodóvar's Talk to her defamiliarizes certain social practices, such as, medicine, criminology and sexuality, to illuminate not only their artificiality, but how they are controlled by normalizing effects when their artificiality comes to the surface.

Key words: power, sexuality, gender, culture, masculinity, identity, body

After women were granted the vote in the First Wave of Feminism, from the 1950s women started to fight against latent discrimination with exploring the notions related to femininity and masculinity. It was a major breakthrough in conceptualizaton, when Simone de Beauvoir stated that "One is not born, but becomes a woman", with this statement making a clearly defined differentiation between sex and gender. This view of gender as cultural construction explained that we are born with a certain genetic structure, but as culture assumes the natural role of women and men turns out that these are constructed. The constructivist view gave a greater choice of women in deciding what they mean by femininity, knowing that most of what we do is a learned attitude, not biological. But at the same time Beauvoir maintained that there is a consciousness – 'cogito' – in assuming our gender roles. Thus supporting those great series of binary oppositions-mind and body- with which Western culture managed to normativize human subjectviy and sexuality. However, from the 1990s this opposition between sex and gender was blurred by post feminist thinkers, claiming that our sex is not something natural, determinate and definable, but it is also constructed. They do not only avoid essentialist definitions of assuming a universal female identity, but see our body in a

performative way as a kind of meeting point of different forces of knowledge and power. Our body is a cultural fantasy on which different codes – race, class, gender – are written, so it is not natural. They see human subjectivity as something which occupies different possible places in different times, thus putting emphasis on the discursive power. The Third Wave Feminists were greatly influenced by Michel Foucault's ideas on sexuality and power. According to the postructuralist philosopher, there is no such thing as natural. Everything in our world is saturated with power relations, which homogenize the social space enforcing regulations and normas on it. These artificial bonds are hardly recognizable, because they seem natural and taken for granted.

A post-structuralist interpretation of Pedro Almodóvar's movie, **Talk to Her** reveals how the film by using various filmic techniques such as framelike structure, unusual camera angles defamiliarizes the human body, sexuality and the medical discourse, which we have taken for granted, to call attention to the artificial nature of these phenomena. Almodóvar makes us realize that if the deep structure of these things comes undone, society creates a place of interpretation through which it can control them.

The film tells the story of Benigno, who is a male nurse for a dance student, Alicia, who is lying in coma and Benigno has become obsessed wih her. Marco, a journalist is at the clinic to visit his girlfiend Lydia, a famous matador, who is also comatose after being gored by a bull. Alicia is discovered to be pregnant. Benigno, who believes his relationship with Alicia is a mutual love affair, is accused of raping her and is sent to prison, where he commits suicide. Alicia wakes up and begins rehabilitation, while Marco leaves Lydia at the hospital, where she dies.

One of the most obvious defamiliarizing device of the film lies in a way Almodóvar represents human bodies, calling attention to the representational crisis of our age (Belting 2003). In most part of the movie we do not see bodies as a whole, instead only body parts are shown. The first scene of the film foreshadows the way, in which we will see the bodies: as the curtain slowly goes up on the stage, we see a close-up shot of the actress' body, shown only from the breast above. Similarly, when we first see Alicia in the hospital, the camera shows only her breasts, and further on the camera lingers on showing either her legs or her head, but not her whole body. In the *Shrinking Lover* scene, Amparo's body is also presented in at least three parts. As far as male bodies are concerned, it is also the first scene which establishes from which perspective the viewer is going to see their bodies: we see Benigno and Marco frontally as they are sitting among the rows of the audience. Only the upper part of their body is seen.

The fragmentary representation of the body in the film goes against the essentialist view of feminism and brings up the problem of "[…] how to conceive of the body without reducing its materiality to a fixed biological essence"(Armstrong 2003). These scenes show that the representational crisis

of our age is rooted in the fact that human subjectivity is no longer seen as fixed or static, but dynamic, open and continuous, and the image that we preceive of our body is no longer the object of agreement . In our age there is not one dominant picture of the human body, but the ways we see our bodies are multiplied (Belting 2003). The film calls attention to the fact that human bodies can no longer be reduced to one picture and it shows the paradoxical experience of the body as being something familiar, something known, at the same time something, which can never be completely understood, because of the cultural meanings attached to it. This representational mode is like that of the René Magritte paintings: it shows the body as a puzzle which parts do not fit together, due to the fact that it is a space, where different kinds of knowledge and experience come together, but not necessarily in a unified form. This idea is reinforced by the frame structure of the movie: the film does allow us to forget its artificial nature by not only beginning and ending in a frame, but by preserving the frame-like quality throughout the movie. With these alienating devices, the film lacks linearity and thus we are hindered from joining its parts into a coherent whole. The only shot when we see a body in its wholeness is when the camera shows Lydia's ex-lover swimming in the pool. That is: a male body. At first glance the scene seems to strenghten the sharp contrast between the stabile, muscular, healthy male body with firm boundaries and the unbound, sick, leaking female body (as Alicia and Lydia are represented in the hospital). However, the perfect unity of the male body in the scene is similar to an advertisment: It is only a promise, a desirable illusion. It is portrayed as something one aspires for, but can never reach. As it is emphasized by the next shot when we see Marco listening to the music and crying. Thus, instead of reaffirming the superiour status of masculinity, the only unified body in the film reaffirms both masculinity's and the unified human body's status as an ideal.

Just as we know that language pretends to be a transparent medium, a tool which is free from ideology with which we can express our own thoughts, biology also presents itself as a medium, free from ideology, showing the human body in its naturalness. We see Alicia lying there as an embodiment of purity, nature, passivity. Especially in the scene, where the camera shows her from a Godlike point of view, when the nurses are putting the sheet on her. Thus, we see the cleaning of her body and genitals as a very practical thing. This mode of representation creates a distance not only from the viewer, but from her own subjectivity as well. She is represented not as someone, but as something. Even when her father visits Alicia, he looks at her with the eye of a doctor, and not as a father. But this naturalness and objectivity is also artificial: she is part of the medical discourse as her body is being integrated into the sphere of medical practice. The shot in which the camera shows a close up of the chart in which her menstrual cycle is written is also emphatic in this respect. It reveals how power – in this case, science – brings everything under regulative, normativizing control to excercise surveillance above it. When

something does not work according to its established, but not natural rules, that is seen as deviance.

The only person who does not treat her as a body is Benigno: he sees Alicia as a person with subjectivity, which helps her in her recovery. He talks to her, brings her objects from home to the hospital to make her feel comfortable even when she is in coma, paints her nails and cuts her hair, as opposed to Marco, who creates a distance: he does not talk to Lydia, does not touch her, does not even look at her. Marco, surrending himself to the absolute authority of science, expects her recovery only from the doctors. He alienates Lydia from himself. In Lydia's case it is not the representational code of the film which deprives her from her subjectivity, but it is Marco who says: "I don't recognize her body"(Almodóvar 2002). For him, Lydia was dead long before her actual death. This is more clearly illuminated by the scene when Benigno suggests to Marco to talk to her, Marco comes up with a scientific argumentation: "...she wouldn't even hear it [...]. You can't name a life of vegetation *life*". The shot when Benigno enters Alicia's father's office is also very telling: when he enters the door, our attention is directed towards a large painting on the wall which depicts bodies lacking certain body parts. They are not only broken like the bodies in the film, but they also lack their faces, their subjectivity. All of them are identical, except for their clothes, highligting how Alicia's father as a representative of the objectivity and rationality of science looks at people, even at his own daughter. The camera shows him in his office sitting behind a large desk, which also asserts his autonomy. Benigno is sitting in front of him and his eyes are focused on a white statue of a human head. Alicia's father also notices Benigno watching the head and he looks at it, too. This statue supposedly represents what a 'normal' human head looks like and must look like. That is: it represents the norm.

Benigno falls in love with Alicia, which eventually leads to her pregnancy. But it is not by accident that the scene in which Benigno rapes her is substituted by the *Shrinking Lover* scene. Had Almodóvar shown the scene of what really happened in the hospital after Benigno was in the theatre, it would have reduced the complexity of his character to a mere rapist, and the audience would not have shared the sympathy towards him, even though the viewer knows what he had done to Alicia. The *Shrinking Lover* scene shows that he did not want to commit rape, but his desire was to become part of her and give Alicia pleasure, just as Alvaro did to Amparo. Indeed, he wanted to 'shrink' into her. He is immediately put in prison by the authorities without even considering his reality, his circumstances and geneology (as we know that his father was absent from his life and he spent every day beside his ill mother). He has to go into prison because "[...]Once the social (and sexual) science categories of normalcy and deviancy were established, various political technologies aimed at treating and reforming 'deviant' behavior could be sanctioned as if they were in the interests of both the individual and society. Thus, Foucault suggests that in modern society the behavior of individuals and groups is increasingly controlled

through standards of normality which are disseminated by a range of normative knowledges such as criminology, medicine, and psychiatry" (Armstrong 2003). This view is illuminated by the short sentence that Benigno tells Marco while he visits him in the prison:"They say I'm a psychopath, so I behave like a psychopath"(Almodóvar 2002). This also contributes to the constructivist view of science. As Evelyn Fox puts it:"Scientific neutrality reflects ideology, more then actual history ... Social studies of science have ignored the influence of those forces that are at work in the individual human psyche and ... different collections of facts, different organizations of knowledge ... are possible and consistent of what we call science"(Keller 1985).

The film does not only question the naturalness of biology and medicine, but also doubts the mimetic relationship whereby gender mirrors sex and vica versa..The first scene of the movie already foreshadows the problematizaton of the characters' gender roles. The main characters are watching a stagepiece in a theatre. The two actresses on stage are analoguos with the two female protagnists: The first woman is the double of Lydia. She is standing closer to the audience and even though she cannot open her eyes she is more active, passionate than the woman in the background. The man is not only moving the chairs away from her, but he is escaping. Similarly, Lydia is very volatile and energetic as well. She took up the symbolic order of the father as a bullfighter. Though she can do what she wants, she is also angry. Her anger comes from the latent discrimination in society, which refuses to take her career seriously. Marco first sees her in a talk show, where the hostess is not willing to talk about Lydia's bullfighting career, only her personal life. When she is dressing up for the bullfight, we cannot see her head, only her body, which looks like a male body, as she ties down her breasts. That is: in order to become a bullfighter, she does not only dress as a man, but she also changes her sex, erases her femininity and becomes a man. We always see Lydia against a red background, which reinforces not only her passionate, uncontrolled nature, but her appearance and rage,also implies the mythological figure of Medusa. Finally, the camera shows her lying in bed, in the hospital, condemned to silence, like Alicia. Now the background is yellow and signifying her passivity her hair is no longer disorganized and curly, but it is modestly braided. The first shot of the film establishes the way we will see Marco in most part of the movie: he is sitting in the audience, crying. He cannot cope with the fact that he is too emotional, which goes against the traditional masculine role. That is why he is trying to hide it: we see him in the second shot, not crying, but sweating when he is training on the tread mill, trying to strengthen not only his muscles but his masculinity. The scene in which he beats a snake in Lydia's house is also emphatic in this respect, since he resembles the figure of Tiresias who is connected to the idea of sex-change as he was both male and female. Benigno also appears in a traditionally feminine role as a nurse. He is like a nurturing mother figure in a sense that he is always giving and caring in the film. We learn that he spent his entire life beside his ill mother, we see him sewing, watering the flowers. When his mother died he transferred his nurturing

qualities towards Alicia. These are obviously not masculine qualities, appearing as a deviance from the general heterosexual norm. That is why he has to say that he is gay, because he knows that this is the only way in which he can stay beside Alicia. He can only be a caring, emotional man if he accepts the place which is assigned to him by society, so that it can interpret his behaviour. Otherwise, his character would become suspicious:"[…] disciplinary practices limit the possibilities of what we can be by fixing our identities that the object of resistance must be 'to refuse what we are'- that is to fracture the limitations imposed on us by normalizing identity categories"(Armstrong 2003). These scenes in the film show the Butlerian idea of gender as a *free-floating artifice*, creating a new conception of gender roles in which the boundaries between the traditional dual gender roles are blurred and transgressed as Judith Butler says: "[…] there is no reason to assume that genders ought to remain two. The presumption of a binary gender system implicitly retains the belief in a mimetic relation of gender to sex whereby gender mirrors sex or is otherwise restricted by it. When the constructed status of gender is theorized as radically independent of sex, gender itself becomes a free floating artifice, with the consequnce that *man* and *masculine* might just as easily signify a female body as a male one, and *woman* and *feminine* a male body as easily as a female one" (Butler 1990).

The lava-lamp on Alicia's night-table is a symbol for the whole structure of ideas around which the movie revolves. The material of the lava-lamp is constantly changing, taking up different forms: once the different colours blur into each other, another time they are separated. Though it is not unified, the different colours are in continuous relation to one another, which implies that gender, sexuality and the human body are not stable, reliable concepts, separated by firm boundaries, but they are more like a series of fluid becomings, which are constantly halted and put into fixed frames by various discourses of power and normalizing devices.

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A Mother's Love on the Edge

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Abstract: The paper refers to the novel **The Crime of Olga Arbyelina** by Andrei Makine, a Russian writer, born in Siberia but living in France since 1987. He is now considered one of the world's best novelists of the beginning of the century. As an exile he had to fight first of all for his own human and literary identity. As a consequence the problem of identity became the main theme of his novels. Beside this main theme, the novel mentioned above tries to answer the question: how far can a mother's love for her son go? The narration is a painful raid inside the mind and traumatized soul of a woman who has to choose between her son's life and the acceptance of an unbearable sin and who, not being able to do that, breaks into two, desperately trying to escape in another identity.

Keywords: identity, motherhoood, exile, alienation, incest

Often compared with **Lolita** by Vladimir Nabokov, not only because the authors' similar origin, but also because of the ticklish subject it develops, **The Crime of Olga Arbyelina** tells the story of the beautiful Russian princess, who has ran away from the Bolshevism, with the last ship, over the Black Sea, to Constantinople, then settled in France. Before the refuge she meets her future husband who saves her from rape, but whom she leaves soon after marriage because he has fallen into drinking and gambling. She gives birth to a haemophilic son – a disease of the nobles, as they say, which is thought to have its origin in the time of Queen Victoria and which selects its victims after vague but systematic rules, the family trees testifying for this. Olga Arbyelina's tragic destiny is characterized by a deep identity deficiency, grafted on an extremely fragile inner structure. Escaped from Bolshevik Russia and after the trauma of a rape, the ex-Russian princess becomes in France, the country of her exile which will never really adopt her, an anonymous being, living on the edge of subsistence, together with her haemophilic son who has miraculously reached adolescence, a transparent, phantom-like presence. Any scratch can be fatal to him. That's why, being afraid of nothing, he dares to put sleeping drugs into the tea of the still young mother and to begin a mysterious, sombre relationship with her. Discovering that she is systematically doped and raped by her son, Olga will have to

duplicate herself, to make up another identity, another existence in which things become bearable / tolerable. Her madness generates a surreal, where the incest loses its monstruous connotation and becomes "the first and maybe the last love" of the young man under the specter of death. So she accepts the relationship and she sometimes even mimes the lethargy, once having to make a clandestine abortion. This relationship is soon discovered by the family doctor who, blackmailing, tries to rape her. But one day, when going by boat, he falls and hitting his head, he drowns. The woman is guilty only from the tragic, Oedipal point of view. This is in fact the crime of Olga Arbyelina.

The novel describes a long, white winter, with Siberian echoes, which seems to freeze even time itself, and during which, the transparent, pale-faced son, a plant grown in the dark tries to challenge his death and to understand life. Like in Lolita's case, the moralist critics may say that the beauty of the style is not enough to make us forget about the monstruosity of the subject. Still, it is only the exceptional style of the book, placed somewhere between Proust and Dostoyevsky, the extraordinary psychological subtlety of the author, the delicacy with which he follows the character through the stages of madness, that make the reader almost understand the woman's attitude. That way, the book tries to answer the question: how far can a mother's love for her son go? Because the heroine states at a time: "If what they were experiencing could be called love, then it was an absolute love, because it encountered an inviolable but still violated interdiction, a love seen only by God's eyes, being monstrously unacceptable for the humans, a love lived like an eternal first moment of another life". Even if he emphasizes the monstruosity of the incest, Makine presents it poetically, succeeding in conveying the intensity, the profoundness and the purity of a mother's love, the immensity of self-sacrifice, through which she seeks to atone for the fault of having given birth to a haemophilic son, condemned to death. The lyrical, sensual but also bashful writing never falls into the trap of cheap eroticism or piquancy.

Being asked how he succeeded in describing so truthfully and convincingly his heroine's mental decay, Makine confesses:

> I can say literally that, writing about Olga's madness, I was myself very close to a real alienation, accompanied by a deep sufferance [...] More than in any other of my novels, I felt myself actually transforming into this woman, living her life. I gave her mine in exchange. Eventually, Olga's life became for me much more real and intense than the life of most of the women I had known and loved". And "Olga, whose name is slightly changed here, really existed. When they told me her story, those who had known her found it difficult to convey the deep mystery of this story. All of them seemed to be overwhelmed not only by the taboo subject of the incest, by the secret of the woman's loneliness, but by the extreme complexity of her psychological trajectory. For them, the story was unspeakable, unapproachable and it only could make the subject of a literary fiction work.

That way the novel becomes a tour de force of an empathic imagination which proves to function at its best.

Olga's son doesn't have a name in the novel, the emphasis being on Olga's drama, unlike Nabokov's novel, on Lolita's. The author follows very finely the woman's fall into the abyss, with only temporary and rarer moments of lucidity, with oscillations between the two existences – diurnal and nocturnal – between the two identities she has to assume. The narration is a painful raid inside the mind and traumatized soul of a woman who has to choose between her son's life and the acceptance of an unbearable sin and who, not being able to do that, breaks into two. The more and more pronounced schizophrenia, the more and more feverish search for a bearable identity, the more and more determinate moving off from "the other life", all these stages of alienation are unfurled in a painfully slow manner, the gestures seem somnambulist resembling the moves of some beings hopelessly caught by the viscous water of a swamp.

There is a deeper and deeper gap opening between the mother who tenderly mends her son's shirt, who automatically and carefully touches his shoes looking for any nail which could be fatal and the woman who abandon herself mortifying her body to the incestuous love. Olga is placed in an alienating indecision, now in a perspective, now in another and sometimes watching herself from outside: "And that couple forgotten by everybody. A woman and a teenager. A mother and her son...[...] A strange couple. A teenager who will die soon. Maybe his last winter. His last spring. He is thinking of that. And that woman's body that he loves, the first body of his life. And the last one..."[1] , and sometimes from inside her new identity, trying in a way to justify herself:

> "Olga felt that all those things had happened outside of her ordinary life. Yes, somewhere in a bizarre back room of this life"
>
> "Another woman had been born, other than her..."
>
> "He did nothing but touching my body, a woman's body that intrigues him. Yes, that's how we should say. He caressed a woman's body. Only if I could become that woman without a name! Or more than that, without a face [...] And a sleepy, irresponsible body..."
>
> "<He didn't have a childhood>, she said to herself. None of the delights the world owes to a child. The garden surrounding the parental house, the voyages to the grandparents..."
>
> "This love, maybe the first and the last one lived by this child. And for me? The first and the last love as well, for nobody has ever loved me like this, burning with fear not to harm me. Nobody will ever love me like this..."

[1] All the quotations were translated into English by the author of this paper, from the Romanian edition of the novel, *Crima Olgai Arbelina*, by Andrei Makine, Iasi, Ed. Polirom, 2001

> "They simply had gone a little bit further than others in this outlawed temptation. Besides, there had been only eight or ten nights all in all, when…"

A whole traumatized biography accumulates the elements that will push a too weak character on the slope of madness, feeding "…the growth of the incurable tumour which was slowly filling her memory". And the ever clearer awareness of the road of no return is another step to the abyss. The isolation and the impossibility of confession make the perfect interiorized drama undermine from the inside the heroine's so fragile psychic structure.

> No, for a mentally sane person this was inconceivable… So it was for all the travellers surrounding her in the train. She felt a transparent wall rising between them and those people, a glass dome transforming her, with her furious desire to confess, into an aquarium fish. For a moment, it seemed to her that if she had given a long scream of unhappiness, none of her neighbours would have turned his head.

Makine chooses to complicate these identity avatars of his heroine counting on her immigrant status, the author's obsession for this "between two worlds", "between two cultures" being well known. The premises of alienation are precisely here, in this status characterized by a traumatizing ontological uncertainty. The whole group of Russian immigrants living in Villiers-la-Foret, temporally anchored in times forever gone but living with the hope of their revival, contains the germs of this alienation.

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