TEODOR MATEOC

editor

Cultural Texts and Contexts in the English

Speaking World

(III)

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Introduction

Reading, Writing and Doing Research
in the Field of Humanities

A brief mentioning of some relatively recent approaches in the field of literary and cultural criticism- new historicism, area studies, geo-cultural criticism, psychobiography or eco-criticism- is enough to signal a change of paradigm in the way we read literary texts and do research in the field of humanities: still keen on preserving the specific character of the domain, we simultaneously undermine it by using non-specific tools, be they literary theories, ideological stances, recent findings in psychiatry, psychology or biology, Heisenberg's uncertainty principle, Mandelbrot's fractals or the semantic and logic theories of the possible worlds. We use historical data to document a literary text, or a traumatic event in early childhood to motivate and describe a character's deviant behaviour or extreme states of altered consciousness, sociology and Marxism to account for and defend feminist politics, or Foucault's philosophy of cultural history to explain the way the individual is cast into the desired social mould.

We eagerly jump at the most recent findings in all these fields, and others, readily and enthusiastically adopt them and, armed with the infallible weapons, confront the text, squeeze it, twist it, prune it, stretch it or cut it down to size so that it fits our particular and theory-laden reading grid. The aesthetic and rhetorical dimension is suspended, ethics and values are hastily dismissed since they reflect relations of power and essentialist stances etc. The literary text is about all of the above and it is actually only the pretext for discussing them in terms of adequacy, deviation or negation.

We feign competence in domains that are extraneous to our own education, background or understanding and proceed fearlessly in our jargon-laden critical exegesis of texts. We read about the same books and invariably proclaim the latest title of such and such author to be his/her best, we meet in academic conferences and seminars to present and discuss our research which we publish in scholarly and, it goes without saying, double-blind peer-reviewed journals that we only read and then add to our record of scientific publications which we are supposed to submit for our yearly evaluations and, if we are lucky, for stepping on a higher rung of the professional ladder.

The author's personal opinion is, more often than not, absent; authoritative quotations are used for every proposition and the author adheres readily and happily to what the critical guru has proclaimed. We want to be accurate, clinical and precise in our evaluations, measuring and weighing, assessing and reconsidering, cutting the text into shape till it fits our gauge.

Is this the expression of a hidden inferiority complex? Do we want to adopt the scientific approach and, finally bridge that gap that C. P. Snow deplored some five decades ago when, he believed, the intellectual life in the West was divided into "two cultures", scientific and humanistic, respectively. Are the humanistic scholars supposed to be familiar with The Second Law of Thermodynamics? Or the scientists well-read in Shakespeare? Can the gap be bridged? Or should it, after all ? I really do not know. But it is clear that the visual, the digital, the audio-books are alternative ways of appropriating texts and information in the field of humanities. We all take advantage of the technology- assisted research, access virtual libraries and databases, assemble texts by collage, read-online, generate bibliographies and references, print the result of our efforts in the form of a scholarly paper to be presented at the next conference advertised yesterday on the internet.

The participants in our international scholarly conference are familiar with all of the above, I am sure. This third edition- hosted at the University of Oradea by the Faculty of Letters and its Department of English Language and Literature, in March, 2013- was as lively and diverse as the previous ones. Apart from the Romanian participants, colleagues from such countries as Spain, Italy, Hungary or Lithuania presented papers which, as the present collection testifies, show a wide range of interests, as well as a variety of critical approaches borrowed from related fields. The topics of the eleven articles that make up the first section of the present volume of Proceedings, *British Literature*, may vary from politics and war, the discourse of science, cognitive and emotional narratology to the occult sciences, social and gender issues, the Jungian lore, journalism and the theatre.

Literature in the time of war was the concern of our guest key-note speaker, Jose Antonio Alvarez Amoros. Looking back on the literary output of the First World War, mostly on poetry and prose, the author argues that what remains and passes the test of time are not so much the writings that were meant to boost nationalism and "patriotic ardour", but "those that voice bitterness and disenchantment". More recent historical and political events, i.e. the 9/11 terrorist attacks as reflected from a British perspective, inform Dan Negrut's article which, while commenting on a

recent debut novel, looks at the way in which "pain" and "suffering" can be surpassed by "the ideal of family and the triumph of love".

The stylistic and rhetorical dimensions loom large in a group of four articles: Noemi Bartha looks at the use of "scientific jargon" in the experimental, "hybrid" fictions of Christine Brooke-Rose where the "conjunction of fiction and criticism" result in "highly metatextual/self reflective novels"; cognitive narratolgy occasions Carmen Brasovan insightful considerations on the construction of "complex identities" in Swift's novel. The interpreter's/ reader's cognitive processes are essential in the construction of meaning as they supplement "the teller's…. comprehension that constructs a certain storyworld"; in the case of Irina Ana-Drobot, it is "affective narratology" that impact the reader's emotional response to Virginia Woolf's novels. The use of the lyrical and elegiac mode, of the narrative and the dramatic, by using "comic language or dramatic scenes", "the reader's emotional experience is thus 'manipulated. '"; in her article, Ingrida Zindzuviene starts from the idea that much of the "contemporary fiction…contains a strong realistic paradigm, and, thus, sometimes possesses many features of literary journalism". Her case study is a novel about a contemporary English author's experience in Afganistan and the focus is on how "the elements of literary journalism include the writer's subjectivity" since "journalism as such is based on objectivity".

Two articles revisit older, classical authors, for different purposes: Elisabetta Marino argues that at the beginning of the 19th century, Mary Shelley created her "most complete heroine"; at the same time an emancipated woman *avant la letter,* "independent' and "assertive", and a prototype of the Victorian lady, "a model daughter and wife". The novel, laden with "feminist overtones", reconsiders the Victorian notion of "fidelity", as a predisposition "grounded in commitment rather than contract, in deep sympathy, mutual respect, and responsibility rather than birth". The influence of the "occult sciences" on literature and the arts during the Renaissance is detected by Dorel-Aurel Muresan in the antinomic figures of Prospero and Sycorax.. Since the latter is not given agency in the play, the figure of the magus dealing in "white magic (theurgy)" bespeaks Shakespeare's highly humanistic vision.

The relation between literature and performative arts such as theatre and film is considered in other two articles: Ioana Alexandrescu's article compares two innovators of the theatrical tradition and stresses their common, low opinion on the actor who, they believed, should be replaced by "theatre-related objects, such as mask and marionette" since the actor's art is imitative, while the stage director only should get all the credit as he is "the only one able to have a full vision of both the

possibilities of the play and of the space of representation". Fiction, film and… Jung come together in Audrone Raskauskiene article on the *doppelganger* and the ethical confrontation between good and evil. Acknowledging the (Jungian) shadow is essential for one's psychic health, since as both the novel and the silent film show, "the attempt to ignore the duality of human nature and inability to face one's shadow leads to the destruction of a personality"

Last but not least, one article in the first section discusses two Irish women novelists belonging "to the tradition of chick-lit". Both novels consider one central motif, that of the Big House and the rural universe. Both, the author believes, pay "particular attention to the conflicting views on the past/tradition/history in shaping contemporary identities".

Seven articles in the second section are dedicated to *American Literature.* In time, they cover almost two centuries of American writing, from Emerson and Hawthorne to Jonathan Franzen; in between, a story of the American West, two examples of ethnic writings and a comment on Edith Wharton's gothic tales.

Peter Gaal Szabo reconsiders Emerson's relation to nature and his "phenomenological technique" and, by using the metaphor of the ever "expanding circle", argues that not only the self is continuously recreated anew in the process, but that this "expresses his distancing from conventional" and "epitomizes contemporary striving to establish a new, authentic nation". Emerson's contemporary, Nathaniel Hawthorne and Jorge Louis Borges share a common concern for the parabolic dimension, Dana Sala believes. In the "suspended universe" of fiction the relations of the power are re-configured and their investigation "might elucidate new aspects of the autonomy of a work of art and of its catharsis".

The issue of selfhood is of crucial importance in Maxine Hong Kingston's novel. Suspended between two cultures, the author defends the notion of "dual origin". Memory and story-telling, Georgina Dila believes, are ways of self-protection when faced with. "the dangers of finding oneself too close to the opposing culture and being engulfed in all that the new world might represent". In Eniko Maior's article ethnic roots are yet more complicated: Russian, Jewish and American, hence the hero's identity is even more problematic. The initial question of whether one can shed his origins and be born again, as it were, remains problematic; depending on the relations he establishes socially, a degree of otherness will always be present, so his "ethnic identity remains fluid, situational, and dialectical".

Ioana Maria Cistelecan reads Stephen Crane's classical story both as an example of deconstructing "the traditional Western story paradigm" and as a wistful, if sometimes ironical, comment on the dying of a world.

Within the larger, American context the story may also "illustrate the East as a real presence and its continuous progression into the West".

Andreea Szabo's article focuses on a possibly less known facet of Edith Wharton's fiction: the gothic story. The interesting argument the author brings up is that these gothic stories "reflect…issues thematized in her realist fiction as well". They also confirm "her alleged bias against representatives of her own sex" by showing them as weak and flawed and, consequrntly, "not fit to survive".

The last article in the section discusses Jonathan Franzen's much praised novel by focusing on "death, aging, sickness and the struggle to survive that act as the catalysts for ultimate 'corrections'." Although it reads like a case study, the novel is equally a comment and a critique of "late capitalism in the twentieth century" in America.

Movies, fashion, politics, food and music are several topics tackled by the authors of the six articles included in the third section, that of *Cultural Studies*.

Ecaterina Oana Brindas looks at the literary and philosophical roots of the iconic figure of superman and traces it back to Nietzsche and further back still to ancient times and to mythology. Nowadays, she argues, the superhero is demythicized in such cultural products as "comic books, radio shows, animated film cartoons, Broadway musical and television series ".

What are the needs and the motivations of individuals in choosing to follow or reject a certain fashion, is one of the implicit question in Teodora Cearnau's article. In a consumerist age and "in the hedonist and ludic logic of our culture", she says, our choices of "fashion objects and the trends that we follow represent a narrative setting for our own personal identity at display".

Two articles discuss food habits and leisure time in their relation to popular culture, fiction or movies. Magda Danciu is intent on "demonstrating how Scottish identity discourse can be rendered through food consumption instances". By looking at several fictional illustrations, she concludes that " both leisure and food consumption" can be taken "as instances of asserting one's identity and personality in terms of group affiliation, ethnicity, gender, class".Much in the same vein, Delia Maria Radu, by looking at two novels and a movie, explains how **"**food can mark people's perceptions of themselves and of the others" bonding individuals into communities, defining "alterity, inferiority or superiority, stereotypes and relationships of power".

Gender issues in today's Romanian pop music is the topic of Giulia Suciu's article. Her rather sad conclusion is that more often than not, what we see and hear is a "commodification of the female image"

and this is potentially harmful since "the youngsters listen to the lyrics and watch the videos at an age when they are shaping their gender identities and attitudes".

Sandor Czegledi's thoroughly documented article stands out as singular, in its intention to discuss "language-related policies" in Barack Obama's presidential discourse during his first term at the White House. By analyzing the President's various public statements, the author's intention is "to take stock of instances of both overt and covert language planning (whether symbolic or substantive)" and provide "a comprehensive overview of issues related to linguistic diversity as they are currently seen from the presidential perspective".

The section dedicated to Language Studies contains five articles: two of them deal with issues verging on stylistics or semantics, the other two look at specific problems regarding phonetics and phonology or particular functions of adverbs, while the last one invites some comments on the testing of English Language proficiency.

Using bilingual and monolingual dictionaries of English, Andreea Csillag discusses the way in which "speakers of English conceptualize moral purity and impurity". The aim is to reveal the connection between "moral cognition" and its linguistic expression through certain, carefully chosen metaphors. Technology-assisted translation vs. human translation is the scope of Madalina Pantea's article. Looking at the pros and cons in each case, she believes that "there should not be any conflict of interests between machine translation and human translation" although she concedes that, in what concerns literary translations, the human factor is still indispensable.

Csaba Csides discusses in details the specific features of English word-stress. Important as it is in teaching it to non-natives, he concludes that stress system in English, „ kinetic and quantity sensitive", should also be discussed in relation to „morphological and lexical/syntactic factors". The use of adverbs as markers of the writer's subjectivity is the topic of Ioan Beniamin Pop's article and his illustrations are taken from Bacon's *New Atlantis.* The persuasive effects, he argues are "achieved especially through carefully arranged symmetries, as illustrated…. in terms of adverb employment".

Hajnalka Izsak's concluding article reflects her experience as a teacher of English a sa foreign language to first year students in Economics, Tourism and Services, as well as sensitive issues and "possible problems related to language teaching and learning in primary and secondary education".

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BRITISH LITERATURE

Erasing the Actor: Two Modern Visions of Theatre

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Abstract: Our paper offers a comparative analysis of the visions two personalities of great significance for the history of theatre had with the purpose of innovating the stage: French playwright Alfred Jarry (1873-1907) and British stage director and theorist Edward Gordon Craig (1872-1966). Our paper mostly deals with their equally poor opinion on the actor, whose features they both attempted to substitute with theatre-related objects, such as mask and marionette, and aims to point out similarities between their ideas.

Key words: Jarry, Craig, Theatre, Symbolism, Actor, Marionette, Mask

Born in 1872, Edward Gordon Craig was the son of William Godwin, an acclaimed architecht Oscar Wilde described as "one of the most artistic spirits of the century in England". His mother, Ellen Torry, was a famous actress and a favorite of such an important figure in the world of theatre as Sir Henry Irving. Born in this environment, no wonder that the first artistic steps of Gordon Craig were precocious and were taken in the theater. Starting out as an actor when he was only sixteen, he then went into theatrical design in 1897. These practical incursions into the stage fostered his future theoretical works, his ability to reflect on various aspects of the theatre, nurturing a revolutionary vision that tried to reconfigure the stage in order to convert it into a sacred space of transformation.

Alfred Jarry was born a year after Craig, in 1873, but died fifty years before him, at only thirty-four, of a tuberculous meningitis richly fueled by alcohol. Jarry didn't certainly have the same privileged start Craig did, literally born in the arms of art, but his desire to *be* art was so strong that in his permanently executed gesture of erasing "real" data of life he became an epitome of artistic creation. According to André Breton, "we can say that after Jarry, much more than after Wilde, the distinction between art and life, long considered necessary, found itself challenged and wound up being annihilated in principle"(1997: 212).

When Craig's **The Art of the Theatre**, this thin yet revolutionary book he wrote in only two weeks was published in Berlin, in 1905, Alfred Jarry was in the penultimate year of his life. Ten years earlier, he had written an article entitled "De l'inutilité du théâtre au théâtre". Along with "Douze arguments sur le théâtre", probably written in 1896 but published long after his death, this article has to be considered an important element of the theoretical kaleidoscope meant to configure the directions of Symbolism in theatre, in the absence of a manifest named as such on the topic.

Similarities between Jarry's ideas and Craig's are evident. First of all, they wrote these theoretical works because they were both unhappy with the current state of affairs in the theater, which was, indeed, pretty similar in their countries. In the last thirty years of the nineteenth century, both in France and in England, theater was having an unprecedented success, a popularity beyond limits: during the 1880s and 1890s half a million Parisians were going to the theatre once a week, one million monthly. Between 1890 and 1900, fourteen new theatres opened their gates in London, besides the numerous already existing ones. Understandably, people in charge of these theatres were eager to continue having success, but that also implied giving the public what they already liked, not changing the recipe, banishing innovation and so on.

It's in this context that Jarry and Craig bring their contribution to the history of theatre, following the attempts Symbolist playwrights or companies like Maurice Maeterlinck or Théâtre de l'Oeuvre had already made in order to renew the stage. Jarry's and Craig's analysis of the theatre are similar in their structure: they take several components under examination, provide a diagnosis of the situation by pointing out the bad and then show their solution to the problem. One of these problems was the actor.

Both Jarry and Craig were unhappy about the way acting was understood in their times, about how actors were constructing their role and about the excessive importance they gave themselves and were given by the others. They reproached the actor the construction of his role as an imitation, aiming to create the illusion of reality, the feeling that a mirror of dailiness was placed on stage. They believed that any effort to imitate nature, that is, to copy the copy, was utterly absurd: "S'il était pareil à la nature, ce serait un duplicata superflu", wrote Jarry (1972: 140). There was actually nothing to be worth copying in nature, they believed, in a decadent spirit, because nature is chaos, accident, contingency, whereas art is order, calculation of proportions, harmony and essentiality. The artist is the one who has the vision and the control, the ability to select, to abstract and to reunite elements that are separated in nature, the one who

can recreate world differently, in its pure, essential, coherent and meaningful version. Actors cannot possibly do this because they do not control their role, which will fluctuate according to their mood. The actor is a slave of temporality and of his own personality, he craves applause and being loved by the public, so he constructs his role in order to obtain a reassuring feedback, with cabotinage, exaggeration, pathetic declamations meant to bring some tears to the audience, popping eyes out of their sockets if he wants to instill fear etc. Consequently, the actor is not an artist.

Craig writes: "No one can seriously call an actor or actress an artist of the Theatre ....Acting is not an art. It is therefore incorrect to speak of the actor as an artist. For accident is an enemy of the artist...Art arrives only by design." (1968: 55) For Craig, the stage director was "the true artist of the theatre", the only one able to have a full vision of both the possibilities of the play and of the space of representation, a clear, neat, precise vision, uninfluenced by emotional issues. It is important to point out that Craig was the first to establish this important role of the stage director, wanting him to assume full control of the stage. Before him, the director was just an auxiliary in the stage production, while the lead actor or the playwright did the main job. As for Jarry, his vision privileged the playwright in theatre matters, because of his ability to give a superior reading of the text to be staged. The declared superiority of the playwright can easily be bothered by the actor, whose expression, inevitably subdued to time, is contingency itself, the destruction of the author's creation and the creation of another character upon its basis.

In his review of Gerhart Hauptmann's play, **Âmes solitaires**, published in 1894 in **L'Art littéraire,** Jarry seemed to dream of an actor identical in all details to the Idea: "Les Idées volent et sautèlent de leurs pieds feutrés, animant des acteurs exactement adéquats à l'œuvre signifiée." (1972: 1005). Such a beautiful desire, such a wonderful phrase, but in reality the actor, says Anne Ubersfeld "hesitates between the imitation of the theatre and the imitation of life"(1981: 174) and usually constructs his role by using the tradition or his experience and observation of behaviors, which is not exactly what, in his absolutist eagerness, Jarry wanted.

For Craig, the only master on the stage was the director, while the main ability required of the others was their capacity to obey. He was reportedly very hard to work with because of his obsession of control, because he demanded complete obedience to his ideas. As for Jarry, his exigency of docility is also patent: "il ne faut pas d''étoiles' mais une homogénéité de masques bien ternes, dociles silhouettes" (1985: 47).

But the actor, even when empty of self-conceit, even when willing to be docile, is rendered unable to satisfy the absolute exigency of obedience by his human condition itself, as he cannot have full control over his body, over his voice, over his moods, over his reactions. "The Human body refuses to be an instrument" Craig states (1968: 55). The actor's unpredictability even to himself hinders the director's need of control, without which he cannot create art. "In order to make any work of art it is clear we may only work in those materials with which we can calculate. Man is not one of these materials....as *material* for the Theatre he is useless." (Craig, 1968: 56)

The accusation of uselessness has to be read as one of the worst according to the Symbolists' "dictionary"; the term *uselessness* appears in the title of Jarry's "De l'inutilité du théâtre au théâtre" and of Pierre Quillard's "De l'inutilité de la mise en scène exacte". In their project of getting rid of all things useless, renouncing the actor, in his reprehensible version, becomes imperious. That is, renouncing his uncontrollable part, the flesh, the bones, the contingent. That is, renouncing man. "L'absence de l'homme me paraît indispensable" (1999: 462), wrote Maeterlinck in 1890, "L'acteur devra substituer à sa tête l'effigie du personnage", said Jarry in 1896, "The actor must go" (Walton, 1983: 85) wrote Craig in his essay **The actor and the Uber marionette** in 1908. The actor must go because he's useless, and he's useless because of his inherent disobedience, which prevents him to embody something "exactement adéquat aux Idées", –the playwright's ideas, for Jarry, and the director's, for Craig. He must disappear and only come back when dehumanized, derealized, obedient, inert unless manipulated by his master, empty of blood, of feelings, of emotions: that is, as a mask, or as a puppet.

> L'acteur devra substituer à sa tête, au moyen d'un masque l'enfermant, l'effigie du PERSONNAGE, laquelle n'aura pas, comme à l'antique, caractère de pleurs ou de rire (ce qui n'est pas un caractère), mais caractère du personnage: l'Avare, l'Hésitant, l'Avide entassant les crimes… (Jarry, 1985: 142)

Jarry's words could not be more categorical: he proposes to replace the human ("la tête") with the object ("le masque") carrying an effigy, that is, the essence of the character. In the foreground must stand the creation of the author and not the second-hand creation an actor could make.

Another substitute for the actor, apparently good for life but bad for art, is marionette, which has a pure, evident, noble artificiality, while actor has a gross, undeclared artificiality in his attempt to be natural. "There is only one actor-nay one man who has the soul of the dramatic

poet, and who has ever served as the true and loyal interpreter of the poet. This is the marionette" wrote Craig in **The actor and the Uber marionette (**Walton, 1983:85). "The actor must go, and in his place comes the inanimate figure-the Uber-marionette we may call him, until he has won for himself a better name [...] The ubermarionette is the actor plus fire, minus egoism; the fire of the gods and demons, without the smoke and steam of mortality [...] The uber-marionette will not compete with life —rather will it go beyond it." (Ibid.)

   With its huge imaginary potential, the marionette, even asleep, unraveled, holds the memory and the premonition of its revival, while its handler, *deus absconditus*, perfectly illustrates the idea that tried to express, for instance, Maeterlinck, that of the human condition ignoring its meaning. According to Roger Bensky, the marionette is the perfect match of spirit and matter, "de l'idée créatrice et de la forme qui l'exprime; en somme, de l'idéalité et de la réalité" (1961: 101): precisely what symbolists longed for.

   The marionette only keeps the essence of things: a bit of material, and fairly inexpensive, is enough to build something one would recognize despite the poverty of means, as one can recognize a figure in a simple pencil outline. Because they are universal, simple and not contaminated by the individual, the artificial gestures of the puppet are true. Jarry clearly illustrates this:

> L'erreur grave de la pantomime actuelle est d'aboutir au langage mimé conventionnel, fatigant et incompréhensible. Exemple de cette convention: une ellipse verticale autour du visage avec la main et un baiser sur cette main pour dire la beauté suggérant l'amour. Exemple de geste universel: la marionnette témoigne sa stupeur par un recul avec violence et choc du crâne contre la coulisse. (1985: 142)

Against ornaments, the violent gesture, simple, shocking, universal. The universal Jarry always sook in his deconstruction of everything that seemed "general": perhaps the need to reach a certain fixity, a true immutability, no longer deconstructible, impossible to find outside the eternity of death, or the suspension of everyday drama in it's abstract, synthetic, whole twin, that lives on stage. And the resulting joy and peace to see that "à travers tous ces accidents, subsiste l'expression substantielle" (Jarry, 1985: 143)

   In their attempt of deconstructing the actor until they reached his undeconstructible essence, which could be that, as a component of the theatre, an actor is someone standing for someone else, Jarry and Craig found the marionette. Their repugnance to whatever seemed too human in

art, and their fierce obsession with control also made them consider the marionette as a noble substitute for the actor, an instrument of dehumanization meant to bring eternity and concentrated simplicity on stage.

Affinities between Jarry's and Craig's visions on the actor are, we believe, evident. It is one of the reasons why it would be justified to find in studies of the latter, along with Adolphe Appia and Bertold Brecht, a much more important presence of Jarry's name, his brilliant contemporary and predecessor.

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Some Remarks on Nationalism
and the Management of Literature in WW1 Britain

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Abstract: The juxtaposition of the concept of *nationalism* with that of *literature* inevitably develops a dense network of relationships whose complexity cannot be ignored unless we resort to sweeping generalizations or critical commonplaces. In this essay I will try to establish some meaningful links between a set of fundamental ideas expressly advanced in the title and deeply informed by a maze of historical, political, social, and literary values which can hardly be unravelled by cursory inspection. In an initial approach it will useful to clarify some of these ideas, since the terms that express them are far from monosemic. So I will speak of *nationalism* and then I will move on to discussing the reverse of the coin, that is to say, the feeling of *dejection* and *disenchantment* that pervaded literary production when the ghastly reality of war came to dislodge the triumphant sense of elation with which a whole nation entered it. Of course, the idea of *state management* is crucial in the upkeeping of this sense of elation against both pacifism and defeatism, and I will also have some comments to make on it.

Key words: nationalism, literature, war, politics, pacifism, defeatism

Since nationalism became an essential shaping factor of European political life at the end of the eighteenth century, it has been difficult to identify another force that has influenced the development of contemporary history more decisively. It is unnecessary to go as far back as the nineteenth century, the true golden age of nationalism, to realize that this political drive is part and parcel of our contemporary world and its different effects and manifestations show a very high profile in the mass media that construct the backdrop of our lives. Nationalism usually presents two different faces. One is fully enlightened and has to do with the allegedly legitimate aspiration of freedom and self-government; the other is frightening because it inevitably engenders violence of the cruellest variety. In this connection it is not difficult to invoke the conflict that afflicted Europe when the former Yugoslavian Republic was

dismembered in a welter of war before the passivity, incompetence, and even secret complacency of the leading European countries. It was also a peculiar form of nationalism that fostered the postwar decolonizing movements in parts of Africa and Asia, creating tensions and widespread suffering and leading on occasions to failed, unfeasible states. And, in a minor key of course, if my own country—Spain—is to be considered, you will find bitter disagreement between regional governments and the central administration that have nourished a protracted terrorist movement in the Basque provinces and even linguistic cleansing in some parts of Spain such as Catalonia. All these conflicts, however, seem so usual and pervasive that if we look at them without due historical perspective we may get the impression that they have had a crucial weight in human history when, in fact, they are fairly recent.

The idea of nationalism, conceived of as the aspiration of a nation to form an independent state and endow it with the secular loyalty of all its citizens, has no currency prior to the eighteenth century. Nationalism transfers to the field of politics the principle that the ethnic group should be identified with the concept of a nation and the latter with that of the state, which means that the constitutive bases of such a state should be ethnic, cultural, and, of course, linguistic. It is the staunch upkeeping of this principle that drives Joan of Arc to behave as she does in George Bernard Shaw's play **Saint Joan**, where the Maid of Lorraine anachronically adheres to an ethnic and idiomatic idea of France, whereas Warwick and Cachon, members of the aristocracy and the clergy, actualize in their conversation political principles far more ancient and universal than that of the ethnic, idiomatic nation.

From the origins of Western civilization to the Renaissance, the nation-state had no presence in European politics. The shaping factors were rather the city-state, feudal loyalty, religious community, or, in the height of universalism, the world-state whose best example had been the Roman Empire and its medieval successor, the Holy Roman-Germanic Empire. Political organization was not based on nationality and neither was the ideal of civilization. In the Middle Ages such an ideal had religious roots, and Christendom emerged in opposition to Islam when being Christian or Muslim was far more important than being French or Spanish, a pair of adjectives which were at that time completely meaningless. Later, during the Renaissance, Classical civilization became the universal cultural norm, and even as recently as the eighteenth century French civilization was accepted as a kind of general guideline by educated people all over Europe regardless of nationality.

This state of affairs changed radically with the bourgeois revolutions of late eighteenth century. Bouts of nationalism had existed

before, for example, in England with the establishment of the Anglican Church by Henry VIII in the sixteenth century or with the Puritan Revolution that put an end to a monarchy dangerously inclined to collaborate with the Church of Rome. But the identification of nation and state had its true origin in the American and French revolutions which brought about a new concept of defence, that of the nation in arms. This new concept was extremely successful both in Europe and America to the extent that it was the Napoleonic army that disseminated the nationalist spirit from France to Egypt in a short period of time. In the nineteenth century, this same spirit took root in Latin-America, in Central and Eastern Europe, and later, in the twentieth century, continued to expand over vast territories in Africa and Asia.

Any movement seeking to identify nation and state is usually preceded by a set of historical conditions and cultural processes that contribute to the definition of a nation on ethnic and linguistic bases. Later political demands thus take place after convenient cultural preparation which obviously increases their possibilities of success. Nationalism has been historically promoted by absolute monarchies, since they contribute to weakening feudal power and constitute an initial stage towards popular sovereignty when such monarchies disappear under revolutionary pressure. Likewise progressive secularization of public life breaks the links with Catholic universalism and fosters the use of vernacular languages in religious rites as a contrast to the previous omnipresence of Latin. Lastly, the onset of European romanticism as from the second half of the eighteenth century stimulates the study of popular forms of culture and national differences, as well as an interest for history and the transformations brought about by the passage of time. From a cultural angle, public life and educational processes become entangled in the nationalist agenda. Artists and scholars try to give splendour to the national language and dive into the common past in order to recover for the present its most glorious, or at least its most distinctive, aspects. And they emphasize, either consciously or unconsciously, the features of their own culture that can be more easily opposed to those of an alien culture as an infallible method to acquire individuality and flaunt their patriotism.

At this point, it will have probably been noticed that, when trying to overlap the ideas of nation and state, nationalism can operate in two different ways that, resorting to a mechanical simile, could be called centrifugal and centripetal. Centrifugal nationalism occurs when there are several nations and only one state, and each of them aspire to form a state in their own right. As a paradigm of this tendency one can mention the disintegration of the Austro-Hungarian Empire after the First World War.

On the contrary, centripetal nationalism is clearly unifying and operates when there is one single nation split up between several states. Administrative borders are experienced as artificial impositions which should be eliminated, as was the case in nineteenth-century Italy. It can be easily perceived that even if the initial situations are radically diverse the final goal is the same, i.e. the emergence of a nation-state that becomes the depository of all its citizens' good will and trust.

The variety of nationalism that characterizes the management of literature in Britain during the Great War is not entirely coincidental with the types just discussed. And yet some of the ideas given above can help us to understand what happened at that time. British nationalism is not centrifugal, since it does not pursue the disintegration of a supranational state; it is not purely centripetal either because its object is not to obliterate administrative divisions to arrive at the final ideal of a nation-state. But one can certainly accept that a full gamut of techniques were used to strengthen national cohesion against the external enemy in order to avoid internal dissension. None of these techniques is, however, particularly novel or unexpected. One can mention, for instance, the glorification of the homeland—a strange abstraction that at critical moments is far above the aggregate interest of its citizens—and the extolling of native culture and the native self to the detriment of the other, which is usually presented in truly repulsive terms. During the First World War, in effect, British political liberalism was opposed ad nauseam to the militarism of the central powers, whereas much of the printed matter of those years underlined the contrast between the hardships of the present and an idyllic view of the past in which all the essential virtues of the English nation shone together. If we had to describe this variety of nationalism, we would have to call it "artificial," "parasitic," or "spurious." In truth, it is rather a perversion of the accepted meaning of the term—i.e. the aspiration of nations to form states—and we had better characterize it as a kind of "statalism" that unifies citizens' wills against an external threat. Since the British state was already constituted, it sufficed to strengthen its unity by erasing or discrediting discrepancies and using for this the techniques and strategies that cultural nationalism had abundantly used to pave the way for political nationalism. It is well-know that literature plays a crucial role in processes of this kind, and the case being discussed here was no exception.

If the nationalist drive that affected some aspects of literary production during the First World War can be described as peculiar, what could we say of the terrible singularity of the conflict that lay behind it? Many commonplaces have been used to emphasize the sheer magnitude of this war and none of them is inaccurate or excessive. In this respect, it

should be noted that the First World War is universally known as the Great War, even if the Second World War managed to mobilize far more countries and fighting resources. The reason for this is that the First World War catastrophically broke with the traditional methods of waging war. The vast dimensions of the conflict are directly proportional to the number of countries that entered it on account of a system of alliances that hardly left any neutral nations in the whole of Europe. Apart from this, battles and fronts had an unknown magnitude involving hundreds of thousands of soldiers in a single offensive. Names like Verdun, Somme, Ypres, Passchendaele, and Gallipoli are inevitably associated with the war of attrition, in which technological advances multiplied the death toll and the suffering of the combatants. Military historians believe that inexperience and incompetence prevented the organization of suitable services for the relative welfare of lower-rank soldiers, and this provoked a widespread feeling of destitution and scepticism that will be reflected in many literary works of the period.

The effort of belligerent countries was enormous, both at the battle front and at the home front, and it directly affected all social divisions and not only small professional groups as in previous armed conflicts. The ubiquity of the war effort forced all social levels to develop a well-defined position in relation to the conflict and according to critics such as Holger Klein "whatever separation may have existed between literature and politics was largely demolished" ([1]) Rulers had to justify the sacrifices they demanded from citizens and, being the only mass media then available, the printed text became a key instrument to make a whole people cohere under the threat of a common enemy. Broadly speaking, the literature that emerged from the Great War can be distinguished first by its abundance and second by its strong commitment. Both features are quite easy to understand if one considers the vast number of intellectuals, writers, and artists that became directly involved in the conflict and transferred their first-hand impressions to their works. Thus an unprecedented network of relationships between war and literature was developed, though exceptions to this rule were by no means rare. One of this exceptions is the English novelist and playwright J. B. Priestley, who consistently refused to reflect in his writings his experience of having served in the Western front almost for the whole length of the war.

It is just natural that a literature so intimately related to the war effort should faithfully record the feelings of both combatants and civilians. I have briefly mentioned literature as an effective aid to nationalist aspirations, whether genuine or intentionally feigned, but we cannot ignore its contrary role as a reflector of the suffering, anger, and confusion of those who took up arms in the Great War. On the one hand,

contemporary literature, either spontaneoulsy or carried away by official propaganda, contributed to creating an atmosphere of exalted patriotism that called for heroic behaviour and national affirmation against a common external enemy; on the other, this very same literature shuddered with fear and anguish before the spectacle of death and destruction that could be contemplated at the different battle fronts. While nationalism led to unbridled militarism, other sections of the British citizenship clearly evolved towards feelings of deep disillusionment and regret after the initial euphoria cooled down and gave way to the reality of war. British Great War literature, therefore, basically moves from early positions of unthinking nationalism and patriotism to those of dejection and disenchantment. To some extent these opposed attitudes succeeded each other in chronological order. Thus pre-war or early-war literature was better predisposed to present the most noble and less disturbing aspects of the battlefields. But as war chronicles poured in and the intellectuals fighting on the continent publicized their experiences, dismay and bafflement ran high at the home front. This does not mean that the initial triumphalism was fully reversed by the immediacy of war; rather, both attitudes coexisted to the very end and their distribution was more ideological than simply temporal. The clash between exaltation and suffering also characterizes, for instance, the English poetry of the Spanish Civil War, and perhaps it would be interesting to determine its value as a kind of universal of war literature. According to Spanish critics such as Román Álvarez and Ramón López, the poems composed by combatants are much more authentic and never idealize violence, but rather present physical and moral suffering in subdued tones. This is what happens in poems by John Cornford, Tom Wintrigham, and Edwin Rolf; whereas mere propagandists in verse like Jack Lindsay, who never fought in the Spanish trenches, adhere to a heroic, grandiloquent style, resounding with catchphrases and commonplace allusions, whose sole aim is to upkeep and strengthen a political line (Álvarez and López 5-9).

In the best English poets of the First World War—i.e. Wilfred Owen, Isaac Rosenberg, Siegfried Sassoon, and Edmund Blunden—we find a highly complex response to the phenomenon of mass destruction that surrounds them on all sides. On the one hand, their poems contribute to discrediting war as heroic sacrifice on the altar of a noble cause, an image that has traditionally informed the literary presentation of armed conflicts; on the other, however, pacifism *tout court* is not better treated. It is rationally respected, but it receives no emotional support. What seems to trigger the appreciation of these poets is the ambivalent attitude of feeling contempt both for those who fight with the deep conviction that their cause is just and noble and for those who refuse to take up arms

because they believe that no aspiration deserves the immense sacrife demanded by war. Along this line of stoic acceptance of suffering, Herbert Read, a veteran of the Great War, calls upon a young soldier to fight "[k]nowing that there is no reward, no certain use/In all your sacrifice"; and encourages him to carry on without any compensation but to know that "[t]o fight without hope is to fight with grace,/The self reconstructed, the false heart repaired" ("To a Conscript of 1940"). This type of moral ambivalence before the spectacle of war may be connected with the diffusion of philosophical ideas about ethical relativism, existentialism, and, above all, nihilism.

Between nationalist euphoria and the disenchantment with the actual conditions of war there opens an immense ideological abyss that some critics such as Peter Buitenhuis have related to the shift of literary generation that took place around the outbreak of the First World War and to the onset of the Avant-Garde and Modernism (Buitenhuis 291). On the one hand, we have Henry James, a forerunner of the modern novel, but also an ardent supporter of the British war effort, and along with him, we find Arnold Bennett, G. K. Chesterton, John Buchan, Hilaire Belloc, H. G. Wells, Arthur Conan Doyle, and Rudyard Kipling—most of whom, as will be seen, collaborated in the official propaganda machinery of the British state; on the other, one can mention Robert Graves, Siegfried Sassoon, Richard Aldington, William March, and, in the United States, Ernest Hemingway, William Faulkner, John Dos Passos, and E. E. Cummings, all of them representatives of a sense of disenchantment with war and more often than not engaged in the critical presentation of its irrationality and pointlessness. This attempt at categorizing contemporary writers between enthusiasts and detractors of the war effort is not at all rigorous, as can be seen in the fact that a novelist such as Ford Madox Ford stood on both sides. But with this *caveat* it can be used to give some shape and sense to the remainder of this paper.

I will focus first on the literary presentation of nationalist and patriotic feelings if only because they predominated in what Jon Silkin calls "the opening phases of the war" (Silkin 74). Three genres will be especially attended to—the poetry, the novel, and the essay whether of the ephemeral, journalistic kind or separately published in book form. In highly representative sections of such genres there was much unrest, a sort of triumphant optimism that certainly mirrored contemporary social concerns and anxieties. For a scholar such as I. M. Parsons, the spirited reaction of many British youths grew out of a mixture of induced patriotism, self-sufficient contempt for contemporary conventions, and boredom and disgust for early twentieth-century bland, liberal society (Parsons 16-17). These feelings, however, do not seem to justify

sufficiently the atmosphere of pre-war excitement that took possession of Great Britain when the conflict appeared to be inevitable and even after its outbreak. One could also adduce the genuine fear for Prussian militarism, deeply felt by British society at large and dexterously encouraged by the vehement Gallophilia of influential authors such as Ford Madox Ford, Arnold Bennett, Rudyard Kipling, and Arthur Conan Doyle. Likewise, historian George Dangerfield points out the invertebration of British society and the paradoxical role played by the Great War in the supersession of this evil. About 1914 the Parliament was divided and almost non-operational on account of the Irish question, the women's suffrage, and the growing weight of militant Labour politics. All these problems disappeared at a stroke in August 1914 in the face of an external threat, and this fact contributed to strengthening the image and role of nationalism as an efficient tool to achieve social cohesion. However, these fairly spontaneous reasons for patriotic restlessness were supplemented by another decisive factor—i.e. the state management of the propaganda machinery.

On 2nd September 1914, just after the outbreak of hostilities, Charles F. G. Masterman, recently appointed head of the official propaganda services, chaired a meeting that was attended by the choicest patriarchs of English letters, as for instance William Archer, Arnold Bennett, Robert Bridges, G. K. Chesterton, Arthur Conan Doyle, John Galsworthy, Thomas Hardy, Maurice Hewlett, W. J. Locke, Edward V. Lucas, John Masefield, Henry Newbolt, George Trevelyan, and Israel Zangwill (Buitenhuis [277]). As can be seen, all of them were accomplished, respectable intellectuals that could be safely subsumed under the category of Edwardian literature. There were no maverick Modernists or Avant-Garde elements among them, which confirms the generational divide I mentioned earlier in this paper. It was in the course of this crucial meeting that they agreed to give unconditional support to the British propagandist effort.

The techniques implemented for the dissemination of propaganda were extremely subtle and considerably successful. To conceal the true origin of books and pamphlets, many publishers agreed to bring out without further question whatever Masterman placed in their hands. Authors received an economic compensation from public funds and the published works were distributed for free among choice individuals of allied or neutral nations in order to develop a violent hostility against the central powers. As could be expected, most of the efforts made by the officials and intellectuals on the payroll of Wellington House sought to reverse the United States isolationist foreign policy. To this end, they analyzed the opinion of both the press and the universities, compiled a

mailing list with more than thirteen thousand names of influential persons, and wove a dense network of personal relations, so that when a book reached one of the members of this mailing list it never came directly from Wellington House, but from a trusted friend or colleague. Soon after this strategy had come into full operation, Sir Gilbert Parker, the official in charge of the mailing list in the United States, told Masterman that they had

> an organisation extraordinarily widespread in the United States, but which does not know it is an organisation. It is worked entirely by personal association and in and by voluntary effort, which has grown more enthusiastic and pronounced with the passage of time. (qtd. Buitenhuis 280)

So efficient was the procedure that, after the war had ended, William Gibbs McAdoo, a member of the United States cabinet, declared that British propaganda

> was characterized by an artistic unity and singleness of purpose. The main idea was to create the impression that the Germans were barbarians and the picture was built up carefully. The British agents managed to make a large part of the American people believe that German soldiers had cut off the heads of Belgian children. (qtd. Buitenhuis 280)

Many of the works to be mentioned and briefly discussed here originated in a variety of political dirigisme whose locus was mainly the press, though no literary manifestation remained totally free from it. Thus the image of war was seriously distorted so that it could fit in with *a priori* ideological positions. The horror of trenches was hushed up, while the capacity of hopeless, incompetent generals was lavishly praised and British soldiers were endowed with a halo of heroism and purity that verged on the ridicule. The systematic concealment of the reality of trench-life made combatants distrust the press and the powers behind it, that is, the government. In an article published in **Critical Survey**, Christopher Martin examines the line followed by the British press since the outbreak of the war and concludes that the early permissiveness was soon replaced by the strictest censorship (Martin 137-38). In fact, **The Times** publishes extremely detailed reports of the early movements of troops, of the initial battles, of the inexorable German advances in Belgium and the occupation of Brussels. But this attempt at honest reporting ended abruptly on 30th August 1914 with the publication by the **Sunday Times** of the so-called "Amiens dispatch," where the British retreat from Mons is described in its most disturbing details. As from that

date, and availing themselves of the widespread belief that alarmist reporting should be avoided at all cost, the authorities demanded the withdrawal of all war correspondents, and, when they were allowed to return, they had been conveniently briefed.

First World War English poetry has some peculiarities. First, it is the genre that can best avoid official propagandist pressures. Therefore, it exhibits a high level of spontaneity even when it develops patriotic and nationalist topics. It should also be underlined that English poets, in general, were not beset by the dark omens of war that, far before its outbreak, weigh down the production of other European poets such as Georg Trakl, Georg Heym, and Aleksandr Blok. There are, however, noted exceptions. One the one hand, we have Thomas Hardy's ironic foreboding of war in "Channel Firing" of April 1914; on the other, Erskine Childers's fertile imagination begot **The Riddle of the Sands,** a novel that as early as 1903 presents the existence of secret plans for the German Navy to invade Britain.

It seems established by now that poetry glorifying war tends to accummulate in the early phases of the conflict. In his 1965 anthology, Parsons collects poems of this type in a section aptly called "Visions of Glory," where he seeks to capture "the mood of optimistic exhilaration with which so many writers, young and old, greeted the outbreak of war" (Parsons 16). This was a period in which war still seemed "a tolerably chivalrous affair, offering welcome opportunities for heroism and self-sacrifice" (Parsons 16). With debatable exceptions, none of the First World War poets belongs to the literary Avant-Garde, and least of all those who followed the path of patriotic poetry. The best known among the latter is doubtlessly Rupert Brooke, who managed to become a sort of emblem of heroic sacrifice for British youths when he died in 1915 while travelling to Gallipoli to enter combat. His five so-called "war sonnets" exhibit all commonplaces associated with patriotic literature, and especially the one entitled "The Soldier" that opens thus:

> If I should die, think only this of me:
> That there's some corner of a foreign field
> That is forever England. There shall be
> In that rich earth a richer dust concealed. . . .

This sonnet extols England's capacity to bring up her children in such a way that they become outposts of civilization in foreign territory and, wherever they die, they will bear witness to their native soil. The fact that the word "England" and its adjective "English" occur six times in fourteen lines throws into relief the nationalist thrust of this composition,

which, along with the other four sonnets of the sequence, represent the jubilant attitude with which Britain entered the conflict. These five poems rhetorically separate the ideal of heroic sacrife from the actual conditions of battlefields, as if the former could exist independently of the latter. According to Brooke, a soldier can fight and die without suffering in the accepted sense of this word, which would smack of dishonest sophistry if the poet himself had not legitimized his convictions by giving up his own life in the fields of Gallipolli. There are, however, quite cynical interpretations of these sonnets, such as Geoffrey Matthews', for whom their true topic is not war, but rather the celebration of "the export of English goods" (qtd. Silkin 30).

Julian Grenfell also sang in his verse the bravery of the English soldier and his communion with the natural world. Like Brooke, he died in action, but the British public did not erect him into the paradigm of the war poet. His best-remembered composition is "Into Battle," where he dignifies righteous fighting and pours contempt on those who dodge it:

> The naked earth is warm with spring,
> And with green grass and bursting trees
> Leans to the sun's gaze glorying,
> And quivers in the sunny breeze;
> And life is colour and warmth and light,
> And a striving evermore for these;
> And he is dead who will not fight;
> And who dies fighting has increase.

The paradox contained in the last two lines is an angry side-blow against pacifist attitudes, and the prevailing iambic cadence of the poem may be interpreted as evoking tenacity as well as the determination of a military march. But Brooke and Grenfell were not the only begetters of this type of poetry. There were authors of more canonical status who did not renounce to write patriotic abstractions in verse and Germanophobic doggerel. Along this line, Thomas Hardy wrote "A Call to National Service," "Men Who March Away," and "The Pity of It," while other poets, who soon became disenchanted with the lure of war, occasionally joined the patriotic choir. Among the latter, we can mention Edward Thomas's "The Trumpet," Isaac Rosemberg's "Soldier," and Siegfried Sassoon's "The Kiss." However, what predominates as a whole is a large number of low-quality poems that anthologists unearth simply because they are the expression of a crucial epoch.

First World War poetry has been frequently criticised because it addresses a very limited range of human experiences, a shortcoming that

also affects the narrative genre. Parsons summarizes the three main charges levelled against it: first, its obsession either to glorify war or show the hideous conditions in which it is waged; second, the impossibility of the soldier-poet to objectify his own experiences; and third, the lack of organic relations to the historical past (Parsons 24). For the said reasons, he argues, this type of poetry tends to be fragmentary and personal in the most disabling sense of the terms, and its popularity and alleged canonicity cannot be explained artistically but rather on account of the pathetic circumstances in which it was written.

As suggested above, the charge of experiential limitation also affects the First World War novel. In this case, the central problem lies in its capacity, or the lack of it, to represent reality or, in other words, to determine to what extent war novelists are prepared to express the experiences of their comrades-in-arms. On the one hand, the so-called common man lacked the necessary education, refinement, and sensitivity to recreate artistically the conditions of war; on the other, those who had these attributes were not common men by any standard, there being an abyss of education and social context between them. One can confirm this hypothesis just by looking at the works of true lower-rank privates who actually served at the front such as Frank Richards or Hans Zöberlein. Their versions of the war are flat and artistically uninteresting, though their experiences were as direct as they could be. In 1930 Douglas Jerrold published a pamphlet called **The Lies about the War**, where he attacks the limitations inherent in presenting the conflict from a purely personal angle. Bernard Bergonzi, for his part, maintains that the First World War novel only reacts to the conflict from the isolated perspective of individual consciousness and, in order to clarify his argument, he compares it with the vast openness of **War and Peace** (Bergonzi 196-97).

Those novels that project a nationalist, ultrapatriotic image of war are seldom written by combatants, and do not demand a complex critical framework for their interpretation; as a rule, they are subliterary products though exceptions exist. One could mention, for instance, John Buchan and Arthur Conan Doyle. Buchan earned fame with his shockers, tales of suspense and adventure whose heroes always manage to save communities under the threat of an external enemy. Being about the Great War and its preparatory stages, three have acquired immense popularity—**The Thirty-Nine Steps (1915), Greenmantle (1916),** and **Mr. Standfast (1916). The Thirty-Nine Steps** is a tale about a gang of German spies infiltrated into the very heart of England, whereas the other two respectively deal with the German threat to destroy the British Empire or break past the Western front which extended from the North Sea to the Alps. The three novels present the Germans as brutally hostile enemies, whereas the hero, Richard Hannay, is

the brave deliverer of Bristish civilization. Exactly the same Manichaean views lie behind Sherlock Holmes' confrontation with German spies in "The Last Bow," where he single-handedly manages to defeat a whole secret organization serving the central powers. Fortunately not all nationalist narratives are so flat and hopeless. Others exhibit more artistic elaboration and complexity though the feelings for German combatants and their depiction are equally one-sided. Two tales by Rudyard Kipling can be adduced as illustration—"Mary Postgate" and "Sea Constable," both developing the topic of vengeful denial of assistance to enemy casualties. In "Mary Postgate" an old spinster by that name finds a wounded German airman after a bombing raid and, as a response to his petition for help, points a gun at him and quietly sits down to await his death. Kipling presents her pleasure to see the pilot die on a clear sexual key and, at the end, the woman experiences a kind of physical orgasm externally characterized by intense shuddering and panting. In "Sea Constables" the denial of assistance does not affect a belligerent individual, but rather the captain of a neutral ship under suspicion of fuelling German U-boats. Despite his critical illness, the commander of a British war ship refuses to help him and, when he dies, the British officers drink a grisly toast and damn the neutral nations. With narratives of this type Kipling both expressed his fantasies of revenge and contributed to hardening his readers' feelings so that they could resist the temptation to pity the enemy.

Being more direct and performative than poetry or the novel, the essay was the most efficient vehicle for nationalist and Germanophobic propaganda, whether spontaneous or discreetly promoted by the Wellington House. It is difficult to be precise about the authors that, at some stage of the conflict, tried their hand at this type of writing. But they can be roughly classified into three categories according to their position in the contemporary canon of English literature. First we can mention some truly ephemeral writers that enjoyed tremendous popularity and success, sinking into oblivion as soon as the armistice was signed. Among these we have William Arthur Dunkerley who, under the pen-name of John Oxenham, published books of religious consolation with a high nationalist component that were sold by the thousand; Jessie Pope, the *Daily Mail* poetaster, who goaded a large number of British youths into enrolling in the army; and Horace Bottomley, the editor of the **John Bull** magazine, who succeeded enormously in his violent campaign against the "Germanic huns" (Martin 188). Apart from these completely forgotten hacks, there are other authors whose work might be viewed as subliterary but is as present to us today as ever before. They are again John Buchan and Arthur Conan Doyle, fictional writers but also essayists along the lines proposed by official propaganda. Buchan, for instance, published a

twenty-four-volume **History of War** between 1915 and 1918 where he exhibited a boundless capacity for optimistic fabulation. However, his most notorious contribution to propaganda was **The Battle of the Somme: The First Phase (1916)**, where he transforms an allied disaster into a resounding victory. Buitenhuis calls this book "the worst lie of the war" (284), because it glorifies one of the bloodiest battles in history in disgusting and fallacious fashion. **The Battle of the Somme** had a second phase published in 1917 and here Buchan was more circumspect and truthful, though he still omitted any reference to the suffering of allied trench-life. Arthur Conan Doyle also wrote a military history, but he was more faithful to fact and his enterprise commands more intellectual respect. Yet he wrote celebrated essays, such as **A Visit to Three Fronts (1916**), where he idealizes trench-life by emphasizing the usual commonplaces of human warmth, honesty, and comradeship.

But there were also fully canonical authors who, by political persuasion or intimate conviction, stooped to write ultrapatriotic harangues. Arnold Bennett, for one, published a book called **Liberty**, an extended version of a 1914 essay, in which he launches a militaristic manifesto against pacifism and for the total defeat of Germany. Bennett himself recognized later that the purpose of the book was to liven up the war feeling when pacifists and finantial interests were pressing hard for the termination of hostilities. In **Liberty** Germans are depicted as a pack of brutes whose sole object is to conquer the world and enslave the other nations. It is true that German aggressions have no excuse; but to chose a line of defence based on systematic lying is not very enlightening either. H. G. Wells, Rudyard Kipling, and Ford Madox Ford were also happy to toe the line. In "The Reckoning for the War" Wells likens the Germans to a load of excrement that has polluted the north of France and describes their destruction as "sanitary work" (qtd. Martin 138). In **The Fringes of the Fleet** Kipling shows the same hatred to neutral nations as in "Sea Constables," a tale of inhumanity and revenge previously mentioned, and in **Destroyers at Jutland** he presents this naval battle as an irrevocable allied victory, which according to military historians is a far cry from the truth. Though more elegant and balanced in his propaganda essays, Ford Madox Ford's Gallophilia constantly seeps through. In **When Blood Is Their Argument** he attacks German education, science, and literature, whereas in **Between St. Dennis and St. George** he makes an enthusiastic defence of Britain and France against Prussian militarism in order to counter the budding pacifist movement of those years.

First World War literature, however, goes beyond these deliberate manifestations of patriotic ardour. Curiously enough, the works that have been admitted into the canon are precisely those that voice bitterness and

disenchantment rather than triumphalism and the fallacious glorification of war. In general, the contrary attitudes of nationalism and disenchantment are coexistent, but if we wish to place them along the temporal axis and try to find a suitable watershed, we will encounter it in the Somme offensive. The unthinkable death toll and moral disaster of this battle whithered previously blooming commonplaces about the chivalry and noble beauty of war. At the same time, the consequences of the Somme sharpened among intellectuals the percepetion of what Bergonzi has called "the central dilemma of the war" (189), that is to say, the compulsion to choose as one's supreme value either human life or patriotic faith. Most contemporary anti-war literature thematizes the moral tensions originated in the said dilemma.

As far as poetry is concerned, we could point out the mild paradox that it is almost exclusively lyrical when a strong epical component might be expected. Yet it seems clear that the general drift of disillusionment, regret, and moral uncertainty precludes the presence of heroic overtones. No doubt it is Siegfried Sasoon the poet who best illustrates the transition from nationalism to disenchantment to the point that in 1917 he risked being court-martialled for making public declarations against the conflict. His preferred technique is to juxtapose without further comment the brutality of the trenches with the hollow slogans with which the official propaganda fed the patriotic zeal of civilians at the home front. Stanzas like the following place us in the antipodes of the type of world created by Rupert Brooke or Julian Grenfell just a few months earlier:

> The place was rotten with dead; green clumsy legs
> High-booted, sprawled and grovelled along the saps
> And trunks, face downward, in the sucking mud,
> Wallowed like trodden sand-bags loosely filled;
> And naked sodden buttocks, mats of hair,
> Bulged, clotted heads slept in the plastering slime.
> And then the rain began—the jolly old rain!

Quite similar is Isaac Rosenberg's poetry, who enrolled in the army as a private but was possessed of no patriotic ideal according to his own confession. General critical opinion recognizes his capacity to poetize trench-life and its most disturbing experiences. Along this line, his poem "Break of Day in the Trenches" is a minor masterpiece in which the soldier-poet reflects over the absurdity of war when he senses a rat brushing past his hand and thinks that this same rat will perhaps brush past a German soldier's hand, uniting them in a brotherhood of horror and repulsion. But Rosenberg can also be apocalyptic as in "Dead Man's Dump":

> The wheels lurched over sprawled dead
> But pained them not, though their bones crunched,
> Their shut mouths made no moan.
> They lie there huddled, friend and foeman,
> Man born of man, and born of woman,
> And shells go crying over them
> From night till night and now.

Wilfred Owen expresses his disenchantment and bitterness with war in all his poems, but especially in the widely-known "Dulce et Decorum Est." Here he angrily discredits the age-old motto of nationalism—according to which it is sweet and becoming to die for one's country—by recounting a German attack with poisonous gas on a marching column of wounded and exhausted men. The effect of gas is appalling, and provokes the celebrated final reproach against all those who still think that war is an honourable activity:

> My friend, you would not tell with such high zest
> To children ardent for some desperate glory,
> The old Lie: Dulce et decorum est
> Pro patria mori.

Similar feelings animate the war poetry of Edmund Blunden, Charles Sorley, and Ivor Gurney. But it seems appropriate to close this section with a few lines by Edward Thomas, who was also killed in action in 1917. Though he is usually viewed as a war poet, he seldom depicted the suffering on the battlefields; he rather glosses the conflict in more subtle terms. In "This Is No Case of Petty Right or Wrong," Thomas rejects the brutal hostility with which the German people is presented by nationalist propaganda and refuses to make Manichean judgements on the war. The following lines coud not be farthest from Buchan's, Bennett's, or Kipling's fierce tirades against the Germans:

> This is no case of petty right or wrong
> That politicians or philosophers
> Can judge. I hate not Germans, nor grow hot
> With love of Englishmen, to please newspapers.
> Beside my hate for one fat patriot
> My hatred of the Kaiser is love true. . . .

The panorama of First World War narrative very much resembles that of poetry—in both cases the canon has respected those works that thematize the darker side of the conflict. Nobody remembers the Rudyard Kipling of "Mary Postgate" or "Sea Constables," while, for instance, Richard

Aldington's novel **Death of a Hero (1929)** maintains a relatively high profile in all histories of English literature. This novel recounts the brief life of George Winterbourne, a young painter brought up in a suffocating atmosphere of Victorian respectability, which he manages to leave behind only to enroll in the army and die on the continent a few days before the armistice. It is difficult to find a more pessimistic novel about the Great War, one laying more emphasis on the thesis that this conflict was a massive deception against combatants and destroying in a more cruel way the ideal of heroism so banally invoked by official propaganda. Yet Aldington is so insistent and obvious about his thesis that almost manages to deprive it of any power of conviction while attracting the reader's attention to the artistic shortcomings of the novel as a whole. Quite different from **Death of a Hero** is Ford Madox Ford's **Parades's End (1924-28),** another great narrative of the First World War. It is a tetralogy of four novels unified by the presence of Christopher Tietjens in the protagonist's role. Though accepted as a great artistic achievement, it has also been criticised for paying little attention to detail when depicting military action and for turning battle scenes into a rather stiff and artificial affair. The thematic focus of this tetralogy is the relegation of the concept of the war hero as an impossible ideal and the distressing alienation of soldiers from civilians. Tietjens is a figure of the past who anachronically incarnates the virtues of the eighteenth-century gentleman. For the contemporary reader, Tietjens is another Tony Last, holding on with invincible nostalgia to his vision of rural England and to the traditions that were obliterated by the outbreak of war. These fatalistic feelings were roughly shared by other novelists such as Ralph Mottram, Frederic Manning, and David Jones, whose extraordinary novel **In Parenthesis (1937**)—half narrative, half lyrical poem—exceptionally unites the war topic and all the mannerism of Avant-Garde textual construction, especially fragmentation and inner monologue.

If the essay was the best vehicle for nationalist propaganda, it also served the circumspect purposes of those who kept their minds open and resisted the patriotic pressures of the initial phases of the war. Two writers stand out from the rest—H. M. Tomlinson and H. W. Massingham. The former in *Daily News* and the latter as the Editor of **Nation** sought to underline the dehumanizing effects of war as if foreseeing the catastrophe of the Somme, which legitimized their published views a few months later. But a very important source of first-hand, sobering experiences of the war, which has only begun to be tapped of late, is provided by women in the role of nurses, ambulance drivers, cooks, telephone operators, war correspondents, etc. They were not generally allowed to visit the trenches, but their direct contact with the wounded gave them an acute awareness of what was happening which poured out in private letters and diaries but also in press articles. For the sake of illustration, one can mention Edith Wharton's

Fighting France (1915) or Mary Roberts Reinhart's *Kings, Queens, and Pawns* (1915). Both books are collections of essays that contain personal narratives of war where details of physical atrocities are somehow missing either on account of censorship or because sincere love for France prevented them from presenting a fallen, defeatist image of the country. Warton and Reinhart published their impressions before the catastrophic year of 1916, but Ellen La Motte and Mary Borden respectively published **The Backlash of War (1916**) and **The Forbidden Zone (1929)** after the crucial Somme offensive. Both La Motte and Borden were nurses rather than journalists or correspondents and their written impressions tell us about the cruellest aspects of the war, the distressing intimacy with maimed bodies, the vast legions of wounded soldiers sinking in the mud of Passchendaele. So realistic and even sarcastic was the tone of La Motte's book that it was prohibited in America after this country entered the war.

The conclusion of this rather lengthy paper need not detain us. I would like to close it by proposing a topic for private reflection that has been mentioned before and displays artistic, ethical, and even philosophical aspects of the greatest importance. I refer to the fact that the literary works of whatever genre that have earned a more stable position in the canon of English literature tend to be those that thematize feelings of disenchantment and horror before the conflict and its aftermath. To pinpoint the deep causes for this propensity is far more complex than putting them down to elusive questions of "literary quality" that, in themselves, clarify nothing. This is a task, however, that clearly exceeds the limits of this essay.

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Voicing a Threshold State – Christine Brooke-Rose's Experimental 'Translation' of Scientific Jargon

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Abstract: In Christine Brooke-Rose's case, narrative experiment is not reduced solely to the lexical compartment of the narrative. What the author does is an emphasis on the ability of language to attain a different status than its 'official' one. This way, experimental novelist Christine Brooke-Rose resorts to the scientific discourse so as to emphasize the ability of this kind of jargon to convey   metaphorical content. Thus, the astrophysical jargon the protagonist of **Such** employs in his threshold state – between life and death – underlines the primacy and ability of language in its specific form of scientific discourse. Despite the fact that a scientist's inner, incoherent (unconscious) discourse might not make much sense or appeal to the wide readership, in this case it becomes another form of narrative experiment – a lifelong pursuit of the author.

Key words: existence, scientific discourse/jargon, coherence, experimental, metatextual

Starting with the early sixties when Christine Brooke-Rose published her first experimental novel, **Out** (her fifth novel written until 1964), the author breaks with the reader-friendly tradition of narratives gravitating around plot in a rather drastic manner. In employing narrative experiment, Brooke-Rose does not write a go-between type of fiction seeking to avoid categories. On the contrary, her fiction is profoundly original in the playful amalgamation of criticism and fiction. Her reader unfriendly mixture of fiction and criticism could be seen as the predictable outcome of postmodernist amalgamation resulting in hybrid structures. Moreover, the hybrid narrative which incorporates criticism in itself is most certainly pointing to the fact that "[p]ostmodern fiction is linked to the language of critique." (Gasiorek, 2009: 194). In this light, the Brooke-Rosean narratives envisage a conjunction of fiction and criticism resulting in highly metatextual/self-reflexive novels. The constant interplay of the two deeply different discourses (critical and fictional) results in a hybrid, changing nature of her narratives. Moreover, the author's two professions (i.e.,

literary critic and writer) animate the constant, organic reciprocal influence of one upon the other – noticeable in a critical reading of her novels. The experimental formula it is always present in her novels, but each time in a different form. The chameleonic capacity of the Brooke-Rosean narratives denominates their ability to change. In her most experimental narratives (**Out, Such, Between, and Thru**) the chameleonic strategies point to the surface of the text; it is here where the lipogrammic experiments become 'visible' in language play and the original use of scientific jargon. The surface of the text (lipogrammic, self-reflexive use of language) undermines the deep layer of the storyline; while the outer layer of the text reflects the artful mastery of elements like discourse, language games, while the deep layer reveals a volatile narrator, i.e., a narratorless narrative. As Gasiorek (2009: 197) points out, Brooke-Rose carried out her narrative experiments by pinpointing the mechanics of storytelling. Thus the author's novels do either without a narrator, or without a specific word (be it a pronoun or a verb). Besides highlighting the structure of the narrative to the detriment of the story, Brooke-Rose's narrative experiments should be seen as means to explore and stress the self-reflexive/metatextual dimension of the narrative. Andrzej Gasiorek's statement accentuates the fact that "Brooke-Rose's experiments attempt 'anti-novels' that self-reflexively explore the nuts and bolts of literary textuality." (Gasiorek, 2009: 198). As pointed out by Gasiorek (2009: 199), the author's experiments pursue to defamiliarize in their exploration of meaning "woven and unwoven by stories and by language's arbitrariness". In pursuing their interest in language,"Burns, Johnson, Brooke-Rose, and Brophy have never been widely read, but their texts develop recognizably postmodernist characteristics. The typographical and linguistic 'extremism' of some of their texts represents a 'radical postmodernism'. (Gasiorek, 2009: 199).

Their extreme experiments account for their difficult relationship with the readership. Part of Christine Brooke-Rose's not being enjoyed by the large readership derives from her experimental narratives degree of difficulty – ever more understandable if we take into account the fact that these experiments are with language. Thus she has repeatedly been referred to as a difficult writer who became distanced from the general readership on account of her experiments with narrative structures (Samperi, 2008: 17); paradoxically enough, in time she was acknowledged at the same as one of the "most innovative contemporary writers" (Birch, 1994: 1). It is the power of language that caught the author's attention both as writer and critic, and this is well illustrated by Gérard Genette's statement that

> language becomes a vehicle for *mimesis*, that is, of
> representation, or rather of the *simulation* of imaginary actions

> and events; unless language serves to invent stories, or at least
> to transmit stories that have already been invented. Language is
> creative when it places itself at the service of fiction (Genette,
> 1993: 7, original emphases)

It is precisely this power and ability of language that most interests Christine Brooke-Rose and thus she turns to experimenting. Reiterating the same ability language possesses, Paul Ricoeur states that "[e]vents vanish while systems remain" (Ricoeur, 1976: 9). Systems permanence in time illustrates Brooke-Rose's favouring language (and its contortions) in the narrative over the story which semantic readers might expect. But beyond and beneath all and every story there is an abstract system making its existence possible; the system allows it to take the form it does so as to convey a message – be it explicit, implicit, or metatextual. Christine Brooke-Rose's narratives do just that: they claim to tell a story, and in a good mimetic way they do it (to a certain point and in a particular way), but what is more important and overshadows this is the nature and structure of language that is favoured to the detriment of the plot and the construction of the character.

The author's second novel from the **Omnibus** (1986) volume, **Such**, is yet another form of narrative experiment – this time it primarily relies on the employment of (pseudo)scientific terms from the field of astrophysics in the incoherent, slightly intelligible discourse of a character who returns to life. The lipogram, or narrative constraint, in this narrative is of metaphorical nature as the text discovers to readers "a man who dies and returns to life, and his adventures in that metapsychological space of death are told in terms of astrophysical space" (Brooke-Rose, 2002: 17). In a larger context of contemporary fiction, in **The Novel Now** critic Richard Bradford (2007: 6) allots to Christine Brooke-Rose's present novel only three lines that underline the three-minute between the main protagonist's heart failure and his "return to consciousness, during which his past is recalled in a singularly unorthodox manner" (Bradford, 2007: 6). Whether unorthodox has a positive or negative connotation in Richard Bradford's view his readers may never know as this is the only time and all he ever mentions about this author, after her having published all her novels that span from the fifties to the first decade of the twenty-first century. The semantic reader will find that the nature of the text's internal (semantic) composition leaves not much room for interpretation; the unfolding of dialogues, internal (mostly involuntary) monologues are neighbouring the cryptic nature of secret codes. The opening lines of the novel manage to draw the delimitation of the perimeter of the whole text:

> The coffin lid creaks open. Voices hand on a glimpse of five moons, five planets possibly. The layers of my atmosphere, however, distort the light waves travelling through it and upset the definition.
> - Yes, well, you go too far. I mean you exaggerate.
> - I draw the line as a rule between one solar system and another. (Brooke-Rose, 1986: 203)

The presence of the coffin prefigures the life-death situation and the bold statement that one can draw a line between solar systems. In this mentioning of solar system delimitation at will, on no scientific grounds (none contextually given), already introduces the astrophysical language that would prevail in the novel. This novel's play on linguistic uncertainty originates in and is refracted upon such a situation: coming to life and immediately entering the realm of the dead. As Roland Barthes stated (Barthes, 1994: 4), this is one of the capacities literature rejoices in: the text can take one elsewhere, that never-land of memoriless speech. Memory would coagulated the consciousness of the protagonist, but as he is in a clinical death state his brain functions do now function normally. Therefore the discourse he produces is difficult to make sense of for an afferent reader. The following fragment speaks for this:

> The five moons unless planets perhaps hang about anxiously as the stairs creak out of the grave. The planets move inn their orbits and the orbits surround me like meridians in slight ellipses. One of them says lie down, I shall dissect you now. They force me gently on my back, head down the stairs. The heavy woman sits on my chest with her huge buttocks in my face. (…) Between each desk of the amphitheatre the floor sinks like a blanket of interstellar cloud. The silence has a creaking quality. (Brooke-Rose, 1986: 203-4)

Wolfgang Iser (1993: 13) mentioned the fact that in fiction reality is bracketed – at the level of the story this proves true; at an outer level it turns out valid as well because the reality one can behold is temporarily annulled on the grounds of one's being unconscious or clinically dead. This uncertain physical state of the character – simultaneously dead and/or alive – once again highlights that the boundaries are crossed, erased, shifted, and overlapped to such a degree that the reader is utterly confused. The novel does not mention any element whatsoever that could be attributed to a narrator – hence we have un-mediated access to the consciousness of Larry (through the free indirect discourse). Because his discourse is a combination of personal memories, professional fragments of astrophysical scientific narrative and actual or virtual dialogues (one cannot tell) the novel proves a challenge for a logical quest. Thus I can

state that **Such** is an illogical, phantasmagorical discourse of a character who is oxymoronically being and not being at the same time, rambling out of life only to enter it again the next moment, in a movement that involves overstepping boundaries (Iser, 1993: 16). In this case those boundaries are the most difficult to cross and overstep as normally there is no way back. Death is factually irreversible, but Christine Brooke-Rose proves otherwise through the richness of the character's mental discourse and the blurring of these boundaries in fiction. Fiction allows a pushing of its own limits and bending its conventions, precisely because its fictionality virtually knows no limits, but those of language. The character miraculously comes back to life after the limbo between life and death:

> At last the second gates open their inverted arms and I pas out into the lower canal. My wife lies quiet beside me. Her left arm accolades my chest and her face burrows into my right arm. Awake she doesn't come so near, she flinches from my breath that smells of my decay. I crumble internally, my inside body feels like a giant horse-fly falling into dust. I fear a second death. The first came easily unawares, but to have to do it all again, and without quite remembering just what, except a certain blindness, deafness, inability to speak perhaps through a cleft palate or something, fills me with terror. Why me, I fear those fumbling, healing hands, why couldn't you let me lie in my silent decay and darkness? (Brooke-Rose, 1986: 291)

Despite the fact that the narrative has an extremely reduced story line, it was divided by the author into three structural parts, but this division can only be considered irrelevant or as a strategy that deconstructs old reading habits and preconceptions about the external structure of narratives. This mock-division into three parts is actually meant to mislead the reader who is used to partitions of the narratives that used to go by as chapters. It could be an oxymoronic use of structure to pinpoint the deconstruction of logical-semantic structure, or equally a postmodern parodying of former novels' clear division into micro-structural chapters or parts. However, the reduced story of the narrative is divided in two logical-semantic parts by Sarah Birch (1994: 64) who sees the second as an account of Larry's life after his revival. This, however, is a disturbed, split one that records the separation from his wife and children. In Brian McHale's viewpoint, this novel is a text of "ontological hesitation" (McHale, 1995: 194) that produces two distinct worlds/realms: the (f)actual one (understood in the boundaries the term 'fiction' inscribes), and a second one about to come, not related to the physical universe, but to a spiritual, phantasmagorical exclusively personal experience. This ontological hesitation is of a higher order and it actually refers to the ontological indeterminacy – the state

between life and death. The name of the protagonist illustrates best this hesitation, the name Larry/Lazarus has biblical connotations. The protagonist of these hesitations between being and non-being is called Larry – "or Lazarus" (McHale. 1995: 194) and hypostatizes two biblical figures: firstly that of Lazarus – who was brought back to life/resurrected (the object of a miracle performed by Jesus Christ), and secondly that of Jonah – who miraculously emerges from the whale. The main challenge protagonist Larry undergoes is actually the quest of a highly disoriented, (temporarily, but repeatedly) depersonalised character who looks for the coherence of discourses, "especially the scientific and the personal one" (Little, 1996: 136). His personal discourse uses scientific jargon in all situations and occasions in what Sarah Birch sees an exploration of contemporary theories of "cosmic birth" (Birch, 1994: 63). Thus the astrophysical jargon can be seen as the author's attempt to account for the new theories in science that she blends into the structure of **Such** as the character's discourse. The technique that allows her to do just that – to incorporate a scientific discourse into a literary one – results in a hybrid text that brings to life a character who died. After the character's meandering hesitation between galaxies, one can agree that the author's reader-challenging technique emphasizes that

> [p]ostmodern thought focuses on heterogeneous language games, on the non-commensurable, on the instabilities, the breaks and the conflicts. Rather than regarding a conversation as a dialogue between partners, it is seen as a game, a confrontation between adversaries. A universal consensus of meaning is no ideal; the continual effort after meaning is no longer a big deal. The reply to the modern global sense-makers is simply 'just let it be' or 'stop making sense'. (Kvale, 1995: 21)

The discourse of the character is incoherent, attempting to render hallucinatory visions in intelligible, logical language – which is corrupted by the involuntary, incontrollable intrusion of scientific terms:

> The sequences of happiness, hurt pride and social conversations which I hear in advance or backwards have not included this, only the scent of lilies and white carnations around him on the coffin. I have groped blindly into him, feeling his meridians with my fingers but failing to massage a few more moments of my unwanted time into them. In death too this transparency has resistance but his strength now escapes me along the procession of respectful mourners […]. (Brooke-Rose, 1986: 316)

This fragment offers perspectives from both behind and from open lids – we can attempt to vibrate with the protagonist's ego trying to come back

to life, as well as we can fictionally experience the post-mortem realm. The ethereal spirit that incoherently/inefficiently gropes for the recently lost body in an attempt to become a corporeal human underlines the boundary-state, the indeterminacy of him being and non-being. None of the two can be coherent, coagulated, logical, rational or intelligible: these resound like the distorted, echoed words of an ego rambling into life and out of it. Nevertheless, one cannot go on without noticing or mentioning the poetic quality of these lines – however illogical they may seem due to the fragmentation of thought line and the overlapping of conscious with unconscious discourse, the poetic quality resides in the heavy load of tropes this fragment carries. The discourse throughout the novel is a pseudo-true-to-fact account of Larry's capacity to perceive the others in other coordinates than humans normally do. In the words of Brian McHale, this resembles "the science-fiction representations of characters who 'see' the world much as Larry is said to 'see' it" (McHale, 1995: 196). In this sense, the scientific jargon that belongs to astrophysics is adding to the richness of the text at the same time making it double-coded; *Such* reads:

> He has a small free electron of fear that can suddenly accelerate in the field of the calm proton in parabolic orbit that emits thermally on a short wave-length filling half the room, no more, bursting no walls no city no boundaries no frontiers no galactic fields but held in tremulous space by a certain mellow strength somewhere in that well-living softness and that kindly flesh presence of which comforts, reassures as to the existence of neural cells, muscle spindles, blood vessels, and such, behaving not, if I may say so, like a gentleman, she wants the alimony and full costs despite your possible agreement to give her cause. (Brooke-Rose, 1986: 339-40)

In a narratological approach, this fragment were analysed (although this would not prove accurate or aim-ended due to the nature of the text), the excerpt opens with an external, third-person perspective, a recount, an attempted description of a person, but the terms belonging to the scientific field (of electronics) make it difficult to understand. However, this external perspective is shifted/ abandoned in the latter part of the fragment for an internal, more personal(ised) one – and what makes it personal, or attributable to a person/character is the use of the personal pronoun 'I' in what seems to be a conversation of legal nature with an attorney. The living man Larry may have had certain concerns regarding the consequences of a possible divorce which actually occurs after his miraculous recovery. Equally this divorce could not mean that in his intimate, family relation with his wife and children his recovery is not

appreciated; on the contrary, his second living is different from his former self. Having died left a major mark on his second life in that he ins emotionally distant and feels estranged – this is what separates him from his family. Brooke-Rose's experiments with language, her play on signifieds, and eliciting metaphor ads another dimension to the twofold one based on the linguistic/fictional and the scientific.

The infused senses of the text, the aspects it highlights challenge perhaps a cross-disciplinary analysis, probably from the perspective of an astrophysicist this novel could mean more than an illogical sequence of thoughts of a dying and reviving man. The character's fragmented, incoherent discourse fragments that melt into each other render his relapses in and out of life and double the significance of his biblical-resounding name. Critics too (Judy Little and Brian McHale) have devoted rather limited room in their analyses of this novel, reasonably we believe, due to its 'scientific' nature. In this light, the play on the signifieds of words underlines the degree to which Brooke-Rose masters the capacities of language, moreover to that she manages to add and integrate the scientific one. This is pinpointed by in the following verdict-like statement:

> The focus on language implies a decentralization of the subject. The self no longer uses language to express itself; rather the language speaks through the person. The individual self becomes a medium for the culture and its language. The unique self loses prominence; the author is today less an original genius than a gifted craftsman and mediator of the culture through his or her mastery of language. (Kvale, 1995: 22)

Therefore, in a personal, centrifugal opinion, this text can be considered a fictional-philosophical meditation on human existence overlaid with linguistic scientific jargon (as another form of narrative experiment), the discourse that the brain can produce in the clinical death state and the degree of sense these can make. These result in the plotlessness of the narrative, which is rendered in a self-reflexive authorial intervention in the narrative:

> - I came to ask you, but then, I don't even know what I want to ask, expect perhaps, why me? Sometimes I wish I could remember something.
> But the answers no question either, except in the curved way of light, like when you don't understand something, continue as if you did, things will come later. You should know, Laurence. Mathematics works that way. You start with nothing, treat it as something and in no

time at all you have infinity or thereabouts. Storytellers do the same I
believe.
- Yes, but I have no story to tell.
 - You will, you will. In the last sentence. (Brooke-Rose, 1986: 267,
emphases mine)

This overarching, intrusive intervention of the authorial voice simulates
the guiding directions for the reader to follow. Here the authorial voice
urges the reader to continue reading despite the fact that the story makes
no sense, in which case is the character with whom the dialogue occurs.
The postmodern principle of uncertainty which overshadows the entire
narrative is emphasized by the use of the indefinite adverb – 'sometimes',
the indefinite pronoun – 'someone'; to these we must add the equally
ambiguous, equivocal, all-encompassing lexical meaning of 'infinity'. To
these we must add the negative pronoun 'nothing' which is telescoped to
reflect back onto the narrative in the specific self-reflexive mechanics of
metatextual intervention. Starting with nothing could be interpreted as an
authorial intervention meant to state that every story is born from nothing.
But turning nothing into something is possible only through the power of
language. And it is language that creates infinity – it could be the
numerous readers or the virtually limitless semiosis of the text. The next
sentence is clearly an authorial one underlining in a doubtful tone the
novelist's (in the text "storytellers") genuine creation of a story. The same
uncertainty principle is reflected in the sentence "Storytellers do the same
I believe"; this also can be seen as indicative of the metatextual nature of
the text. But the last sentence of the novel to which the authorial voice
alludes is a concentrated yet ambiguous, open reference to the
protagonist's story: "the story of a death and amazing recovery and […]
the unfinished unfinishable story of […] me" (Brooke-Rose, 1986: 390).
It is an open ending formulated in self-reflexive/ metatextual manner that
highlights the author's invitation for a circular, repetitive reading of the
story. Being both unfinished and impossible to end ("unfinishable story"),
Such is a perpetual quest for an identity in the mixed, incoherent
discourses of a man who recovers, miraculously retuning from the realm
beyond life. This statement underlines the uncertainty principle, the
undecidable nature of the protagonist's identity which is constantly
pursued.

 As pointed out by Sarah Birch, the novel is an "exploration of the
origins of identity" (Birch, 1994: 63) – especially in the deep layers of
language as it is the operational code of the unconscious alongside visual
images. The character's permanent dream-like state only hinders a logical
reading and understanding of the text. Even at a second reading the text

does not reveal a more easily understandable structure or organisation of the discourse. In the character's specific astrophysical jargon, this quest for a lost identity sounds like this:

> I think I believe that every particle of ourselves, whether combined with those of others in normal electrovalescence to make up this or that slice of us, or whether bombarded by those of others until this or that human element mutates into some other, every particle of ourselves returns. So that it has, in that sense, identity. But you can never quite identify it at any given moment. (Brooke-Rose, 1986: 387-88)

True to the dream-like incoherence of images that pop randomly in and out of one's mind, Larry's inner discourse is utterly cryptic. All the more, it is undecipherable as the code is not given by the author or the non-existent narrator. Thus, in the absence of a commonly shared code (by reader, author, and character) understanding or a semantic reading of the text proves impossible. Only the knowledge that Christine Brooke-Rose intends to break down/deconstruct reading habits and stereotypes connected to novels can shed a different light on the text. In this paradigm, the narrative can be deciphered through the mediation of narratological devices and techniques. Probably only knowing that, discourse can run undisturbed and uncensored in a character's mind and it can be transposed in the novel, as free indirect speech in a different personal reading of *Such*. Another feature and ingredient of the narrative is the self-reflexive disclosure of its inner mechanisms in brief authorial observations attributed to the character. The incoherent discourse of the character doubled by his incapacity to remain either dead or alive make possible this somewhat parasitical attribution of metatextual comments. The parasitical nature of the authorial, metatextual sequences is such because the use of the free indirect discourse allows the author's unrestricted access to the inner thoughts of the character. But the character, given the way he was constructed, up to that point in the narrative, can not operate with such concepts. The authorial voice manages to penetrate Larry's mental, incoherent, illogical discourse (rendered in free indirect discourse) and makes him think: "professor, I toy with scientific trivia to avoid the issue of my silence, wouldn't energy degrade itself in the natural way it has, and level itself completely? Then you'd have no shocks, no movement, no life at all". (Brooke-Rose, 1986: 282, emphases mine)

The emphasized sequences from Larry's already fragmented thoughts underline the authorial intrusion in the text. The so-called silence of the author is materialized in the narrative in the form of missing

narrative functions: the narrator is nowhere in its voiced textual presence; therefore there is no other ordination element of the diegesis but the author. This can also be seen in terms of the new equation the postmodern brings. The silence at the other end of the line (of the text with no narrator) surfaces questions that may range from practical to ontological. The authorial voice continues to intersect the uncertain and loosely illogical sentences of the character throughout the narrative. In a self-conscious, self-reflexive and ostentatious tending to the puzzlement of the reader, the authorial voice intervenes again in a mock (pan-diegetic) dialogue with the character, this time saying: "As in any world, only a few have full capacity, top rank. The rest, I shudder to think, get by on average intake. […] The naked ambition to break barriers, find new laws, advance things, not yourself. (Brooke-Rose, 1986: 364)

More than the metatextual insertion, this is the author's clearly-stated, explicit and overt intention to upturn the tradition regarding the silence of the author. She even refers to mass-appealing fiction writers, whose work Genette named "supermarket novel" (Genette, 1993: 17). By saying this Brooke-Rose forwards a dual, antagonistic classification that separates writers in two categories, based on their goals and stated aims. She indirectly positions herself in the category of writers who set out to up-set conventions, find new laws and thus contributing to the advancement of the domain. Her overt way of doing that speaks for itself and finds textual space also in this novel. But this declamatory statement pinpoints the new relation and paradigm that is necessary in this new type of novel. This new paradigm involving reader-author relationship relies on the reciprocal relation of the human with culture – underlined here as the active role of the reader in his interaction with the text in what Umberto Eco called "inferential walks" (Eco, 1984: 32). An inferential walk through such a text might be a puzzling, disorienting and intimidating experience that, in a hypertextual, inferential (personal), creative, cooperative reading could reveal the degree of interaction with fiction on the one hand, and with the hybrid forms of fiction that rely on scientific discourse to make a difference. Walter Truett Anderson states that culture is not an experience that descends upon us while we absorb it (to various degrees depending on each individual), but now "[i]ncreasingly, we also happen to it. This is a major transition in the way human beings relate to their symbolic environments, and thus another step – a large one along the evolutionary path that began with the appearance of language" (Anderson, 1995: 17). This responsive, reflexive gesture indicated a mutation in the previous, passive outlook on the relationship between man and the culture he was part of, the cultural context that happened to him. The postmodern brings a new paradigm in which the

individual is an active element who participates and generated culture. And this interaction is carried out mainly through language – the main and exclusive form of human expression. Therefore, man and culture organically interact through various discourses of the human universe of creation and as many worlds of culture.

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Last Orders – Identities and Perspectives

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Abstract: Using the tools of cognitive narratology, the main purpose of this paper is to show the intricate interplay of perspectives mastered by Graham Swift so as to create complex identities in his 1996 Booker Prize winning novel, **Last Orders**. Thus, the characters are constructed by applying various consciousness filters (including their own) and they are also rendered as embedded narratives of different types. The result is that Swift's human beings are constantly captured in a flexible process of embedding and embedded ″consciousnesses″.

Key words: cognitive narratology, identity construction, exceptional consciousness, doubly embedded narratives, fully doubly embedded narratives, continuous-consciousness frame, storyworld.

From a theoretical point of view, the interest of the present paper turns to cognitive narratology as it seems to be the most suitable tool for explaining the construction of characters' identity and for thus helping in analyzing identity construction in Graham Swift's **Last Orders**.

David Herman is one of the best known representatives of cognitive narratology. In his article, **Cognitive Narratology**[1], he (Herman: par. 2) defines it as being "transmedial in scope, including the nexus and the mind", being also determined by what he calls *mind relevance*, thus stressing the huge, but largely ignored (by the structuralist and poststructuralist speech category approach) importance of the cognitive processes, be they simple or complex, in the narrative process of generation. Using the term of *storyworld*, the narratologist states that it is the joint effort of the story created by the teller and the interpreter's

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[1] *the living handbook of narratology* is an online collection of articles published by various narratologists and it is a project of the Hamburg University Press, edited and coordinated by Peter Hühn *et al*. The handbook does not have page numbers, only paragraphs. David Herman's article, 'Cognitive Narratology' and Monika Fludernik's article, 'Conversational Narration/ Oral Narration' are electronically published in this handbook.

corresponding comprehension that constructs a certain storyworld, one that contains not only structural elements, but also "narrative representations of artifacts, and cognitive states and dispositions of characters in those storyworlds" (Herman: par. 2). From this point of view, stories become tools for fiction (unveiling the human consciousness functioning, both real and fictional). In addition, Alan Palmer (2004: 100) also discusses the fact that knowledge is always perspectival, acquired and further transmitted from a certain point of view, encircling certain aspects, while simultaneously eliminating others.

Dealing with Monika Fludernik and her concept of *experientiality*, it has to be mentioned the fact that she (along with David Herman) seems to consider that the discourse level is the generational matrix and constant practice or rehearsal of plot-related motifs and verbal "epitheta and formulae" (Fludernik: par. 2). Fludernik argues the existence of spontaneous conversational narrative, of institutionalized storytelling (either as oral poetry or traditional storytelling) and of "pseudo – oral discourse" (as dialect or foreign speech rendering in the written dialogue, or as the mentioning of the oral narrator persona) (Fludernik: par. 5-8). And it is quite the intersection of this mobility of conversational narrative with the historical present tense (Fludernik: par. 26) that leads to the emergence of experientiality which guides individuals (both in real life and in fiction) to patterned, and yet unique cognitions and behaviours.

Alan Palmer, in his **Fictional Minds** (2004) suggests a different approach to narratology, continuing on the same line initiated by the theorists/ narratologists of the postclassical age, emphasizing the tremendous significance of the characters in the construction and flow of a narrative/ story. Discarding the speech category approach to fiction, Palmer suggests that the character, and even more specifically, the character's mind is the one that should be closely analyzed as its inner states and cognitive processes are the points of specific external manifestations as actions, gestures, facial expressions and so on. Thus, fictional action (as well as real life action[2]) is internally bound.

Dealing with the concept of *the whole mind*, Alan Palmer discusses four main aspects, namely its functionalism, its language relation, non-verbal consciousness and non-consciousness, the latter being given the largest extent. Thus, the concept of non-consciousness is highly influenced by Antonio Damasio's definition (**The Feeling of What Happens: Body, Emotion and the Making of Consciousness,** London, Heinemann, 2000) of unconscious as including:

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[2] Palmer has the firm belief that human beings, be they real or fictional, function, from a cognitive standpoint, similarly.

1. all the fully formed images to which we do not attend;

2. all the neural patterns that never become images;

3. all the dispositions that were acquired through experience, lie dormant, and may never become an explicit neural pattern;

4. all the quiet remodeling of such dispositions and all their quiet renetworking – that may never become explicitly known; and

5. all the hidden wisdom and know-how that nature embodied in innate, homeostatic dispositions. (Palmer 2004: 105)

Correspondingly, whenever one suddenly realizes something, it is always by means of non-conscious elements, either originating in non-consciousness or transferred there, consciously or non-consciously, from one reason or another (Palmer 2004: 107). Related to the issues of consciousness and non-consciousness, Damasio also introduces the distinction between the changing self (consciousness), or *the core self*, dealing with constant knowledge, and the permanent self, or *the autobiographical self*, giving extensive account of the lived past and anticipated future (as parts of individual autobiographical record); and, whereas mental events occur to the core self, mental states, develop into attributes of the autobiographical self (Palmer 2004: 109).

Rendering the variable contents, expression and functionalism of such concepts as memory, emotion, action, desires and belief, Palmer creates a causal transition towards the concept of *social mind* and of the action-thought continuum. The concept of *the thought – action continuum* is based on Andy Clark and David J. Chalmers's idea ('The Extended Mind' published in **Analysis** 58, 7–19, 1998) that action and its specific subsidiary, underlying mental functioning cannot be clearly separated (Palmer 2004: 120). Thus, the thought-action continuum contains not only memories of the past, but also the motives and reasons related to the present and the intentions and decisions regarding the anticipated consequences in the future. Moreover, whenever a narrator describes a character's action, he/ she equally describes the development of the respective character's embedded narrative (Palmer 2004: 122).

Thus, the social mind is the external, intersubjective counterpart of the whole mind (Palmer 2004: 130). The *MITECS* resource (**The MIT Encyclopedia of the Cognitive Sciences**, edited by Robert A. Wilson and Frank C. Keil, Cambridge, MIT Press, 1999) used by Palmer confers cognition a situated, embedded, external nature (Palmer 2004: 130), a line guiding the researcher towards the public character of thought. More specifically, human beings are endowed with the ability of deciphering other minds, using external, contextual cues and interpreting them accordingly; of course, this ability is constructed and refined over time,

along the processes of acquiring, cognitively theorizing and schematizing experiences and it is specific to both real situations and fictional situations (Palmer 2004: 131). Interpreting bodily signals, gestures, facial expressions, language usage, *etc.*, one can create an approximate picture or comprehension of the other's mind, comprised in momentary and/ or generalized stances. In addition, there is such a powerful connection between the fictional mind and the fictional action (as well as between the real mind and the real action) that the clear-cut borders between the two are blurred (Palmer 2004: 135).

The further step in considering mind, be it fictional or real, is the displaying of *the mind beyond skin*. The initiators of this concept are Skinner (1964) and Gregory Bateson (1972). In 1991, the American psycholinguist James Wertsch (Palmer 2004: 157), influenced by Vygotsky and Bakhtin, publishes his paper, **Voices of the Mind: A Sociocultural Approach to Mediated Action**, Cambridge, Harvard University Press, 1991) having as core concept the *mediated action*, namely expressing thoughts through different means: language, physically distributed cognition and socially distributed thought, or intermental thinking. But, when he refers to these mediational tools, he understands them as part of action, action that is divided into five types: teleological, dramaturgical, normatively regulated, communicative and mediated (Palmer 2004: 166-167).

Alan Palmer designs the notion of *situated identity*, corresponding to the actual phenomenon of individual identity distributed among the minds of others: assigning one trait to a person stems from one's own and others' beliefs about that person, from one's own and others' observations and various interpretations of those observations (Palmer 2004: 168). The reason behind this three – folded aspect is related to the individual's self – image, whether he/ she perceives him-/ herself solely from within or from outside, or whether he/ she simultaneously applies a double frame of reference.

Eventually, the final theoretical stop is the construction of *the fictional mind* which, according to postclassical narratology, functions as the interplay between different degrees of inaccessibility to the characters' thoughts and the strategies through which the same thoughts (subjected to the above mentioned degrees of inaccessibility) are rendered available to other inhabitants of the respective storyworld (various types of cues), by means of anticipation, speculation, reconstruction, misunderstanding, evaluation, reaction to, acting upon the thought of another (Palmer 2004: 174).

The fictional mind construction is also based on *the continuing – consciousness frame* (Palmer 2004: 178) which enables each of us to read

the other's or the character's mind by recreating his/ her mental functioning similarly to our mental functioning (Palmer 2004: 175-176). In addition, Palmer adopts the principle of transference of daily, common mental functioning to similar fictional mental functioning, an aspect that has already become automatic and that facilitates the entire comprehension of the respective storyworld as a process of decoding: "decoding action statements into consciousness statements." (Palmer 2004: 177)

Alan Palmer applies to the concept of *embedded narratives* (coined by Marie-Laure Ryan) an extended analytical frame, the result being the following definition: an embedded narrative represents "the whole character's mind in action: the total perceptual and cognitive viewpoint; ideological worldview; memories of the past; and the set of beliefs, desires, intentions, motives and plans for the future of each character in the story as presented in the discourse." (Palmer 2004: 183-184). As it can be easily noticed, the embedded narrative comprises all the inner aspects of a character's mind, along with their corresponding externalizations, namely behaviours, gestures, actions, *etc*. Nevertheless, a storyworld of a narrative is a gathering of each character's embedded narrative, the relationships between them functioning according to different attributes (conflict, competition, compliance, agreement, *etc.*). Al these lead to the emergence of the story action or plot.

Furthermore, when dealing with the *continuous-consciousness frame*, Palmer implies that it is fully functional in the case of heterodiegetic narrative, but he also agrees with the fact that it has certain limitations within the storyworld. More exactly, the continuous-consciousness frame has a default value according to which the reader assigns characters a subjective existence even if the text does not explicitly presents it. Characters continue to exist and to have an identity for the reader even if the story momentarily focuses on other scenes and characters from the respective storyworld; and their continuity is ensured by the background coherence of that storyworld.

Nevertheless, the limitations of such reasoning consist of what Palmer (2004: 201) calls *exceptional consciousness*, namely those types of individuals, characters, consciousnesses that are often met in fantasies, science-fiction and postmodernist writings; such would be the cases of death and return to life, of amnesia, coma, *etc*.

The last significant aspect theoretically handled by Palmer (2004: 230-231) is the one of *doubly embedded narratives* connected to the situated identity: a fictional character's identity does not only consist of his/ her own embedded narrative, but also of doubly embedded narratives, that is the images and interpretations the respective character generates

(by his/ her actions) within the other characters (through action statements decoded into cognitive statements).

A subcategory of the doubly embedded narratives is the *fully doubly embedded narratives* (Palmer 2004: 235), manifesting in the case of texts in which a character is never directly presented to the reader, and the reader creates the character by compiling the other characters' epistemological versions about that respective character[3].

Last Orders, written by Graham Swift in 1996, represents the most complex novel written by Swift, complex in what regards the intersection of voices, perspectives and the presence of doubly embedded consciousnesses, of intermental thinking and of continuing–consciousness frame. Gathering in the same storyworld a small group of people inhabiting a community held together by intricate emotional links, the author offers a case study on how individual lives mingle, evolve out of one another, crossing time boundaries and settling suitably not only at an initial level (that of their subjects), but also at the level of the next generation, of the subjects' offspring. In addition, the temporal perspective, as well as the implicit spatial one copes with the above mentioned intricacy, as the human relationships displayed in this fictional encyclopedia are generated by external manifestations of the characters' inner world, manifestations that are reciprocally internalized by the others' consciousness. Thus, a reciprocal identity determination occurs in this group. However, this is also a case to which one can apply the concept of fully doubly embedded narrative as being strongly actualized in the text (Jack's presence).

Furthermore, **Last Orders** represents a journey of consciousness into self-confrontation and into the confrontation with one of the two ends of ontology, namely death (the other end being birth). The external pretext for such an analytical insight is a funeral procession, a journey of full of memories belonging to the four characters (son and friends of the deceased), a journey to Margate, where the land embraces the sea.

The main story line revolves around the group of the four accompanying the remains of a beloved one to be scattered above the sea, beyond the Margate pier. The four figures are Ray Johnson, the insurance clerk, Vic Tucker, the undertaker, Lenny Tate, dealing with fruit and vegetables and Vince Dodds/ Vince Ian Pritchett, the deceased's son (actually adopted son) working in the car business. What is a very interesting thing to notice refers to the party of four that seems to be rebuilt, incorporating an element that was previously alien: if the first

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[3] Palmer gives the examples of Emily from *A Rose for Emily* by William Faulkner and Rebecca from *Rebecca* by Daphne du Maurier.

three persons from the group, along with the fourth, Jack Dodds, the butcher, whose ashes are being carried to Margate, constructed a strong small community based mainly on friendship, Jack's death imbalanced the structural harmony of the group. However, this is rapidly regenerated by Vince's acceptance, becoming, initially, a part of the funeral procession, and later on, Jack's substitute in the group, stepping beyond the conflicts that defined his relation with his father. As they get nearer and nearer to Margate the fusion between Vince and the rest of the group tightens, a fact reflected mostly by Vince's report to Ray, marked by changing the "uncle Ray" formula to "Raysy" or "mate".

From the structural standpoint of grouping time, place and actors, this narrative is divided into chapters bearing place names and actors' names, the former concerning the present of the narrative, stretching along the one-day journey to Margate, whereas the latter follows both individual and common memories and past experiences. Yet, the time they create is a circular one, the present representing numerous inputs for memory outputs, generating a subjective and meaningful ontological eventfulness.

Thus, the first place to be imbued with the status of originating point of both the story and journey is Bermondsey, the role of the narrator being assigned to Ray, one of Jack's closest friends. Gathering in the pub which used to be their meeting place, for one last time before the beginning the journey, Ray, Vic and Lenny ask for the last orders to be served to them before entrusting Jack's ashes to the sea, fulfilling his own wish, his last orders.

The following chapter is also narrated and acted by Ray, the main narrator of the present flow of events too, only, this time, he indulges in displaying memories immediately related to a scene that was happening in the same pub, Coach and Horses, years ago, a scene introducing new actors without directly stating their identities or the type of relationship each is engaged in with the others. Thus, names like Mandy, Vince and Amy pop up, and, if the reader discovers that Mandy and Vince are sweethearts, Amy's and Brenda's identity remain a secret until further on in the narrative (Amy turns out to be Jack's wife and Vince's mother). In addition, the scene that Ray remembers is the same with Vince's birthday, only that the year is not mentioned, creating a sense of suspended chronology belonging to any analeptic capture of any memory – "'Come to get you, birthday boy,' and Vincey pulls down one of her hands and pretends to bite it." (Swift 1996: 8).

In order to create a comprehensive and an as exhaustive as possible image of Jack and his family and friends, the reader is engaged in following every consciousness speaking in the narrative, paying attention to the intricate interplay of perspectives, times and places,

connecting the interspersed pieces of information offered by each actor-narrator, disentangling the structural interwoven recounting of various individual stories, stories which need to be assigned their proper event order (which is, obviously, different from the storytelling order).

From the point of view of time, there is a doubly-decked temporal line. On the one hand, the line corresponding to the present stretches along one single day, mostly following the journey of the four towards Margate, including the unplanned detours: Bermondsey, Old Kent Road, New Cross, Blackheath, Dartford, Gravesend, Rochester, Chatham, Wick's Farm, Canterbury, Margate; if Chatham obelisk was Vic's detour, Wick's farm, Vince's, Canterbury was Lenny's detour ("Two detours, one fight, a piss-up and a near-wetting." (Swift 1996: 180), "Another fool's errand, another detour. Lenny's turn." (Swift 1996: 181)).

In addition, the past is jocularly rendered by various incursions into or towards different past points conceived as determinative landmarks for each character, past moments and experiences out of which a strong sense of overwhelming interconnected identities emerges. What is more, these moments alternate and they do not have a coherent logic, except the one dictated by emotions and memories activated by external stimuli, such as some words or similar contexts. For instance, such a past event is represented by the memory of one of Vince's birthdays, March the third, the actual time being guessed only from the information according to which Vince and Mandy were at the beginning of their relationship. While being caused by the common context of being situated in the same pub (now, the meeting place for the departure to Margate, then, the usual meeting place of the four friends), the remembered event is also significant in what concerns the identity issue. More specifically, the discussion between Lenny and Ray regarding the uncertainty of Vince's actual birthday becomes relevant when the reader discovers both the fact that Vince is not Amy and Jack's real son and the manner in which he came to be their son (as a baby, he survived a bombing event and Amy found him and took him).

One of the most complex examples, rendered from multiple points of view is the one of the Sunday outings to Margate, to the seaside, outings in which Amy, Jack, Vince and Sally (Lenny's daughter) took part. They are a typical case of poliscopic perspective (Lintvelt 1981: 82) and a special case of iterative frequency (Rimmon-Kenan 2002: 57-58). Thus, from Amy's point of view, they represented a very good occasion for imaginary substitution (she was investing Sally with the quality of being her daughter, as June herself could not take part in these trips and she could not even recognize her family as such – she actually could not assign identities to the persons surrounding her); form Vince's

perspective, they were nauseating trips as he had to travel in the back of the meat van, suffering from its smell and thus giving up his front place Sally (she sat on Amy's knee, substituting Vince's position); still, he enjoyed the destination itself and he enjoyed these trips even more once he became aware of Sally's feminine presence; from Lenny's viewpoint, they were a constant reminder of their poor financial situation, as well as an incipient form of doubled jealousy, as Lenny seemed to have some feelings for Amy and as he was thus partially deprived of his daughter's love ("hoping like hell Sally was going to turn round and wave goodbye to him."; "I could have done with seeing Amy in her bathing-suit." (Swift 1996: 41)); eventually, out of Vince's doubly–embedded narrative about Jack, the reader discovers that he considered these trips as being escapes from current duties and responsibilities. Therefore, simultaneously, the reader is able to add information to the general puzzle that is represented by the characters' identities.

From the point of view of the characters' both consciousness and embedded narratives, this novel abounds in emotionally intricate individuals, but what differs is the degree in which they are present into and contribute to the creation of their own actual embedded and fictional encyclopedias, their voice and perspective ranging from a predominant one to a shallow one, the exponents of the former being Ray and Vince, while of the latter is Mandy, Vince's wife.

Using the method of identity inclusion, that is tackling the issue of identity in concentric circles, beginning with a more general view that tightens more and more till it reaches the kernel, Graham Swift is not using a different method in this case either. The burning aspect rendered in this novel is the distinction between wished-for identities and actual identities, between emotionally and willingly projected identities and situated real identities. And this discrepancy is displayed as a secret that needs to be whispered within the confinements of the small group the characters create.

However, once the journey gets to its end, as well as Jack's graspable remains, the reader discovers this secret, Jack being invested with the greatest degree of importance: if Ray dreamt of becoming a jockey and ended up being an insurance agent with a taste and luck for horse betting ("It wasn't out of wishing it that I became an insurance clerk." (Swift 1996: 28)), Lenny wanted to be a boxer and he was one, but only for a short period of time ("Gunner Tate. That's what they called me, because of having been in the artillery and because of the temper I used to have on me." (Swift 1996: 178)). But Jack was the one that had to settle with more than less, obeying and continuing his family tradition – wishing to be a doctor, Jack actually molded his existence on being a butcher. All these

unfulfilled dreams and identities got the status of hypothetical elements that, consciously and unconsciously, patterned their life.

The gap between types of identities (wished-for and actual) emerges as the effect of father–son relationships, the sons (Jack, Lenny, Ray) wishing to please their fathers and obeying the father's identity projections on them. But there is a double exception belonging to different generations: on the one hand, Vic's identity projection was not contradictory to his father's; on the other hand, Vince openly opposes his father's wish to continue the family tradition, choosing his own career and identity, but also asking Jack for financial support for his choice; and there is the implicit possibility according to which Vince managed to stand up to his father because Jack wasn't his real father – there were no flesh and blood connections between them. Similarly to Vince, the four friends' offspring had rebellious attitudes towards their fathers too. Thus, Susie, Ray's daughter, married an Australian and left to the other end of the world (down under), while Sally, after an unhappy incident (getting rid of her unborn child), married a man that got himself into jail. Therefore, the new generation children establish a totally different report with their parents, following their own paths, individually, and disregarding the others' virtual projections on them.

> And, thinking it all over and sizing it all up. I'd say Big Boy there's got the last laugh, since he knows he aint Vince Dodds, he knows he never was, though it's looking like he'd like to change his tune over that. But there aint none of the rest of us know who we really are. Boxer. Doctor. Jockey. Except Vic." (Swift 1996: 208-209)

To begin the range of individualized analyses, Ray Johnson is the one that mostly carries the great narrative weight of these storyworlds, as he renders plain the present moments of the procession and he is also pretty much engrossed in recounting the past. Thus, even from the first chapter he indirectly announces the generalized theme of their story, transforming himself into a kind of spokesman for the group, the theme being otherwise scattered throughout the ontological and epistemological levels of this entire universe: the melt of individual identities (and, for that matter, of individual beings) into one another through processes of reciprocal influence and common generative community matrices:

> I reckon he's thinking the same things I'm thinking. Whether it's all Jack in there or Jack mixed up with bits of others, the ones who were done before and the ones who were done after. So Lenny could be holding some of Jack and some of some other feller's wife, for example. And if it *is* Jack, whether it's really all of him or only what they could fit

in the jar, him being a big block." (Swift 1996: 4). "I can hear Vince thinking, 'Nice jubbies.'" (Swift 1996: 110)

Furthermore, it is Ray who offers the best explanation and excuse at the same time for the present state of affairs that characterizes them all – he resigns to being a clerk as he realized that "what a man does and how he lives in his head are two different things." (Swift 1996: 38); and this steadiness has accompanied Ray throughout his life in Bermondsey, only death disturbing this monotony (firstly, the war that led him to Egypt, where he met Jack; secondly, Jack's death and his will wish of being scattered over the sea at Margate). From another standpoint, as in any father–son relationship, there is, undoubtedly, a direct influence between the father's identity (be it social or not) and the son's identity. In Ray's case, this influence manifests itself through his love for horses, the indispensable means of mobility for his father's cart.

Ray also undergoes a change of identity by being nicknamed by Jack, back in their youth days, as Lucky – lucky related to horse bets, women and life – "It's not luck, it's confidence. […] That's how I became Lucky Johnson." (Swift 1996: 87). What is interesting though is the fact that Ray fully assumes his new identity by joining his nickname to his family name, thus creating a new entity with a new destiny to fulfill, with renewed hopes of leading an extraordinary existence.

Regarding his war experience, he, similarly to any Swiftean actor-narrator, is confronted with the sense of the simple human being attempting to both face and create history. Being overwhelmed by the immediateness of the events in successions, he rather feels failure edging those attempts. Once again, the individual experience of history renders one's consciousness plain, returning it to small subjective morsels of history that can be comprehended. Thus, the picture of Jack and Ray during the war in Egypt (the battle of El Alamein) represents a captured moment, with its own story, but with clear-cut margins and graspable significance; and the story of the picture is bi-directional, extending both as an analepsis and as a prolepsis: in the former case, the story refers to the human needs and the betrayal of feelings, as well as to the moral normative code – before the picture was taken Jack cheated on Amy –, while in the latter case, the story is related to Ray seeing Amy's picture for the first time and falling in love with her (a love that finds complete fulfillment after Jack's death) –

> The camel aint even cracking its face. And Amy never knew, and she still don't, what we were doing just hours before that photo was taken. 'Second ride of the day, eh Raysy?' Or that that was the day I first saw a

photo of her. […] It seems amazing now, like ancient history, that I was ever there, with Jack, in the desert. […] A small man at big history." (Swift 1996: 90); "That I'd just had this thing about her, always. In spite of Carol, in spite of Sue, in spite of her being Jack's anyway, in spite of her having lost her looks by now. But there's a beauty in that itself, I reckon, that's a lovable thing, fading beauty, it depends on your attitude. (Swift 1996: 170)

In a world that spins faster and faster, Ray finds it difficult to adjust himself to such a great degree of mobility and communication, covering large distances too, physical distances that can barely be thought comprehensible by those not born in the age of speed. Therefore, if Ray's life and existence were dislodged by war, Susie's constant shift of space and time is acquired by mere travelling, a common coordinate of her age and individual identity – "It took a war to make me travel, to make me see the world, if that's what you could call it." (Swift 1996: 54); "because the world gets better, yes it does, it's meant to get better, it's no one's fault they're born too soon." (Swift 1996: 56)

From another point of view, this journey to Margate and its corresponding detours seem to have imbued Ray with a new sense of identity, namely that of a traveller, an identity that is not incongruous with the new age he and his friends have just stepped into, an identity that offers him the possibility of roaming the world, or, at least, roaming the world to reach his daughter in Australia – "But I reckon I could fly to Australia. Cross this world. Money I've got. Save Sue the trouble of doing it, other way. When. If." (Swift 1996: 207)

Vince, on the other hand, is the model of the hero, the man of his times, the mobile man, helping himself with any external means of transportation he can grasp, especially cars, turning them into an extension and, simultaneously, a space of manifestation of his own self, identity. In fact, his entire life has been connected to mobility, to expanding space and time as to comprise many other spaces and times. Beginning with his childhood trips in the meat van (trips to the seaside), continuing with his adolescent experiences with Sally, with his sexual initiations (the "passion wagons" (Swift 1996: 102)) and ending with his car-related job (a mechanic), Vince's life span around being physically on the road; and, when that was not possible, he was contented with being around those means that can be used to achieve mobility. After all, his nomadic life made him consider the motor not only as a part of his own identity (the mind beyond skin, incorporating the car into this own being), but also as his own home, as the shelter under which his identity may develop at ease.

> But a good motor aint just a good motor.
>
> A good motor is a comfort and companion and an asset to a man, as well as getting from A to B. […] But a good motor deserves respect, treat it right and it treats you right. And if it needs be you can take it apart and see how it works. It aint no mystery. […] But I say, aint it amazing? Aint it amazing there's this thing that exists so everyone can jump in and travel where they please? Can't imagine a world without motors. There's nothing finer, if you ask me, there's nothing that shows better that you're alive and humming and living in this present day and age […] and everything's moving, going. […]
>
> And I always say it aint the motor by itself, it's the combination of man and motor, it's the intercombustion. […] Motorvation, I call it. […] I'm a car *tailor*. […] A good motor's like a good suit. (Swift 1996: 71-72)

Space transgression grows out to be one of the most important identity traits for Vince (the van bringing even Mandy, his wife, to him), originating in the first mutation he was subjected to, when Amy took him from the Pritchett bombed house and having its climax in the request he addressed his father, Jack, on the deathbed; more specifically, he asked for a sum of money to start his own business, a garage built on the land bought from Ray.

> It's like I'm not real, I aint ever been real. But Jack's real, he's realler than ever. Though he aint going to be real much longer. […] But it's like I'm his father now. Bedtime, Jack, no more larking about, I've come to say night-night. (Swift 1996: 35)

Vince develops an intricate relationship with his father, but he also creates his identity fully focused on the principle of mobility, thus becoming the representative of his own age, an age of speed and mobility, transforming the dream of his youth days into constant coordinates of his maturity. Respecting his father's desire of being carried to Margate, Vince gives his best in selecting one of the best classical cars for accomplishing it, offering his father and his friends a ride into what turns out to be the new dimensions of their existence and of their own identity – except, of course, for Jack who, from this point of view seems to become a pretext for the others, a pretext for travelling to places they have never been before, places they seem to have fancied visiting.

Getting accustomed to a nomadic life, always on wheels, always traveling and wandering, always mobile and motorized, Vince is solely focused on living and experiencing through the filter of mobility, of artificially generated energy and life force, fascinated by how life itself

can be simulated to perfection, or even to replacement by the man-made machinery. Propelling the human being onward, into externally and internally assuming the world perceived through travelling, the car is considered by Vince the perfect companion to spend time with, replacing any other human being, an extension of human consciousness into fixed patterns sliding along the principle of movement, allowing oneself to express one's identity, putting to it no boundaries, submitting it to no normative systems, truthful, honest and dependable – "It's somewhere you can be and be who you are. If you aint got no place to call your own, you're ok in a motor." (Swift 1996: 73). Rapidly, his life gets entangled, in every aspect, with the notion of the car – his love and passion find answer in a car, his future wife, Mandy, is brought to him by a car and even the war he takes part in is motorized.

Lenny's portrait is rendered by his few interventions in this storyworld, interventions focused on the main conflict between him and Vince. Displaying its stages, Lenny configures himself as a man that can bear a grudge for a long time, waiting for the right moment to settle things right. Thus, starting with Sally's trips to the seaside with the Dodds, continuing with Sally and Vince's failed relationship (because of the war changes induced in Vince), with Sally's misfortunes (the baby and the husband in jail), for which Lenny blames Vince, and ending with the fight over the urn containing Jack's ashes (at Wick's farm, where Vince wants and manages to spread a little bit of Jack's ashes), the negative feelings impregnate Lenny's world. As a matter of fact, there is a constant, tacit feeling of jealousy characterizing Lenny, a jealousy directed towards Jack (as he had Amy) and then fueled by a reversed Electra complex – Lenny considered and deeply felt that he was stripped off his daughter's love and attention, first by Amy and then by Vince; and what was more, this reorientation of emotions seemed to have been in vain for Sally as she, in her turn, was ripped off Vince: war and Mandy Black stole him from her. "Sometimes I wish my Sally had got back together again with Big Boy, sod him, I do. Because she couldn't have done much worse than what she did, and I remember them trips to Margate Joan and I never went on, I do." (Swift 1996: 69).

Speaking about his dreams, first his own of becoming and remaining a famous boxer, always fit, always to be remembered, and then of his daughter marrying well, namely marrying Vince, Lenny obviously displays a cynical attitude as both his dreams are washed away by war and, respectively by Mandy, the one who actually becomes Vince's wife, despite his story with Sally (getting her pregnant and forcing Lenny to take care of the problem in such a manner lest Sally should be shamed) – "But then it was my dream too once, it was every poor bleeder's dream.

[…] The war put paid to that. A boxer, eh, a fighter? Good show, good man." (Swift 1996: 44)

With the experience of war comes the sense of duty one has to accomplish in all stops of one's life, a duty that is deeply rooted in Lenny, though, as it seems, not so much in Vince – according to Lenny, Vince was neither capable or willing to respect his promise to Sally and to marry her – "It's a question of duty. There's a soldier's duty, a sailor's duty. […] Doing your duty in the ordinary course of life is another thing, it's harder." (Swift 1996: 132) And it is even more difficult for Lenny to do his duty, to give up his boxing dream after the war in order to get a job and to supply for his family, a job that he perceives as degrading, a job in the trade of vegetables and fruits. Adding to his long lasting humiliation, Vince's rejection of Sally as a wife and Lenny being left to deal with his daughter's pregnancy, as well as the journey to Margate represent an emotional burden that needs to be externalized in order to be properly handled with and Lenny does that by returning to his initial identity, namely that of the famous boxer – he fights with Vince at Wick's Farm, preventing him from spilling all of Jack's ashes there and thus making the journey to Margate futile.

> Well, I should've known better than to pick a fight I hadn't got a hope of winning." (Swift 1996: 176); "And I suppose it wasn't till Sally came along that I stopped proper, that I hung up my gloves and my hopes and started putting a button on my loose lip an' all." (Swift 1996: 177); "Gunner Tate. That's what they called me, because of having been in the artillery and because of the temper I used to have on me. […] Later on it became just a name that stuck: Gunner Tate, middleweight. (Swift 1996: 178)

Of all the figures attending this funeral procession, Vic, the undertaker (Vic Tucker, tucking in the dead bodies and releasing the souls) is the least present, being accustomed mostly to a quiet attitude towards life and its events, an attitude emerged as a result of his profession; the perspective offered by him is that of a backward look, teleological both in form and contents. Obeying the family tradition, Vic becomes a witness of life rather than one of its active wheels, observing time elapsing and flowing to its final end, bringing along people of all sorts. A serious, calm, yet authoritative figure, he embodies a spirit that got used to living among spirits rather than among bodies. And yet, the fierce feeling of winning, of living to his name is not dead in him, as he is the first to reach the pier of Margate – a last victory of the navy officer over death.

> It's not a trade many will choose. You have to be raised to it, father to son. It runs in a family, like death itself runs in the human race, and there's comfort in that. The passing on. […] You have to make the

whole world stop and take notice." (Swift 1996: 78); "What you learn in this business is to keep a secret. (Swift 1996: 219)

Moreover, Vic Tucker, the only actor-narrator who does not yearn after a long-lost identity, the undertaker who sees to the proper ending of one's existence makes his voice be present only in small narrative intrusions. Asserting himself in the trade of the dead, Vic gives voice to a certain luring sense of continuity between death and life, but mostly between death and death, a continuity that ensures his own living. From this perspective, he can be considered the cynic representation of the cycle of life – "Your job is to provide a decent funeral, decency and respect with regard to the final disposal, everyone deserves that. It's not your job to pry." (Swift 1996: 212)

Vic also embraces the role of the confessor, the person who is the recipient of Jack's most hidden intentions, silencing any external whispers of such intentions – he is the one Jack tells all about his intention of selling the shop and, thus, of depriving himself of his entire identity as a butcher, as well as the main means of providing for his family; he is the one Jack tells all about being more than aware of his daughter June; he is the one Jack tells all about his wish of becoming a doctor; and, eventually, he is the one Jack informs about what he wants to do to help Vince – "What you learn in this business is how to keep your mouth shut." (Swift 1996: 213); "You shouldn't judge. What you learn in this business is to keep a secret." (Swift 1996: 219); 'As a matter of fact, Vic – I can say this to an old matlow – I wouldn't mind being buried at sea.'" (Swift 1996: 227)

As the story goes on towards its destination, Margate, Vic's presence is also more frequent, though his comments and memories are rather short and clear, wasting no precious time of life with past, long gone moments – "But Jack's not special, he's not special at all. I'd just like to say that, please. […] But the dead are the dead, I've watched them, they're equal. It's what makes all men equal for ever and always. There's only one sea." (Swift 1996: 143). As Lenny, Ray and Vince, Vic also experiences a moment of humility while being in the Canterbury Cathedral, a humility that gets new dimensions once it is considered from an undertaker's point of view, a persons who knows all the subtleties and details of death manifested in human beings, but rather in ordinary human beings than in historical figures – "Well it makes you feel humble. It makes a man in my line of business feel humble to think of what they've got in here. Tombs, effigies, crypts, whole chapels. When all I do in the normal course of work is box 'em up and book 'em in for their twenty minutes at the crem." (Swift 1996: 196). Still, Vic Tucker keeps truthful

to his social identity, continuing a family tradition and, paradoxically, not letting it die – "So I said, 'I'm in the undertaking trade. Family business.'" (Swift 1996: 243)

Amy and Mandy are constructed as actor-narrators too, but the emphasis is rather on their narrating role, as Mandy utters her own story and perspective only once, while Amy, although is allotted more presences in the storyworld, does not take part in the funeral procession, preferring to continue her own ritual of visiting June rather than to interrupt it for Jack's burial at sea, for a father who did not fulfill his parental duty towards his handicapped daughter, choosing to ignore her.

Amy, Jack's wife and trophy for others to crave for displays a particular sensibility both towards June and Vince, but also a certain determination to stick to her choice, a choice long ago made, alternating between Jack and June, her option being for her daughter, even if she will spend her life in an inner world unable to recognize her family, her mother, voided of memories and emotions – "well they must be there by now, they must have done it. […] But I still think this is where I should be. My own journey to make. Their journey and mine." (Swift 1996: 228); "I chose June not him." (Swift 1996: 229)

Mandy, the other feminine presence in this storyworld, exposes the traits of the new generation, uttering her story at a rapid pace, creating a powerful rhythm blending events and feelings, as well as a fast consumption of life. Similarly to Vince, she also had a troubled relationship with her father, running from home, changing her name and identity to suit her rebellious mood and to oppose the authority of the father, assuming various facets, performing many parts of herself for as many persons, up to the point of forgetting her real self, her original self – "Blackburn to Bermondsey, aiming high. But that's where I stayed and that's what I became. Vince's floozy, Vince's wife, Vince's sister, daughter, mother, his whole family. And Jack and Amy's little grown-up girl. So it's as though I don't know any more who that lassie on the A5 was." (Swift 1996: 157) Growing up and becoming herself a wife and mother, Mandy Dodds remains a child-like figure, insecure of her inner identity, allowing external circumstances to define her.

Jack represents a special case of fully doubly-embedded narrative and identity, the latter being entirely constructed in a relational manner, grasping and analyzing the information got from others' accounts of memories including him. Thus, within this intermental and relational identity net, Jack emerges as a conglomerate of traits, both positive and negative. When related to Ray, his best friend from the war they fought together in Egypt (a war that brought Ray the nickname of Lucky), Jack assumes the mask of a superstitious charmed amulet bearer: by keeping

Ray close to him, his luck could be transferred to him. Accordingly, Jack would always go to Ray for a winning bet on a horse (he has never been wrong in that).

Furthermore, his relationship with Lenny, another war fighter in the desert (as Jack and Ray), but in another part of Egypt, was more distanced because of Lenny's grudge. And, when related to Vic, their connection was even looser, its most important part being Jack's confession and will towards Vic's ears only (regarding his burial at sea). Of course, as mentioned before, he had been in permanent conflict with Vince, his son, while the marital relationship got on a downward path after June's birth.

Nevertheless, the gap on which Jack's identity is created is based on his friends' and family members' memories about him – they are so strong that actually impinge Jack's voice into manifesting itself. And the more curious part is that, when voicing out his self, he does so by repeating his father's words about the art of butchery. Thus, this becomes a symbolic voicing as Jack sticks with the father–assigned identity for him, letting his doctor ambition falling into oblivion.

> […] I reckon it was the nurses that did it, he thought every doctor got a free couple of nurses to himself, but he says to me one day, and he aint joking, that he could chuck it all up and tell the old man to stew in his own stewing steak, because what he really wanted was to be a doctor.'" (Swift 1996: 27) (the youth rebellion never put into practice); "He said, […] Whole art of butchery's in avoiding wastage. […] You got to keep a constant eye on wastage, constant. What you've got to understand is the nature of the goods. Which is perishable.'" (Swift 1996: 285)

As they reach the appointed destination, Margate, their inner worlds are even more shattered, the weather seeming to respond in a similar manner, "With a storm brewing." (Swift 1996: 262). The feeling of fright is internally perceived as being more and more pregnant; but nothing will prevent them from fulfilling their friend's and father's wish, not even the rain, not even the sign "THIS LAND IS PRIVATE – TRESPASS AT YOUR OWN RISK." (Swift 1996: 288), not even the possibility of ashes sticking to their fingers. Jack Arthur Dodds will always be with them, even if his "ash becomes wind and the wind becomes Jack what we're made of." (Swift 1996: 295).

Although up to this point individual identities have been handled with, there are also some common traits that gather Jack, Ray, Lenny and Vic under a shared identity. Thus, all of them are configured and

transformed by the experience of war, small men confronting and, simultaneously, creating big history just to come back to an existence impregnated with a series of small stories. If Ray, Jack and Lenny fought in Egypt, Vic was the man of the seas, fighting as a part of the navy. What is more, their nicknames were heavily influenced by the war experiences related not to the negative side of war, but just simply occasioned by war. Ray was nicknamed Lucky because of his luck with women in Egypt; Lenny became Gunner Tate only when he started boxing; and Victor transformed into Vic while being on board of his battle ship, the rest of the mates using his name as a lucky charm bringing them victory. Still, as Vince notices while looking at Jack's photo from the war period, they were almost too young for killing other human beings – "He doesn't look like a soldier, he doesn't even look grown up. He looks like a kid on a beach." (Swift 1996: 137).

Moreover, the thematic focus of this storyworld is on minutely and individually displaying self-knowledge, as well as the others' epistemological versions of each character. In this respect, Amy's rhetorical question best summarizes this existential issue: "She said, 'You think Jack knows who he is?'" (Swift 1996: 172). It is a question that does not only apply to Jack or to the rest of the inhabitants of this narrative world, but also, transgressing borders, to all the readers of the actual world.

To conclude, the human mind (fictional or not) is exhibited and understood under various facets, individual and social, constantly comprised in an ever-shifting process of embedding other consciousnesses. Moreover, the interplay of past, present, history/-ies, memory, subjectivity is a complex one, mingling existential threads and applying continuing-consciousness frames in creating flexible identities of the exceptional consciousness type. Thus, in the case of *Last Orders*, the three friends still alive, while taking part in a particular funeral procession and being initially static individualities, are forged by war, death and other contextual circumstances into mobile self-expression. Although rejecting the new world and its instability, its transgression from one place to another, they turn into curious travellers towards the end of their life. From a visual standpoint, while the road they choose to Margate reflects their ontological stable course, the detours reflect their newly-assigned identity of travellers: "When you've been thinking of the dead you notice how the living hurry." (Swift 1996: 141); "He takes another turn, and another, like there's a map in his head." (Swift 1996: 144); "It's like somewhere along the line we just became travelers." (Swift 1996: 194).

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Insights Offered by Affective Narratology
on Understanding the Readers' Perception of Woolf's Novels

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Abstract: Emotional experience has an important role in the lyrical novel. Woolf's novels try to get the reader to participate emotionally in the characters' experiences. Dramatic aspects (accompanied by comic language, dramatic-like scenes) or poetic aspects (accompanied by poetic language) shape the novel's structure and the reader's emotional experience. Narratology should take aspects involving emotional experience into account when analyzing the lyrical novel. Starting with issues of focalization, and continuing with mixture of modes (narrative, lyrical, dramatic), with slow-downs on various issues, everything has an effect on or has to do with emotional experience. The findings of Patrick Colm Hogan will be considered. Hogan believes that "emotions make stories", that "stories manifest feelings on the part of authors and characters", that "narrative is fundamentally shaped and oriented by our emotion system."

Key words: lyrical novel, emotions, stories, revelations, focalization, manipulation, Romantics

Affective narratology offers some insight into the effect of Woolf's novels on the reader. The problem of plot and emotion is raised, in a metafictional manner, in **Between the Acts** where, "unable to make anything out of the pageant, Isa decides not to bother about its plot" (Minow-Pinkney 2010: 191): "The plot was only there to beget emotion. There were only two emotions: love and hate"(Woolf 109). Patrick Colm Hogan, in **Affective Narratology: The Emotional Structure of Stories**, believes that stories are part of any society, that "emotions make stories" (2011: 1), that "stories manifest feelings on the part of authors and characters", that "human beings have a passion for plots." (2011: 1). Hogan states that the use of emotion in narratives has not benefitted from enough research. Hogan believes that "narrative is fundamentally shaped and oriented by our emotion system." (2011: 1)

Theorists such as William Labov, "have stressed that stories must operate to sustain some interest from a reader or auditor" (Hogan 2011:

10). Authors such as Alan Palmer, Peter Stockwell or Suzanne Keen have used research on emotion to analyze narratives. Alan Palmer has noticed that readers make use of emotion in understanding "fictional minds" (Hogan 2011: 12). He deals with the influence of stylistic devices in the representation of characters' emotions. Peter Stockwell looks at Kipling's poem **If** and the way subworlds help the poem create a "textual emotional impact" (Hogan 2011: 145). Suzanne Keen researched the aspect of "the empathic appeal of novels to readers" (Hogan 2011: 14). Patrick Colm Hogan believes that what is important is represented by the "recurring patterns in story structure" (Hogan 2011: 12). In this sense, Hogan states that: "One aspect of the particularity of a given work is precisely the way it specifies a general pattern. For example, part of our understanding of and response to **Hamlet** is connected with our understanding of revenge plots and the way **Hamlet** both fits into the revenge category and deviates from its standard routines." (2011: 8) The readers of Woolf and Swift apply patterns which are associated with features or themes found in Romantic lyric poetry and this leads to experiencing their novels as part of the lyric mode. While at times they apply the patterns associated with themes from Victorian literature and focus on the narrative mode and on themes specific to Victorianism, at other times they focus on the patterns of Renaissance literature or Elizabethan poetic drama and, in the latter case, experience the novel in the poetic and dramatic modes. Hogan believes that "narrative time is fundamentally organized by emotion" (2011: 16). This statement applies to Woolf's and Swift's novels, since the way their characters experience time and the way they shape it for the reader in their monologues has to do with their affect. The way they feel about certain memories, about other characters, about London, about the present, everything is timed according to their emotions. Characters shape their emotional state in their reflections and in their workings of memory which also have, as an effect, a different, experimental, modernist narrative structure. Due to the realistic representation of the emotional experience, the readers behave towards characters as they would towards real persons: by sympathizing with their experiences.

Woolf states the following about the representation of the mind and emotions in her essay **Poetry, Fiction and the Future**, referring to the conflicts specific to Modernism:

> The mind is full of monstruous, hybrid, unanalysable emotions… it is the atmosphere of doubt and conflict that writers have now to create… feelings which used to come simple and separate do so no longer. […] Emotions which used to enter the mind whole are now broken up on the threshold… (Woolf 2008: 435)

The narrative structure of the novels tries to follow the rhythm of emotions, of the workings of memory. At other times, intertextual references or quotes from poems are introduced. Characters' subjective thoughts and feelings create a unified understanding of the world from the chaos around them. The reader does something similar when he tries to rearrange the incidents, to rebuild the plot and all the connections needed to put together the information found in lyrical scenes. Of course, Woolf's later novels try to show less and less the illusion of the author's interventions, leaving characters to speak freely through their monologues. Onega identifies a difference between showing and telling:

> Henry James helped theorize the transition from Victorian realism to modernism. Critics like Joseph Warren Beach and Percy Lubbock were to systematize and popularize these ideas.
>
> Beach coined the phrase 'exit author' to describe the new dramatic autonomy of the novel, whose action was to unfold directly under the eyes of the reader, without the mediating value judgments of the narrator. Percy Lubbock book *The Craft of Fiction* was something of an unofficial textbook of the modernist aesthetics of indirection. Lubbock draws an opposition between two methods, 'showing' and 'telling': 'The art of fiction does not begin until the novelist thinks of his story as a matter to be shown, to be so exhibited that it will tell itself.' The aim of the novelist is to create a whole and full impression, to produce a controlled effect on the reader through the careful arrangement of form and subject matter. The aim is still to tell a story which is morally or metaphysically relevant, but the point now is that the reader must perceive and feel the story together with the character - as an experiential process, not as a finished product seen from the outside. (Onega 1996: 20-21).

Here Onega underlines the neutrality – or apparent neutrality - of the author who does not directly emit judgments. However the way the information is presented may subtly manipulate the reader. This allows the reader to participate emotionally in the story as she sympathizes with the characters. The reader may experience a certain dramatic effect when she reads various scenes (lyrical or dramatic) in Woolf's novels. With this comes the method of "showing" (Onega), which refers to the fact that the reader can easily visualize the characters in the respective scenes as if they are on a stage. Why does the reader come to experience the story, as the characters do: as a process, not as a finished product? Sympathy is necessary in order to go through such a story. Moreover, the experience of reality is never finished. Plenty of interpretations for the possibility of a certain behavior of characters may be given by other characters or by the

reader. Characters' emotional states may not be regarded as final. However, these reasons left aside, the product may not be regarded as finished in a metafictional sense because the reader participates in the story in an active way. Sometimes, a metafictional-like aspect is present, when the reader is presented with the role of the artist or with particular character traits of artists as they are described in Woolf's novels. The artists are a mirror or double for the reader. The artists show sympathy for and deep understanding of the other characters, in a way which is similar to the reader's.

Lily Briscoe in **To the Lighthouse** has a certain way of perceiving the world. She is a very good observer of people around her; she understands them and pays attention to every detail. Lily also experiences moments of being and tries to illustrate them for the others through her art. Lily is just one of the characters who perceive the world in a subjective way. All the other characters experience moments of being, be they artists or not. However, Lily points them out to the others. Septimus, too experiences moments of being and would like to explain them to others, yet he feels like no one understands him. He never makes his perception and moments of being public. He also does not understand the others as he lacks empathy and the ability to communicate; the only connection he can establish is with nature. Leaska (1977: 139) notes how well Lily understands Mr. Ramsay and analyses him: "when Bankes suggests that Mr. Ramsay is "a bit of a hypocrite" [...] we discover her undeviating sense of honesty: "Oh, no – the most sincere of men, the truest (here he was), the best; but, looking down, she thought, he is absorbed in himself, he is tyrannical, he is unjust" (72; 76) [...] she knows that Ramsay has what Bankes does not: "a fiery unworldliness; he knows nothing about trifles; he loves dogs and his children [...] (40; 43)". She is also aware of Mr. Ramsay's love for his wife (Leaska 1977: 140):

> For him to gaze as Lily saw him gazing at Mrs. Ramsay was a rapture, equivalent, Lily felt, to the loves of dozens of young men... It was love, she thought... distilled and filtered; love that never attempted to clutch its object; but, like the love which mathematicians bear their symbols, or poets their phrases, was meant to spread over the world and become part of the human gain (73-74; 77).

Lily also analyses Mrs. Ramsay. Leaska (1977: 140) states that she "understands Mrs. Ramsay's "mania for marriage", her "irritating habit of "presiding with immutable calm over destinies which she completely failed to understand" (78; 81)". Lily finds an explanation for Mrs. Ramsay's "penchant for seeing other people as downtrodden and

pitiable": "[...] it was one of those misjudgements of hers that seemed to be instinctive and to arise from some need of her own rather than of other people's (132)". Leaska (1977: 141) points out Lily's sensibility to

> her ability to translate her own experience of human relations into subtle insights. She is conscious of the depth and diversity of impulses which govern human behaviour and cast human activity in endless enigmatic shadows. She is sensible to the imperfect vision one individual has of another [...].

Leaska (1977: 140) gives the following fragment as an example of Lily's insight when she describes the image of Mrs. Ramsay sitting at the dinner table:

> How childlike, how absurd she was, sitting up there with all her beauty opened again in her, talking about the skins of vegetables. There was something frightening about her... Mrs. Ramsay, Lily felt, as she talked about the skins of vegetables, exalted that, worshipped that; held her hands over it to warm them, to protect it, and yet, having brought it all about, somehow laughed, led her victims, Lily felt, to the altar (152-53; 157).

When the trip to the lighthouse finally takes place, ten years later, Lily notices "the moment of beauty and sudden order in life" which she "seeks to express in art". This means the moment when "James has "discovered" his father", when "their communication" is "realized, their unity established". Lily manages to see "vividly in the pattern of relationships on her canvas the fleeting harmony which constitutes her vision" (Leaska 1977: 142). According to Kaivola (1991: 22), becoming an artist consists of a change of perception: "The project transforming oneself into an artist who represents instead of being represented by others is a difficult enterprise fraught with ambivalence […] Lily must rid herself of Mrs. Ramsey's shadow […]". Hassan (1987: 74) mentions that "Modernism seems to stress the relationship between the creative sensibility and the work of art, between addresser and message […]". In **To the Lighthouse**, the reader assists the process of artistic creation, which can be seen not only in art but in life. Lily creates her painting based on real characters and real incidents around her, by expressing her perception of them.

By understanding Lily and her experience as an artist, the reader may draw a comparison between Lily's work and an author's work, on the process of creation but also one of sympathy between Lily and the readers. Gabriella Moise, in her article **The Phenomenology of Pictorial Space in To the Lighthouse,** presents Lily as trying to achieve the third

dimension in her painting, which is "a perspectival "depth" in the fabric of the narrative", and which "functions as an interface for such notions as perception and knowability of the world, representation, human relationships, and painterly techniques." (2011: 35) Moise also underlines the role of Mr. Carmichael in relation to Lily's creation: "Mr. Carmichael's emergence in Lily's microcosm is not accidental at this stage of her creative process. The expressive power of the image let it be verbal or pictorial is doubled by the juxtaposition of poet and painter, and subsequently by their respective artifacts both bearing the capacity to fuse the temporal and the spatial dimensions." (2011: 36) It seems that this is a metafictional allusion to the connection between visual art and lyrical aspects in Woolf's novels. Since Colm Hogan believes that there is a pattern to the story's structure which works emotionally for the readers, we see that the readers use knowledge of both poetry and visual art to connect these two aspects and experience them in a poetic way. After all, the reader's imagination is stimulated visually by the lyric mode in Woolf. Readers may also create in their minds a certain view of characters as they sympathize with them.

Lubbock explains the effect of the reader's affective participation in Woolf's novels in terms of writing techniques, which give the illusion that the story is shown before the reader's eyes. This means that there are no author's interventions, and that the dramatic mode is used. The switches between modes: narrative, lyrical or dramatic in Woolf's case should be done naturally, without the author's direct intervention:

> According to Lubbock, what makes the story be shown rather than told is a matter of composition, of the adequate treatment of the story material through the use of subjective point of view and scenic presentation. The novelist must use a coherent style: a consistent narrative mode. If the subject matter requires transitions between different modes they must be made smoothly: the seams must be invisible. Nothing must remind us of the novelist's presence. Everything that is told in a story must be motivated; that is, it must be there on account of some character's experience. Of course, in calling for a limited point of view Lubbock is also assuming a subject matter that is psychological in nature: some kind of personal drama, instead of the vast social frescoes of the Victorians. (Onega 1996: 20-21)

Hermione Lee, in **Virginia Woolf's Essays** (2010: 91), states that Woolf was very concerned with reader-response theories. She sees Woolf as a "pioneer of reader-response theory". Woolf was interested in the way the dialogue between readers and writer worked. The influence (or dialogue)

goes both ways. In Woolf's opinion: readers are influenced by books but writers are also influenced by their readers.

The author makes use of various "manipulation" techniques to influence the readers, to shape their sympathy, their experience of time, story, plot etc. Focalization brings readers close to the characters. Language plays an important part in expressing lyricism, so it may also be considered a way of "manipulating" the reader's affective response. Brower (1970: 235) mentions Kermode's view on the "novel as poem": it means an "ordering through language" of disparate, opposite experiences which seem to make up a whole. According to Kermode, this type of novel is based on "a view of poetry and poetic imagination that begins with Coleridge." Bal (1997) draws attention to the role of "vision in language" in Virginia Woolf's novel *The Waves*. This is related to the moments of vision expressed there, but this theory can be applied to Swift as well. In this way form is used to express content. Some characters use moments of vision to impose order on the world or to form their experience into a coherent whole as they search for the unity of experience. Virginia Woolf paid special attention to language as she experimented to create the lyrical novel. Virginia Woolf turned against traditional narrative methods and experimented with stream-of-consciousness prose and interior monologue. She experimented with form in short stories. She called the experiments "moments of being" - instances of "intense sensibility during which disparate thoughts and events culminate in a flash of insight" (Lee 2002). As Meg Jensen, in **Tradition and revelation: moments of being in Virginia Woolf's major novels** (2000), notices, "the traditional plot-led structure of 'the novel' was a source of frustration for her as she believed that it did not reflect what it felt like to be alive."(Roe and Sellers 2000: 115) Such moments of vision may be considered brief instances of stories, of embedded texts – which she uses in her novels. Moments of being may be analyzed starting from aspects of contents as well as form. The language of these moments should be poetic. Woolf's connections with Modernism and with the changes it brings are noticed by Bradbury (1973). He points to Woolf's statement that: 'human character changed' in 1910 - and with it all relationships and forms of consciousness. The novel becomes like a poem. Hassan (1980) also points out that Woolf knew when Modernism came and with it change in human character. As Mary Ann Gillies notices, Woolf manipulated traditional narrative form in order to capture "moments of being".

> Such novels as many of her contemporaries were writing – Wells, Gissing, Bennett, or Galsworthy, for example – would not allow her to present moments of being. She set out to develop new narrative

strategies to show the conflation of time into one time-filled instant, and to show that this moment is a profound inner experience that is every bit as important as the more public events of the external world. The resulting style, labeled stream-of-consciousness, was Woolf's solution. (Gillies 1996: 110)
.

The task of the writer, for Woolf, was to express life as it is in reality. For this, language should be flexible; it should be able to allow for freedom of expression. Thus she uses language in a poetic way. Language in this case becomes obscure, something to work through for the reader to interpret, just like a poem, as Jia Chen suggests:

> Obscurity in language is another feature of modernist fiction, which seems unavoidable in the use of the stream of consciousness method whether in Joyce's *Ulysses* or in Woolf's *To the Lighthouse*. The obscurity is partly due to the authors' love of word play which can sometimes be very brilliant, but more often than not because the identities of the different minor characters generally have to be introduced gradually by their own words and deeds and not outright by the author (Jia Chen, 1999). (Ma Jin 2011)

Indeed, Woolf works with symbols (water), which are, after all, specific to the lyric poetry of the Romantics. Such features are not used at all in the narrative mode, where we are given clear representations of incidents and their connection. Bradbury (1973: 9) states that the poetic novel's concern with language makes it distinct from the novels concerned with "contingency and imitation". He noticed the poetic novel's "concern with formal elegance and wholeness, its obsession with design and language". Bradbury (1973:6) mentions the New Critics' views on the novels as "'dramatic poems', or complex verbal structures, constructs of images and symbols, metaphors and linguistic recurrences, epiphanies and archetypes [...]". Epiphanies, or moments of being, as Woolf calls them, are thus recognized as being part of the novel as poem. Reuben A. Brower in **The Novel as Poem: Virginia Woolf Exploring a Critical Metaphor** (in Bloomfield 1970) makes some remarks on how the metaphor of 'novel as poem' works for the critic in the act of analyzing and judging, and for the writer in the act of discovering and composing. **To the Lighthouse** begins with a fragment of dramatic speech – lyric poetry often uses the technique of opening with fragmentary dialogue around which inner significance may grow (Yeats, the early lyrics of Wordsworth). In **To the Lighthouse**, the opening lines are Mrs. Ramsay's words addressed to her son, to whom she promises a walk to the lighthouse, which will become one of the main significant images in the novel: "Yes, of course, if it's fine

tomorrow," said Mrs Ramsay. "But you'll have to be up with the lark," she added.

In **The Song of Wandering Aengus** by Yeats, the beginning two lines are: "I went out to the hazel wood,/ Because a fire was in my head". The "fire" is significant for Aengus' love for Caer, whom he looks for since he has dreamt of her. Brower believes that there are many hints in Woolf's essays as to what she meant by 'poetry' in the novel. Woolf liked the Romantic lyric poems of the nineteenth century. In order to see what Woolf meant by 'poetry' in fiction, Bower recommends that we look at writers such as Sterne, De Quincey, E.M. Forster and Proust. De Quincey is part of the Romantic movement, with its focus on opium as the creator of the raw material for the images in poems, according to M. H. Abrams, in **The Milk of Paradise: The Effect of Opium Visions on the Works of DeQuincey, Crabbe, Francis Thompson, and Coleridge** (1934). Sterne, De Quincey, E. M. Forster and Proust all make use of the stream of consciousness technique. Woolf takes inspiration from the Romantic poets. She borrows from them their notions of imagination, fancy and visionary moments. Other sources of inspiration for her are the French modernists and an eighteenth century writer (Sterne) who uses a self-reflexive stream of consciousness technique. Woolf had read Proust and was influenced by him to "shape her influential definitions of modern fiction" (Lewis 77).

In relation to **The Waves**, Francesco Mulas (2005: 87) states that the repetition and variation of images is "a unifying device". Achieving unity is one of the features of moments of being. An example where repetition and variation of images occurs is represented by the flowers in **Mrs. Dalloway**. The novel begins with the image of the flowers, in the present: "Mrs. Dalloway said she would buy the flowers herself." She thinks about "[…] Peter Walsh. He would be back from India one of these days, June or July, she forgot which […]" and afterwards she recalls, as she describes "this moment of June" another June in the past: "For it was the middle of June." Here the repetition of the image of the flowers works to make a connection between Clarissa's present and her past. Such memories are the beginning of characters' analysis of their past, together with poetic or ordinary moments in their lives.

According to Bal (1997: 168), "modernist literature is particularly visual". Visuality in Woolf, as in poetry. seems to be conveyed by the use of symbols and representation of images. According to Shklovsky in **Art as Technique**, thinking in images is specific to poetry, an idea which had been taken over by the theorists of the Symbolist movement:

> Poetry is a special way of thinking; it is precisely, a way of thinking in images, a way which permits what is generally called "economy of

mental effort," a way which makes for "a sensation of the relative ease of the process. […]

Nevertheless, the definition "Art is thinking in images," which means (I omit the usual middle terms of the argument) that art is the making of symbols, has survived the downfall of the theory which supported it. It survives chiefly in the wake of Symbolism, especially among the theorists of the Symbolist movement. (http://www.vahidnab.com/defam.htm)

Poetry usually works by visual images represented by figures of speech. The visual quality of poetry has been taken over by Woolf's novels. Imagination, day-dreaming, moments of vision, and the use of symbols like water to represent characters' mental states are all part of the visual aspect of Woolf's novels. Swift takes over this same aspect of repetition of visual images. He puts the readers' imagination to work in order to visualize lyrical scenes.

Lizette Lopez, in **Themes, Symbols and Imagery in Virginia Woolf's To the Lighthouse**, notices that repetition of images has to do with characters returning to moments or to places in their past. Lily Briscoe returns to the house to finish her painting, while Mr. Ramsay finally keeps his promise, years later, and takes his children James and Cam to the lighthouse. Even poetry is repeated: in part III of **To the Lighthouse**, Mr. Ramsey begins reciting the poem **The Castaway** by William Cowper, Cam while in the boat repeats some lines from the same poem, and Mr. Ramsey continues the quotation from Cowper. In the poem, there is an atmosphere of grief, of sadness just like in the novel. The drowning in the poem may be interpreted as both literal and figurative, the latter referring to a state of grief, depression, or sadness. In the end of the novel, the walk to the lighthouse finally takes place, but many years after the promise at the beginning of the novel, and after the death of Mrs. Ramsay. Just like the visual image of drowning represents the emotional state, the same may be said about the lighthouse. Before, the walk to the lighthouse was an occasion of joy, an occasion for all the family to enjoy together. Now at the end of the novel it is an occasion for remembering Mrs. Ramsay and the lost dear ones.

Repetition connects to a return to the past in other novels as well. For instance, in **Mrs. Dalloway**, remembering a day similar to the present one brings back memories of the past in a chain of associations. The variation of images in Rachel Vinrace's delirium suggest a return to the past, as those images are similar to some in the beginning of the novel. Repetition and variation of images in Virginia Woolf highlight the importance of certain elements in the reflections of characters. Repeated

images mark the beginnings of moments of heightened perception, when characters go through very intense moments. They also mark characters' moments of association which cause them to relive certain moments. Characters' memories are signaled by such processes. Such images may be just the beginning of intense experiences. Repetition and variation mark poetic moments, as intense perception of reality is expressed in a lyrical way.

Both witty and lyrical language appear in some of Virginia Woolf's novels; for instance, in **Orlando**. Hermione Lee acknowledges "the fluctuation between wit and lyricism in the treatment of *Orlando*" (1977: 147). According to Harold Bloom, in **The Western Canon**, **Orlando** is "a defense of poetry, "half laughing, half seriously", as Woolf remarked in her diary" (1994: 444). The subversive aspect in **Orlando** represents the less serious part. Woolf creates a mock biography. The conventions and truth of biography are questioned. The poem Orlando tries to write throughout the centuries is at first very badly critiqued, but in the end it comes out right. The conventions of literature throughout the ages are also looked upon with a critical eye. Lee associates witty language with "the absurdities of the biographer who attempts to create Orlando", with "the relation between Orlando and the spirit of the age", and with "Orlando's moments of action" (1977: 147), while lyrical language is associated with the "inward nature of personality" (1977: 147).

In Woolf, both comic and lyrical aspects are present in **Between the Acts**, with language reflecting both aspects. For instance, moments of vision are an instance of the lyric mode, as are quotations from Shakespeare, while the comments of the audience are comic at times. Also, sometimes the illustrations from Shakespeare's comedies are also instances of both aspects. **A Midsummer Night's Dream,** which is an intertextual reference for **Between the Acts,** is also an example of both lyrical and comic aspects. In **Between the Acts**, during the play, there are occasions for both fun and reflection. Towards the end, the atmosphere becomes dark as it anticipates the arrival of war.

According to Beer, "In the intervals of the pageant the talk is of coming war, and of old roses, of refugees, and the falling franc, of the royal family and Queen Mary's secret meetings with the Duke of Windsor [...]". Woolf "recorded a tonic and satiric elegy [...]" (Beer 1990: 286, 288). Beer (1990: 286) in Bhabha (1990) notices the aspect of language in Woolf's novel **Between the Acts** and draws attention to its uses. According to Beer (1990: 284), "Nothing holds its true form for long: that is one reason why rhyme, which fleetingly hitches unlike together, is so prevalent in the language" of **Between the Acts.** Linguistic play is

essential to the work's sense of crisis; "it signals collapse, fragmentation, but also celebrates the insouciant resilience of the English language". There is corresponding language reflecting heightened perceptions and ordinary moments.

Christopher Ames, in **Carnivalesque comedy in 'Between the Acts' - novel by woman author Virginia Woolf** (1998) draws attention to the linguistic play in **Between the Acts**. He points out to the existence of both "lyric seriousness" and comedy in this novel. Lyricism is mainly associated with "Isa's poetic musings", while humour comes from the audience's comments and observations on the play organized by Miss La Trobe. Ames identifies parody in Woolf's novel, as well as aspects of Bakhtin's carnivalesque: "in discussing the function of parody in carnival, Bakhtin uses a simile particularly appropriate to *Between the Acts*: "various images... parodied one another variously and from various points of view; it was like an entire system of crooked mirrors, elongating, diminishing, [and] distorting" (Bakhtin 2004: 127)." In **Between the Acts,** the play involves lyrical aspects which are parodied due to the actors' misrepresentations. Sometimes the atmosphere is serious and nostalgic while at other times it is more comic. Ames draws attention to roles played by characters not necessarily on stage: [...] Mrs. Manresa becomes "a wild child of nature" (41) and the Queen of the Festival (93); Giles Oliver with his bloodstained shoes serves as "the surly hero" (93) but also, as Isa often reminds herself, as "the father of my children." Lucy Swithin is "Old Flimsy" (as well as "sister swallow" to Bart); Miss La Trobe is dubbed "Bossy" (63). William Dodge's homosexuality becomes as much of a stereotypical role in the minds of Isa, Lucy, and Giles - even though they dare not speak its name. Woolf's attention to these roles, often comically exaggerated into mock titles, works both to remind us that these are characters in a novel, just as Reason and England are characters in the pageant, and to remind us of the applicability of the stage metaphor outside of fiction as well.

There are elements of parody in the plays organized by Miss La Trobe. There is in them "a comic double voicing that simultaneously utters one thing and undercuts it. Here the parody exaggerates the stylistic idiosyncrasies and the social proclivities of each era. We should recognize that Woolf's treatment of the English literary tradition here is of a piece with the typically modernist anxiety about the disabling and paralyzing potential of authoritative tradition." (Ames 1998)

Woolf makes references especially to Shakespeare's play **As You Like It** in her novel **Night and Day.** Love and marriage are the main concerns of the characters in this novel. Discussions, thoughts on love, marriage, match-making, arranged marriages and opposition to them are

all occasions for various uses of language. **Night and Day** presents a dramatic plot, with witty dialogues or playacting. The Shakespearean plot gets the readers' attention and brings about all the associations of a play. Lovers try to find the right person, face rejection, and finally enjoy a happy ending, like in a Shakespearian comedy. Moreover, this novel is very close to the traditional style, as E. M. Forster states in **The Early Novels of Virginia Woolf**:

> The two principal characters are equipped with houses and relatives which document their reality, they are screwed into Chelsea and Highgate as the case may be, and move from their bases to meet in the rooms and streets of a topographical metropolis. After misunderstandings, they marry, they are promised happiness. . . . Even the style has been normalized, and though the machinery is modern, the resultant form is as traditional as Emma. (Forster 1971: 173)

Like Austen's novels, this one is also preoccupied with the traditional marriage plot which, unlike **The Voyage Out**, results in a happy ending. This novel thus may remind the readers at times of a Shakespearean comedy and at times of a traditional Jane Austen plot. Love is treated both seriously, by using lyrical language, and comically. In **Night and Day**, Katherine and the other characters are concerned with reflections on love, with what love and marriage are and the relationship between them, with trying to find the best suited person to marry, or with getting out of an arranged marriage.

      Emotional experience has an important role in the lyrical novel. All previously mentioned aspects try to get the reader to participate emotionally in the characters' experiences. Dramatic aspects (accompanied by comic language or dramatic scenes) or poetic aspects (accompanied by poetic language) shape the novel's structure and the reader's emotional experience. It is important to take aspects involving emotional experience into account when analyzing the lyrical novel. Starting with issues of focalization, and continuing with mixture of modes (narrative, lyrical, dramatic) and with slow-downs on various issues, everything has an effect on emotional experience. The reader's emotional experience is thus "manipulated" with means that it can be analyzed by narratological theories. Its active role includes emotional participation (leading to sympathizing with the characters).

      Although Woolf is considered to be a major figure of Modernism, her novels oscillate between Modernism and Romanticism, Modernism and Victorianism, Modernism and Renaissance or even Modernism and Postmodernism. The grief illustrated in Woolf is common with the

pessimism found in Modernism, which is regarded as a reaction against Victorian optimism. Pessimism comes from the isolation of the individual in Modernism. Woolf also spoke of a new type of novel which she thought of calling an elegy: in her diary, she wrote 'I have an idea that I will invent a new name for my books to supplant "novel". A new – by Virginia Woolf. But what? Elegy?' (Woolf 1982: 34). The elegy seems to be an instance of a continuation of Romanticism into Modernism. Coleridge found that the elegy was continued into Romanticism and that it had to do with reflections:

> Elegy is a form of poetry natural to the reflective mind. It may treat of any subject, but it must treat of no subject for itself; but always and exclusively with reference to the poet. As he will feel regret for the past or desire for the future, so sorrow and love become the principal themes of the elegy. Elegy presents every thing as lost and gone, or absent and future. (Coleridge 1835: 268)

Grief in Woolf's novels is related to her use of elegy. Just as Coleridge mentions, elegy serves to express any subject. Woolf's monologues deal with grief but also with nostalgia for the past: for instance, Clarissa Dalloway reflects on the beautiful days of her youth. Loss involved both dear persons and treasured memories of various incidents. Feelings of melancholy relate to the Modernist pessimism, mourning and grief and were also present in Byron or Shelley:

> So melancholy was Byron's emotional history, and his views of life were presented with passion and pathos, eloquence and humor that astonished and captivated literary Europe. By his side moved Shelley, a spirit of far finer mold, chanting in purer, sweeter, and no less poignantly unhappy tones the pain that comes from apprehension of an unattainable ideal. The transiency of beauty and pleasure, the fruitlessness of seeking satisfaction in the real, eternal unrest and change, were the burden of his song […] (Greenough White 1895: 104)

Subjectivity was also the focus of the Romantic poets, not only of the Modernists: "Coleridge is stressing the authority and authenticity of individual feeling." (Kennedy 2007: 4)

The Romantics are not simply present at an intertextual level in Woolf's novels. They hold a much larger significance in the entire context of Modernism. Moreover, their influence is visible on the narrative, which is led towards the lyric mode. Modernism was on the one hand opposed to Romanticism, while on the other hand it preserved and continued some features of Romanticism. In Woolf we find subjectivity,

moments of vision, the importance of imagination in shaping one's perception of the world, the emotional experience, the confessional aspect, the "double awareness" of memory, introspection, melancholy, sadness and the feelings of man about transience and death. Poetry for Wordsworth is "the manner in which we associate ideas in a state of excitement." Keats also defined poetry as expressing emotion with the perception of objects and of experiences. This claim may be applied to Woolf's novels where the characters express their feelings through stream of consciousness monologues. Woolf manages to create poetry since these moments of vision are organized around the expression of emotions. Stream of consciousness is used as "a narrative technique" which reproduces "the thought patterns of characters" (Bothaina 2008: 13). By the use of this technique, the narrator shows rather than tells us what a certain character is thinking (Bothaina 2008: 13). The reflections on the past also have the Romantic poets as a source: Wordsworth believes that past experiences are reshaped subjectively by memory. To Wordsworth, the subjective memory of nature is more important even than the objective representation of nature. Woolf's moments of vision include connections with representations of nature, but they are also more than this. Unlike the Romantics, Woolf is also concerned with urban spaces. The subjective experience of nature is extended in Woolf's moments of vision to the connection between characters and the city, especially the city of London. Judging from this, Woolf may be included in Romantic Modernism. However, there are also some aspects from Realism in her novels, such as the interest in the mundane, or in external reality.

Christine Froula calls **Mrs. Dalloway** a postwar elegy and defines the characteristics of elegy as being adapted to the genre of the novel (Froula 2002: 125-163). Molly Hoff, in **Virginia Woolf's Mrs. Dalloway: Invisible Presences**, notices that there are literary allusions to the Latin love elegy in **Mrs. Dalloway**:

> The major concept by means of which *Mrs. Dalloway* achieves its intoxicating effect derives from Latin love elegy. […] The poetic thrust of Latin elegy comes forth somewhat more prosaically in *Mrs. Dalloway* which nevertheless maintains the charming poetic structures that elegy features, principally the elegance of ring composition, arranged as a luminous halo. Extreme syntactical complexity contributes to dream-like logic, or lack of it, which in elegiac poetry is an end in itself. (Hoff 2009: vii-viii)

Mrs Dalloway has in common with the Latin elegy the ring composition, or language which suggests the logic of a dream state. Aspects

represented with the help of irony or parody include sexuality, nudity, and violence, which suggest a metafictional critique of the Latin elegy:

> Like Latin elegy, *Mrs. Dalloway* includes sexuality, nudity, and violence, all portrayed with irony and parody, not evident to everyone. […] The lusty narrative cleverly lays bare the elegiac devices which it paradoxically obscures. Equivocation undermines sincerity. Structurally deceptive, this love story concludes as a beginning. Serious humor, the upside down world of satire, is the operative style in *Mrs. Dalloway*. […]The prominent narrator, the *genius loci*, stealthily summarizes an ongoing raid on the literary past which conceals and reveals less accessible levels of meaning (Gilbert and Gubar 73). (Hoff 2009: vii-viii)

The fragmented aspect is also common with the Latin elegy: Like the elegiac poets, Propertius and his colleagues, she creates impressions from orts and fragments, albeit written for the less popular taste yet as an outlet for frivolity. (Hoff 2009: vii-viii). Hoff goes so far as to call this novel a mock-elegy (viii), which suggests both the inclusion of lyrical aspects of elegy and the self-reflexivity which is dominant in Modernist texts. Something else which makes **Mrs Dalloway** and Latin elegy similar is Clarissa's love of life:

> The most obvious statement of its area of concern is Mrs. Dalloway's own interest with life—*vita* in Latin. "What she liked was simply life. 'That's what I do it for,' she said, speaking aloud, to life." While always equivocating between the name of the character and the name of the book, like Propertius, *Mrs. Dalloway* becomes truly the longest love letter in history. (Hoff 2009: viii)

The elegiac mode exists with respect to both representation of poetic moments, of sad emotions, related to grief and mourning, and with respect to themes found in the Latin elegy. Together with the Romantic influence, and with the references to Shakespeare's plays, it works to get an emotional reaction from readers. Sympathizing with the characters is itself a technique used by the Romantics.

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Mary Shelley's Complete Heroine:
Elizabeth in *Falkner* (1837)

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Abstract: On June 7th 1836, Mary Shelley wrote on her journal that **Falkner**, the novel she was working on, would be her best accomplishment. Begun in late 1835, written in a difficult time of her life, **Falkner** was her last novel. This paper sets out to demonstrate that Elizabeth Falkner, the main female character of the volume, could be regarded as the best conceived and fulfilled heroine created by the author of **Frankenstein**, since she is the portrait of a complete woman, capable of joining the prerogatives of an independent, assertive lady, and the features of a model daughter and wife.

Key words: Mary Shelley, Victorian womanhood, domestic novel, *Falkner*, *Frankenstein*, heroine, separate spheres

Composed between the last months of 1835 and the end of 1836 − a difficult time in Mary Shelley's life, due to her father's death (in April 1836), a minor nervous breakdown (Sunstein 1989: 334), economic instability and recurrent financial problems – **Falkner** was conceived without any significant effort, since the narrative almost "wr[ote] itself", as the author observed with clear satisfaction and evident relief in a letter to her friend Maria Gisborne[1] (Jones II 1944: 110). Announced as her last novel, given Mary's intention of turning herself to less demanding forms of writing such as nonfiction (Seymour 2000: 446), **Falkner** was meant to provide the reading public with a compelling investigation of the theme of *fidelity* "as the first of human virtues" (Jones II 1944: 108), quoting Mary Shelley's remarks included in her correspondence with Gisborne[2].

Centred on a tight and affectionate father-daughter relationship, entwined with a troublesome romantic story with a fairytale ending, **Falkner** has long been categorized as a "domestic novel" (Sites 2005: 154), and therefore generally overlooked by scholars. Just to mention a

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[1] The letter, written in Harrow, was dated February 5th 1836.
[2] This letter was written in Harrow, in November 1835.

few, noteworthy examples, Anne K. Mellor (1989: 39) has lamented the writer's "obsessive need to idealize her husband and the bourgeois family" in her later literary endeavours, resulting in an "overly sentimental rhetoric and implausible plot-resolutions". In Mary Poovey's opinion (1984: 150-60), "by 1830 [Mary Shelley] had totally rejected both Wollstonecraft's goal of 'rest[ing] on [her] own' and Percy's idea of artistic originality", devoting herself to writing commercial fiction for the sake of an easy income. Julie Carlson (2007: 93) has noticed that "the so-called sentimental fictions […] characterize Shelley's later, allegedly conformist years". Furthermore, as Julia Saunders (2000: 212) has elucidated, biographical evidence has often been adduced to underscore the author's supposed retreat into conservatism. As she wrote in her **Journal**, on October 21st 1838, unlike her parents and Percy, she never considered herself "a person of Opinions" (Feldman and Scott-Kilvert 1987: 553); besides, she did not hesitate to disclose her open aversion to current activists: "since I lost Shelley I have no wish to ally myself to the Radicals – they are full of repulsion to me. Violent without any sense of justice – selfish in the extreme – talking without knowledge" (Feldman and Scott-Kilvert 1987: 555). Accordingly, the main female character of **Falkner,** Elizabeth Falkner, has been regarded by Barbara Jane O'Sullivan (1993: 155), as "the typical Victorian heroine who holds the key of salvation and domestic beatitude", while Katherine C. Hill-Miller (1995: 177) has interpreted Mary Shelley's focus on the concepts of loyalty and commitment in her last novel as an attempt at portraying and enthusiastically celebrating "the virtues of feminine fidelity".

On the other hand, as this paper sets out to demonstrate, **Falkner** could be viewed as Mary Shelley's ultimate and definitive effort to carry out the very same project of social reform and female empowerment through education that she had started to develop in her first and more popular narratives, thus revealing an unfaltering *fidelity* to her own long-cherished principles and vision. As it will be argued, this deceptively innocuous domestic novel is actually fraught with feminist overtones, which become evident in the description of the apparently meek and dutiful Elizabeth. Far from mirroring her namesake character in the writer's debut novel **Frankenstei***n* (Elizabeth Lavenza, Victor's adoptive sister and future bride, doomed to silence and annihilation), the female protagonist in **Falkner**, created by Mary Shelley at the end of her career as a novelist[3], successfully subverts and re-writes the tragic story of her literary ancestress, thus eventually managing to *vindicate her rights*.

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[3] Undoubtedly, it is not by chance that Mary Shelley chose to give the same name to her first and her last heroine.

Never victimized, Elizabeth Falkner is a complete heroine, a fulfilled, knowledgeable human being, capable of effectively joining the prerogatives of Penelope and Ulysses, of a model "angel in the house", and an assertive, authoritative, and influential person.

Before delving into the analysis of the character of Elizabeth in **Falkner**, it will be necessary to briefly outline the novel's plot. Six-year-old Elizabeth is an orphan: her Catholic father, Edwin Raby, had died of consumption after being disowned by his family for marrying a Protestant girl, who had followed him in death a few months later. At her parents' grave, Elizabeth prevents a distraught man, Rupert Falkner, from committing suicide. The stranger, overwhelmed with gratitude and struck by the child's angelic beauty, decides to adopt her and travel with her around Europe. Falkner's existence is dominated by guilty feelings; besides, a dark secret of the past haunts his present and threatens his future. Yet, he does not wish to share his burden of grief with his beloved ward, and he even tries to willingly sacrifice his life, when fighting for the cause of Greek independence. A grown-up girl, Elizabeth is attracted to Gerard Neville, a gloomy boy whose main goal is to clear the reputation of his mother, Alithea, who had mysteriously disappeared many years before, and had consequently been accused of deserting her family. Falkner reveals that he had abducted the woman against her will, blinded by his long-enduring love for Alithea, who had been reluctantly persuaded to marry Gerard's father, an aggressive and coarse man. The unfortunate lady had then escaped, only to drown in a swollen river, desperately trying to return to her treasured offspring. Falkner is charged with murder and imprisoned. Notwithstanding the reconciliation with her real father's original family, Elizabeth decides not to abandon her kind benefactor, and she joins him in jail. Gerard understands that his mother's death had actually been an ill-fated accident, and warmly supports Elizabeth in her strenuous effort to prove Falkner's innocence. Acquitted of the dishonourable crime, released from the shackles of his conscience, Falkner continues to play an important part in the life of his adopted daughter, whose happy marriage with Gerard is blessed with many children.

Assuming that a strong intertextual connection between the two namesake characters can be detected, to fully appreciate the extent of the transformation of the figure of Elizabeth, from *Frankenstein* to *Falkner*, one should be reminded that, in the definitive version of Mary Shelley's first novel, published in 1831 (end even more so in the 1818 edition), Elizabeth Lavenza is not introduced to Victor as an equal. The child, "fairer than pictured cherub" (Shelley 1998 [1831]: 35), is rather considered as "a pretty present" (Shelley 1998 [1831]: 35) for him, as an

ornament to his life, as a "possession of [his] own" (Shelley 1998 [1831]: 36) and, therefore, entirely dependent on him, caught in an asymmetrical power relationship. Her education does not seem to be directed towards the improvement of her intellectual faculties, nor is she encouraged to develop any thirst for knowledge. While Victor longs to divine the secrets of nature and master its mechanisms, Elizabeth "busie[s] herself with following the aerial creations of the poets" (Shelley 1998 [1831]: 36) as well as contemplating "with a serious and satisfied spirit the magnificent *appearance* of things"[4] (Shelley 1998 [1831]: 36). As Betty Bennett (2000: 5) has elucidated, "she is, except for one major incident in the novel, silent". The scholar is making reference to one of the highlights of the narrative, namely the trial of Justine, a housemaid wrongly accused of killing William, Victor's younger brother. Unable to defend herself from the threats of her confessor, impotent before his manipulative language, scared and trapped in her own ignorance of the law and her rights, Justine had pleaded guilty. Elizabeth is the only one to address the court in her defence. Nonetheless, lacking eloquence and proper control over her thoughts and emotions, she does not succeed in rising above her weakness and deeply ingrained subservience: her plea is thoroughly ineffective and Justine is sentenced to death. Elizabeth Lavenza virtually disappears from the novel until its final chapters, when Victor's legal ownership over her life is eventually achieved through a marriage contract. In the end, the innocent, obedient newly-wed wife is strangled by the Creature, uttering her last, inarticulate sounds: "a shrill and dreadful scream" (Shelley 1998 [1831]: 195).

In **Falkner**, both Elizabeth Lavenza's and Justine's roles are played by the ethereal character of Alithea, the "angel mother" (Shelley 2003 [1837]: 101) with a "cherub look [and a] fairy form" (Shelley 2003 [1837]: 180), whose selfless modesty and "silent yielding to her husband's despotism" (Shelley 2003 [1837]: 109) had progressively turned her into a caged bird[5], "that with untied wing would mount gaily to the skies, when on each side the wires of the aviary impede its flight" (Shelley 2003 [1837]: 109). Brutally kidnapped by Falkner, who claims her as his own, wronged by her spouse, who believes she had voluntarily escaped from him and her responsibilities, she is even tried *in absentia* and shamefully divorced. According to Katherine C. Hill-Miller (1995: 189), as the plot unravels, "Elizabeth identifies more and more with Alithea" and, therefore − one might be tempted too add − with the

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[4] The emphasis is mine.
[5] Mary Wollstonecraft (1796: 118) had also compared subjugated women to caged birds in *A Vindication of the Rights of Woman*.

muted victims of patriarchal oppression frequently featured in Mary Shelley's novels, starting from **Frankenstein**. Conversely, it can be argued that, from early youth, Elizabeth Falkner is entirely different, being characterized by natural inquisitiveness and an immense craving for learning, as well as by the customary "cherub face" (Shelley 2003 [1837]: 16) and "angel look" (Shelley 2003 [1837]: 29): "Soon […] curiosity, and a love of knowledge, developed itself. Elizabeth's mind was of that high order which soon found something congenial in study. The acquirement of new ideas – the sense of order, and afterwards of power – awoke a desire for improvement" (Shelley 2003 [1837]: 49). Following in the steps of William Godwin, the author of **Political Justice** (a treaty where education was regarded as the basis of a reformed society), Mary Shelley decided to devote many pages to Elizabeth's comprehensive and multi-faceted cultural training. Hence, her constant travelling, her stimulating contact with the customs and traditions of several countries, and the thought-provoking conversations with her caring and inspiring benefactor (who infuses her with confidence and self-esteem) are regularly coupled with formal, academic lessons. Thanks to Miss Jervis (her English prim-and-proper governess), Elizabeth becomes acquainted with "the thoughts and experience of other men" (Shelley 2003 [1837]: 50), mainly focusing on biographies and ancient history. When she is not engaged in "these more *masculine* studies"[6] (Shelley 2003 [1837]: 50), quoting the revealing words of the writer, the young lady tries her hand at needlework, as well as being taught habits of neatness and industry, in order to escape the danger of lacking "those feminine qualities without which every woman must be unhappy – and to a certain degree, unsexed" (Shelley 2003 [1837]: 51). Incidentally, it should not pass unnoticed that Mary Wollstonecraft had been vilified by the poet Richard Polwhele as an "unsex'd female" (Mulvey-Roberts 2000: 201). A complete heroine, joining erudition with decorum, intellectual accomplishments and grace, Elizabeth treats Falkner (and, later on in the novel, Gerard) as an equal: "they did not take the usual position of father and child – the instructor and the instructed – the commander and the obedient – they talked with open heart, and tongue/ affectionate and true,/ a pair of friends"[7] (Shelley 2003 [1837]: 71). Unlike the silent and subservient female protagonist of **Frankenstein**, her boundless eloquence enables her to

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[6] The emphasis is mine.

[7] This is a quotation from William Wordsworth's poem entitled *The Fountain, a Conversation*: "We talked with open heart, and tongue/ Affectionate and true, / A pair of friends, though I was young,/ And Matthew seventy-two".

persuade Falkner to take her with him to Greece, while he wished his *angel* to remain safely *in the house*:

> You forget what a traveller I am – how accustomed to find my home among strangers in foreign and savage lands. No, dear father, you will not leave me behind. I am not unreasonable – I do not ask to follow you to the camp – but you must let me be near – in the same country as yourself. (Shelley 2003 [1837]: 64)

Nevertheless, when the man is sick and wounded, Elizabeth nurses him back to health like the most affectionate and devoted child. Even in this distressing circumstance, far from representing a hindrance, her willpower is the perfect counterpart of her tenderness; it allows her to organize the logistics of her father's fast recovery, without lingering on negative thoughts:

> There were other nurses about him […] she directed them, and brought that discernment and tact of which a woman only is capable. Her little soft hand smoothed his pillow, or placed upon his brow, cooled and refreshed him. She scarcely seemed to feel the effects of sleepless nights and watchful days – every minor sensation was merged in the hope and resolution to preserve him. (Shelley 2003 [1837]: 76).

When her benefactor is sent to jail, Elizabeth not only manages to win Gerard Neville to her cause, but her passionate speech persuades Osborne (Falkner's coward accomplice in the abduction) to testify in the trial, with the aim of proving the accidental nature of Alithea's death. Furthermore, thus defying the Victorian rules of decency (Elizabeth is not actually related by blood to Falkner), she bravely chooses to share her "more than father"'s captivity (Shelley 2003 [1837]: 263), in the name of ties that are stronger than blood relationships, since "Elizabeth had been brought up to regard feelings, rather than conventional observances; duties, not proprieties" (Shelley 2003 [1837]: 258). As she convincingly points out to her real aunt, Mrs Raby, who had remarked on the inconvenience of her niece's position, and had tried to dissuade her from following Falkner to prison:

> I, a little child, an orphan, was left to live and die in dependence. I, who, then, bore your name, had become a subject of niggard and degrading charity. Then, young as I was, I felt gratitude, obedience, duty, all due to the generous benefactor who raised me from this depth of want, and made me the child of his heart. It is a lesson I have been learning many years; I cannot unlearn it now. […] Do not urge me to what is

impossible, and thrice, thrice wicked. I must go to him; day and night I shall have no peace till I am at his side; do not, for my sake do not, dispute this sacred duty. (Shelley 2003 [1837]: 258)

As well as reinventing the feminine, therefore, in **Falkner** (Mary Shelley's final attempt at improving society through a novel), the writer seems to formulate a new notion of family, according to which *fidelity* (the main subject of the story) is not connected with obligations, lineage, and social conventions: on the contrary, it is grounded in commitment rather than contract, in deep sympathy, mutual respect, and responsibility rather than birth.

Melissa Sites (2005: 149) considers **Falkner** a fair example of *utopian* domestic novel, a literary genre in which women are not confined to the home environment and both sexes, "educated as equals, work together to create justice" (Sites 2005: 150). Elizabeth Falkner, Mary Shelley's last and – this time – complete Creature, is the ideal heroine for this kind of narrative; as the author recorded in her **Journal** on June 7th 1836, "I am now writing a novel, "Falkner" – My best it will be – I believe" (Feldman and Scott-Kilvert 1987: 548).

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White Magic versus Black Magic: Prospero versus Sycorax

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Abstract: The Renaissance was a time of change and reformation, in which new ideals of humanism developed massively. These ideals stirred a powerful interest in the occult sciences, an interest which was evident in literary works of the time, as well. This paper analyzes Prospero and Sycorax as symbols of the Renaissance's magus and witch, the former as the representative of the white magic (theurgy), while the latter as the representative of black magic (goetia)

Key words: Renaissance, Shakespeare, occult sciences, white magic, black magic, magus, witch

A time of reform and "rebirth", the Renaissance was a rediscovery of Ancient Rome and Greece that brought changes to all aspects of life. A very important philosophical current of the Renaissance was Humanism, which was an attempt at intellectual reform using the teachings of classical Rome and Greece. The human became the center of attention and there was a growing interest in the position of the human in relation to what is above him and what is below. Therefore, texts such as Pico della Mirandola's **Oration on the Dignity of Man** appeared and the concept of the Great Chain of Being was fully realised. In such a context, the interest in the occult grew steadily, and people desired to transcend their limitations as humans and gain and control powers that were beyond them. Thus, a figure of a greater man was necessary; it was symbolized by the magus. Referring to this situation, John Mebane (1989: 176) describes the magus as "the most fully developed expression of Renaissance hopes for the development of humankind's moral, intellectual and spiritual potential".

However, things were not as simple as they might seem. The reform was counterattacked, the Roman Inquisition appeared and witch-hunts followed. As a result, magic was divided into white magic (theurgy) and black magic (goetia). In her book **White Magic, Black Magic in the European Renaissance** Paola Zambelli (2007: 13-35, 47) classifies magic according to its natural or demoniacal character, explaining that

natural magic is white magic. She includes alchemy and astrology in this category, considering Picco della Mirandola and Ficino representatives of natural magic. To sustain her point of view, she quotes Ficino and his comparison between a farmer and a magician, in this case, an astrologist. On the contrary, she considers ceremonial magic, that is, magic that includes rites and rituals, the same as witchcraft, which was seen as evil.

Hermeticism, Cabala and Christianity combined and offered a broader understanding of what white magic and black magic were, although this understanding was not generally accepted. The Renaissance man understood that he does not have any special power in himself; hence he cannot do wondrous works by himself. Thus, an exterior force was needed, and according to the Chain of Being, that exterior force was higher in the hierarchy, between him and God. There were three categories of wondrous working men: the saints, the magi and the witches. Frances Yates (1979: 35) explains that there is a difference between the magus and the saint who is capable of doing miracles. The magus works with the forces (angels, spiritual beings) that are under God in the Chain of Being, while the saint acts under the direct leadership of God. The difference between the magus and the witch is that, while they both worked with higher realms, the former summoned angels and good spirits to control the lower ones, while the latter summoned dark forces higher in rank in order to control the inferior ones.

An important representative of white magic was Henry Cornelius Agrippa. His De **Occulta Philosophia** was an important source of magical knowledge, and in it he presented a form of Christian Cabala. He considered that the association of Hebrew letters with the names of God had a purifying effect and helped against demons. Agrippa considered the Christian Cabala "an insurance against demons, a guarantee that bold attempts after unlimited knowledge and power will not lead to damnation."(Yates 1979: 47)

The beliefs and doubts of the period were mirrored in the literary texts of the time. Thus, John Donne wrote poems with the concept of true religion as their central theme, Ben Jonson satirized the image of the alchemist in his comedy **The Alchemist**, and Christopher Marlowe wrote his famous play **The Tragical History of the Life and Death of Doctor Faustus** offering his view on the dangers of occultism. William Shakespeare's literary works also abound in images connected to magic. The most complete image of the magus, however, is to be found in **The Tempest.**

There is an abundance of hermetic symbols in **The Tempest**. The presence of the magus is probably the most obvious. However, the entire play is built upon the transformations that are undergone by the

characters. Thus, it is an alchemical play in which almost everyone suffers a transmutation. There is also the symbolical presence of the numbers 3 and 12. Florin Mihaescu (1998: 201-215) explains that the whole play is constructed in three main stages, which have inverted alchemical correspondences; and that the love between Miranda and Ferdinand also undergoes the same three stages.

Shakespeare's play contains a powerful antithesis between Sycorax and Prospero. Sycorax is the representative of goetia and Prospero is the representative of theurgy. The witch does not appear in the play and we know only what the other characters tell us about her. She is described as an exiled witch, "this damned witch Sycorax,/For mischiefs manifold, and sorceries terrible/To enter human hearing, from Argier/Thou know'st was banished" (1.2: 41) of great cruelty:

> "This blue-eyed hag was hither brought with child,
> And here was left by th' sailors. Thou, my slave,
> As thou report'st thyself, was then her servant,
> And for thou wast a spirit too delicate
> To act her earthy and abhorred commands,
> Refusing her grand hests, she did confine thee,
> By help of her more potent ministers,
> And in her most unmitigable rage,
> Into a cloven pine: within which rift
> Imprisoned, thou didst painfully remain" (1.2: 41)

From her description it is obvious that Sycorax's use of magic was for selfish and evil purposes. In addition, her help came from "more potent ministers", implying that she summoned higher forces to help her do evil. Certainly, those higher forces were malignant also. There is, however, yet another aspect that places Sycorax in the category of witch: she has a baby as a result of intercourse with a demon. Thus, Sycorax enters the category of witches who not only ask for the help of evil spirits, but are also led/possessed by them. All these characteristics point to Sycorax being a witch, who represents the image of black magic in the play.

At the other end of the pole, Prospero is the representative of theurgy. The first thing that differentiates Prospero from Sycorax is the purpose for which he uses magic. The personal use of magic in the case of Prospero cannot be hidden. He does not, however, use it to steal, but only to regain what is rightfully his. Furthermore, the visitors to the island benefit from his use of magic, as they are transformed and return home as greater beings. Another significant difference between them is the way in which they obtained their magical powers in the first place. Prospero's

main source of power is his books, but just like Sycorax, he uses a higher force, Ariel, to do his magical work for him. Nevertheless, he does not fall under the power of Ariel, and most importantly, he promises to set Ariel free. By giving up his powers, Prospero demonstrates that he is not dependent on them and that he does not intend to go beyond his initial purpose, that of being reinstated in his rightful place.

Prospero also opposes Marlowe's **Doctor Faustus**. Both of them gain their powers from their books, and both their starting points are their desire for knowledge. However, their way of attaining knowledge is different, as is their way of using it. Finally, Prospero does not sell his soul and he is able to give up his powers in the end, while Faustus's end is tragic.

There are views according to which Prospero is a black magician because he has a desire to revenge, he controls the destinies of the others on the island and he enslaves Caliban. However, the happy ending of the play should make us reconsider such a view. Although a magus, Prospero is an imperfect human being. He desires revenge because it is in his human nature. Yet, with the help of Ariel, he comes to his senses and forgives, altering to the good the lives of the characters. Thus, the only accusation that stands is the one against his human nature. The accusation that he controls the lives of the visitors to the island finds its defense in Prospero's master plan, which can succeed only if all the people play their role. Moreover, this is not negative, as long as they freed from his power as transmuted. The second explanation is closely linked to the process of transmutation. In this case, Prospero is seen as an alchemist, whose powers rely on natural, therefore benevolent magic. Caliban's enslavement is the last accusation to be explained and it finds its solution at the end of the play where Prospero acknowledges Caliban as his own. Thus, with or without magic, Prospero enslaves Caliban, therefore this is again a statement about his human nature and not about his use of magic.

Shakespeare's play contains two people who use magic. However, only one of them is described in detail: Prospero. Concerning Sycorax, only the colour of her eyes is mentioned in one part of the play, "blue-eyed hag", but in that specific case the colour blue can also be connected with the fact that Sycorax was pregnant, as it was the belief of the time that the eyes of pregnant women turned to blue while pregnancy. On the contrary, Prospero is described in multiple ways.

Prospero's image as a greater man of the Renaissance, and thus a magus, a prophet, a religious seer, is evidenced both in his interior life and by his exterior appearance. Astrology and the notion of the four humors, to which the four planets and the four elements correspond, played an important part in the life of a person at this time. The worst situation was considered to be when Saturn dominated one's horoscope.

Anyone in such a situation was considered to be inclined to melancholy, therefore to receive the "gifts" of Saturn: the studies of numbering and measuring. There was, however, a way to raise the lowest of the four humors, so that it might become the highest. The solution was to draw upon such a person the beneficial influences of Jupiter. (Yates, 1979:51-52) The influence of Saturn is evident in Prospero's solitude and melancholy, as well as in his interest for studies. In such a condition, he is doomed to fail. Yet, his salvation comes in the most unexpected way: his banishment from his dukedom. Thus, his exile is a necessary act, whose purpose is in fact his salvation and his transmutation into what he can become. Arriving on the island, he is surrounded by Ariel and Caliban, the former representing air, thus Jupiter, and the latter representing earth, thus Saturn. With the right combination of influences in his life, he gains the powers of the greater man, the magus.

A comparison can be made between Prospero and Hamlet. Both of them are under the sign of Saturn, and thus inclined to melancholy, but also capable of becoming geniuses. However, Prospero attracts the influences of Jupiter upon his life, although not intentionally, whilst Hamlet does not. Therefore, the former is transformed, while the latter ends tragically.

There are three elements that construct the exterior appearance of Prospero as a magus: the robe, the staff and the books. Each of these three has an important role in constructing parts of his identity as a magus. The magic robe of the magus is the first element. Clothing was always significant, and **The Encyclopedia of Folk Tales and Fairy Tales** (Haase, 2008: 217-8) has a special place reserved for it. Haase writes about the multitude of ways in which clothing appears in tales across time, claiming that clothing was "an outward, visible signifier of identity". (217) Thus, in a conversation with Miranda, Prospero calls his robe a "magic garment" and "my art" (1.2:34), therefore identifying himself with the image of the magus. Furthermore, Haase also argues that cloths are "enchanted objects that confer magical power to the wearer; as disguise, to transform the wearer appearance and fate."(217) From this perspective, Prospero's robe goes beyond being just a simple sign of identification, altering not only his outward appearance, but also his fate. **The Encyclopedia of Magic and Alchemy** (Guiley 2006: 293, 304) sustains this view, explaining that magical garments were used not only to alter the shape of someone but were also necessary in the performing of rituals such as the creation of talismans, and the construction of magic circles. In brief, Prospero's robe is a magical instrument that confirms his identity as a magus, allows him to perform magical rituals and also grants him the magical powers of invisibility and shape-shifting.

The second element in Prospero's magical arsenal is his staff. Prospero's staff must not be mistaken for a magic wand that he waved and by which he solved all problems. Actually, his staff is only the tool used to perform his magical activities, that is, to overpower spirits and men. In this respect, Prospero's staff resembles the blasting rod, which is described by **The Encyclopedia of Magic and Alchemy** (Guiley 2006: 41) as a rod used by magicians to control spirits. The magician holds the rod and threatens the spirit with smiting and also threatens to send Lucifer and his entire race to the bottomless abyss. This way of using the rod is clearly similar to the way in which Prospero controls Caliban. However, Prospero's usage of the staff goes beyond overpowering spirits, as he uses the staff in disarming and enslaving Ferdinand as well. Prospero's staff is thus more than a blasting rod.

Furthermore, Prospero's staff can also stand for a caduceus, which, according to the **The Encyclopedia of Magic and Alchemy** (Guiley 2006: 51), is a T-shaped wand which has two snakes entwined around it and is associated with magic, spiritual enlightenment, wisdom, immortality, and healing. It is also associated with rites of initiation, gold and the power of transmutation; in alchemy, therefore, the two snakes are "additional symbols for masculine and feminine forces which must be in balance for transmutation to occur." (Guiley 2006: 51) Miranda and Ferdinand are the necessary symbols for the alchemical transmutation, however, there is still one other possible interpretation. Prospero's staff can be the symbol of the caduceus, around which two forces, one benevolent and one malignant, entwine; Ariel is the benevolent one, while Caliban is the malignant one, both being overpowered by the same magus and with the same staff. The strongest association of the caduceus is with Hermes. It is believed that Hermes caries his caduceus when he leads souls to the underworld and that a touch of his caduceus can "put mortals to sleep, […] raise the dead, […] cure any illness and change whatever it touches into gold". (Guiley 2006: 51)

Besides these possible interpretations of Prospero's staff, it can also stand for the symbol of power and authority. The staff can be a replacement of Prospero's scepter, presenting him as the highest authority on the island. He becomes the ruler, who, like Moses, the messenger of God in the Bible, or like Hermes, the messenger of the gods, must lead his people and take care of their wellbeing, both physical and spiritual. Thus, Prospero's staff contributes to his image as the ruler of the island.

The last components of his identity as a magus are Prospero's books. They are indeed, Prospero's source of power. This fact is not only stated by Prospero himself, it is also emphasized by Caliban, who describes Prospero as a sorcerer whose powers lie in his books:

"Remember/First to possess his books; for without them/ He's but a sot, as I am" (3.2: 70) Maurice Charney (1993: 350) also points out that the books are Prospero's source of knowledge, and that his "secret studies" concern magic, just as those of Doctor Faustus.

Florin Mihaescu (2003: 259-260) links all the three pieces: the robe, the staff and the books, to Hermes and implicitly to hermetic science. He considers all three pieces to be a part of a greater alchemical process of transmutation, with Prospero at its center. Mihaescu writes that Prospero is the representative of Hermes Trismegistos and that his art is the alchemical art of transmutation.

There are two characters who use magic. But while one of them, Sycorax, uses magic from evil purposes, which has pain and suffering as a result, Prospero uses magic to restore, teach, do justice and transform. Moreover, Sycorax is absent as a character and her description is brief, while Prospero's image is constructed in a very complex manner, not only as a ruler, but also as a magus. The fact that "The Tempest" is a comedy explains why the evil witch is briefly described being totally absent in the play, whilst the good magus is a complex character and the main character of the play. All these aspects contribute to the conclusion that Sycorax represents black magic and Prospero represents white magic.

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Pre- and Post-9/11 Identities
in Sarah Winman's *When God Was a Rabbit*

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Abstract: The paper is an analysis of dislocated identities, of the British perspective of the 9/11 incidents and of the way in which the author juxtaposes happy images of childhood with the horror inflicted by the terrorist attack on the Twin Towers.

Key words: dislocated identities, 9/11, incidents, trauma, threat, horror

When God Was a Rabbit is the debut novel by British actress and author Sarah Winman, a novel that became an international bestseller and won her several awards including *New Writer of the Year* in the *Galaxy National Book Awards*. As the author mentioned in one of her interviews to the Richard and Judy Book Club it is a personal, not autobiographical, novel about family, family life and family relationships. Elly Portman, the narrator of the novel, a very sensitive and inquisitive girl, is brought up by her brother Joe, who is 5 years older than her. The narrative of the novel develops naturally, without being stopped by the author and extends over four decades giving details of her life from the age of 4 to the age of 40. Her life is totally influenced by him, although Joe does not totally correspond to the norms of the 1970's, being gay. Early in the novel the two brothers share a dark secret and Joe decides to give a Belgian hare. The author writes in true George Elliot style although Winman denies having been conscious of a brother and sister tradition in writing, saying only that she wanted to write about intense and loving relationships between brother and sister which started in childhood and continued in adulthood, intertwined with a story of best friendship of two very unlikely persons (Elly and Jenny Penny) who follow a very similar path.

The novel begins with the description of Elly's beautiful childhood up to the moment when her mother experiences a nervous breakdown as a result of her parents' death in a freak accident in Austria. From that moment on, Elly is taken care of by her brother who "had blond curly hair (…) was different from other boys his age, an exotic creature who secretly wore our mother's lipstick at night…" (Winman 2011:7). The relationship

becomes pivotal for Elly who is never again able to feel complete without her brother. Then Elly learns that she was the result of an unplanned pregnancy and starts to ask a lot of questions about her creator. The young girl befriends an 80 years' old Jewish Hungarian Man, Mr. Abraham Golan, who fantasizes about having been a victim of Nazi camps. After her brother undergoes a circumcision and after repeated requests for a viewing, Joe finds out that his sister has been sexually assaulted by Mr. Golan.

> "I'll get you a proper friend,' was all he said as he held me in the darkness, as defiant as granite. And lying there coiled, we pretended that life was the same as before. When we were both still children and when trust, like time, was constant." (Winman 2011:18)

The 'proper' friend Joe finds for his sister turns out to be a Belgian hare, a pet she names, at her brother's suggestion, "God," who sometimes talks to her. Although Joe swears never to reveal Elly's dark secret about their neighbour, it turns out to be mere prelude to total eclipse: the mentally disturbed Mr. Golan, who has lied about being a Holocaust survivor, drawing fake numbers on his arm whenever he was sad, commits suicide.

Next Elly befriends Jenny Penny the daughter of Mrs. Penny who led a "gipsy" lifestyle, peppered with frequent boyfriends. Mrs. Penny will mark an important stage in Elly's development when he forces her and Jenny Penny to go to a funeral and have a look inside the coffin. That is the moment when Elly is struck with the painful realization of death, the moment the child loses her immortality "All through the evening, the visions of the white coffin, not even two feet long stayed with me. (…) I never told my mother where I'd been that day, nor my father; only my brother learnt of that strange day, the day when I discovered that even babies could die. (…) I was too young to disagree. Or to fully understand." (Winman 2011:56-57)

In her continuous search for acceptance, Elly creates her own fictional world in which "God" sometimes talks to her:

> "Who were you talking to? Jenny Penny asked.
> 'My rabbit. It speaks, you know. Sounds like Harold Wilson,' I said.
> 'Really? Do you think he'll talk to me?'
> 'Dunno. Try,' I said.
> 'Hey, rabbity rabbit,' she said, as she prodded him in the stomach with her chunky finger. 'Say something.'
> 'Ouch, you little shit,' said god. 'That hurt.'" (Winman 2011:68)

In her turn, in order to evade the ugly world of her mother and numerous boyfriends, Penny Jenny fantasizes of running away to Atlantis

where "we can do anything there, be anything, Elly. It's our city and we'll be really happy." (Winman 2011:77-78)

A football pools win allows Alfie and Kate Portman to fulfil their dream of moving the family from Essex to Cornwall to open a B&B. Another her shock and surprise which contributes to Elly's loss of innocence and childhood is evidenced in the episode when she finds out about the homosexual encounters between her brother and Charlie his friend and runs away "because I realised it was a world that no longer had a place for me. (...) In the darkness I thought about the images, and about Mr. Golan, and I felt old. Maybe this was what my father meant when he said Nancy had grown up too quickly; I suddenly started to understand." (Winman 2011:79-80)

Elly must say goodbye to her best friend, Jenny Penny - and this not long after Elly's older brother Joe had to bid his own farewell to Charlie, but then moved away to Dubai.

After relocating to Cornwall, God dies in an unfortunate car accident caused by the first tenants of Elly's parents' B&B. Again in true George Elliot-Emily Bronte style, Joe fiercely defends his sister and attacks Mr. Cat and his car with an axe "I can't bear anyone to hurt you,' he said and walked towards the shed to look for a box." (Winman 2011:120)

In its second half, **When God Was a Rabbit** jumps forward to the mid-1990s, when Elly has become a journalist, Joe has gone to live in New York, and Jenny Penny is in prison, for having murdered her husband in self-defence. The prose in this section loses some of its subtlety, as a consequence of Elly's more perceptive adult viewpoint; but that greater directness reflects the theme, running through this half, of life's brightness receding. Time catches up with some of the colourful secondary characters; and, whereas Elly's childhood naivety could deflect the impact of tragedy to an extent, the adult Elly has no such means of defence. She finds herself wishing she could go back to the old days (the novel's title, referring to Elly's pet rabbit, represents her childhood, a golden age even though it had its share of calamity) - but, of course, she can't.

Mr. Arthur Henry, one of Elly's friends has a premonition about the way he is going to die (a coconut falling on his head), exactly the moment when Jenny Penny, writing to Elly for prison, has another premonition after reading tarot cards:

> "7 September 2011
> I pulled a card this morning – a random card – one for me and a moment later, one for you. I usually get Adjustment or the Five of Cups.

> But this morning I pulled The Tower. The Tower! An then I pulled it again for you. Two towers Elly! One after the other. What's the chance of that?
>
> It's the most powerful of cards. The Tower falls and nothing can be the same again." (Winman 2011:250)

After the 9/11 attack, when Jenny Penny's premonition becomes true, everything changes radically. At first Elly is worried about Charlie, Joe's partner, praying that he be all right and crying for a return to normality, we find out that it is actually her brother Joe who's gone missing after the attack.

The narrative techniques employed by Sarah Winman transform the novel in a convincing, true-to-life account of events taking place in recent history (assassination of John Lennon, Gianni Versace, the death of Lady Diana and the 9/11 attacks). Winman vacillates between 1st person to third person singular narrative, intertwined with letters being exchanged between Elly and Jenny Penny, and Joe's diary, all meant to bring a further note of authenticity to the narrated events. Elly's life is impacted negatively with the cruel thought of Joe being one of the victims of the terrorist attack, a thought that some survivors confirm, others deny, and Elly is left guessing. The tragedy of Joe missing, although a very personal and traumatic experience for Elly, becomes part of the larger tragedy of the *many*, giving each personal drama universal qualities. In a desperate attempt to deny the possible death of her brother, Elly makes violent impersonal love to a nameless man.

Existence is divided now into the *Before* and *After 9/11 events*. *After 9/11*, existence becomes senseless, interminable, an endless account of funerals for fire-fighters and cops, of everything that was lost. The attacks acquire a universal quality of threat and horror:

> "But most of all I wrote about *him* – now called Max – my brother, our friend, missing now for ten days. And I wrote about what I'd lost that morning. The witness of my soul, my shadow in childhood, when dreams were small and attainable for all. When sweets were a penny and god was a rabbit. (...)
>
> 'This could happen anywhere,' I said. 'Nowhere's safe. This will happen again." (Winman 2011:269)

Not being yet fully able to accept reality. Elly resorts to a denial technique by calling her brother Max, a fact that gives her hope of finding him alive and deconstructs the ugly perspective of his death.

The *Before 9/11*, idyllic sense of identity is now completely lost and replaced with a generalized paranoia, suffering and loss of hope:

> "She smiled. Fear was catching. Even the immune were suffering. (...) I can't hope any more. Because I don't deserve hope." (Winman 2011:269)

God, the rabbit, comes to reassure Elly: "Elly, I can't talk for long,' just like she said twenty-one years ago. ' Listen to me, don't give up. He's alive, I know he's alive. Trust me, Elly. You must trust me." (Winman 2011:280)

The moment Elly thought everything was lost came with good news: Joe was found alive, unconscious at three o clock in the morning of 11 September 2001, with no wallet, no keys, no money, no watch. The *After 9/11* Joe is a human being deprived of any sense of identity and any recollections of his *Before 9/11* life, a dislocated identity, dangling between an unremembered past and unknown future "locked into a world solely of the present" (Winman 2011:289).

The shock of the 9/11 attacks sends Joe into the world of oblivion, blocking any remembrance that might again injure a dislocated sensibility:

"I walked over the bridge because I wanted to feel what it meant to me, the way you said. Feel the person I'm supposed to be. But I couldn't. Something is dislocated, I'm *dislocated*. (...) No one wants the person I am today." (Winman 2011:302).

Trying to fill the void brought by the 9/11 incidents, Elly and Joe replace meals by drinking, this alcoholism becoming a direct consequence of the attacks. Gradually bits and pieces of memories start coming back to Joe, sometimes erratically, sometimes consistently. During such an episode, he unwillingly reveals Elly's dark secret regarding Mr. Golan.

In a funny episode, Arthur Henry's premonition comes true as he is hit by a coconut on the top of his head, an event after which he regains his eyesight which he lost as a direct consequence of OD-ing on medication against erectile dysfunctions.

The novel end with Elly meeting Jenny Penny in jail, who tries to reconcile with her life and her past by revisiting them through writing.

Conclusion

In the world of **When God Was a Rabbit**, though, there is hope even when life is at its bleakest. There's a slightly heightened sense of reality about the novel - in the sheer number of bad things that come into the Portmans' lives, or Elly's imagining that her rabbit can speak - which allows Winman to stretch her plot and characters that bit further than they might otherwise go. There's also a rolling rhythm to the author's prose which makes it very engaging to read. All in all, *When God Was a Rabbit* is a work of considerable charm.

Although the novel does not move away from pain, suffering and dark stuff, it represents a homage brought to the ideal of family and the triumph of love and relationships over the dark side, being a beautiful

story of the things from childhood that we want to keep with us and of the things we want to leave behind and the ability to start anew.

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Re-vision of the Irish Big House Motif in Cecelia Ahern's *The Book of Tomorrow* and Anne Dunlop's *Enchanting Alice*

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Abstract*:* In Cecelia Ahern's *The Book of Tomorrow* (2009) and Anne Dunlop's *Enchanting Alice* (2008), the Irish Big House Motif serves as a form of intertextuality that can be reflective of the impact of the past on the perception of self, place, and history per se. In this respect, the meanings attached to the Big House and the rural can be read through the lens of intertextual links with discourses which reveal a complex pattern of indoctrination and inherent structures that constitute the basis for regulatory paradigms of self perception in history marked by discursively defined social and gender stratification. It is argued that these significations act as cultural referents revealing the relationship between the existing personal/cultural goals, discourses, and identity.

Key words*:* the Big House novel, postfeminism, identity, chick lit, teen chick lit

Irish born best-selling novelists, Cecelia Adhern and Anne Dunlop, are identified as belonging to the tradition of chick lit which, according to Suzanne Ferriss and Mallory Young, is regarded as literature "for the 'new woman,' the contemporary reader of our postfeminist culture, and a 'new woman's fiction,' a form of popular literature (largely) written by women for a female audience" (Ferriss and Young 2005: 12). Such a view on this highly commercially successful, though controversially received genre, seems to envision it as offering the representation of reality in which female readership, "*if any*," as Stephanie Harzewski notes (Harzewski 2011: 6), can recognize the possibilities and anxieties open for women with a high awareness of the "backlash" in Susan Faludi's sense (Faludi 1991/2006; Ferriss and Young 2005: 9). In its most generic form, the chick lit genre comprises popular romance based prose narratives featuring single young city women in their twenties or thirties most often working in media and advertising businesses struggling to cope with the challenges presented by their jobs and to make the best use of the possibilities created by the post-industrial consumer society (Ferriss and Young 2005: 9-11). Thus taken, the city as the centre of consumer

industry is not only a background to the action but it is also integral to the narrative revolving around "celebrity culture" (Harzewski 2011: 10) and "cosmopolitan lifestyles" Yin-i Chen (2010: 243). Although the majority of chick lit novels are tied to the city, the genre has diversified to include small town/rural settings as well as representations of women's experiences across all age groups and ethnicities (Harzewski 2011: 31). In novels set in small town/rural locales, according to Cathy Yardley, the emphasis shifts from a "fast paced, high-toned lifestyle" associated with the metropolis, by extension modernity, to lifestyles where tradition to a large extent co-exists with progress and excessive consumerism in particular (Yardley 2007: 10, 20-21).

In Cecilia Ahern's **The Book of Tomorrow (2009)** and Anne Dunlop's **Enchanting Alice (2008)** the rural setting becomes the key to the novels' meaning. One of its distinguished elements is the Big House motif that illustrates many of the historical and ideological issues informing much of Irish literature written on this theme, paying particular attention to the conflicting views on the past/tradition/history in shaping contemporary identities. As Gearoid Cronin defines it, the Big House novel is "a novel which focuses on the Anglo-Irish Ascendancy, a world whose boundaries are traditionally conjugated in terms of the demesne and country mansion – or Big House – of the Protestant landlord" (Cronin 1991: 215). According to Vera Kreilkamp, a residence of the Anglo-Irish Ascendancy embodies both the history of Ireland's colonial past and the very obvious evidence of the wealth and power of the occupants of the Big House as a social entity that played a major role in conditioning the formation of the social and political differences between the predominantly Catholic Gaelic Irish and their Protestant colonizers. In Irish literature, the Big House motif thus figures as a heuristic device for the inquiry into the nature of identity conflicts and for probing into social, political and moral matters prevalent in Ireland at the time through the textualization of the everyday life minutiae and anxieties of the Anglo-Irish Ascendancy frequently depicted in relationship to the native Irish (Kreilkamp 2006: 60-61).

Cecelia Ahern's **The Book of Tomorrow** and Anne Dunlop's **Enchanting Alice** employ several of what Kersti Tarien Powell identifies as "the staple ingredients of Big House fiction: the dilapidated house, the rise and fall of the gentrified family, the irresponsible absentee landlords, and the rise of the peasant class" (Powell 2004: 115). Ahern's and Dunlop's novels present a nuanced view of how the juxtaposition of the former historical classes, the tenant and the Ascendency, becomes a productive way to express national and personal identity including gendered experience. Particularly significant is the manipulation of the

key structural elements of the chick lit genre, which in itself, as Stephanie Harzewski would argue is "a formal component of chick lit" (Harzewski 2011: 77). The mixture of genres such as the popular romance and the domestic novel in particular, not only complicates the definition of the chick lit formula but also involves a critique of ideology implicit in the narrative structure (Harzewski 2011: 4).

The plot of Cecilia Ahern's **The Book of Tomorrow**, among other intergeneric links, as discussed further, aligns with the paradigm of what Cathy Yardley calls "Small Towns, Chick Lit Style": an urban girl comes to a small town or a less populated location where she pursues her goals including finding a love interest (Yardley 2007: 20). In **The Book of Tomorrow.** The formulaic plot varies in a sense that leaving the city for the country is not linked to adventure nor related to career matters but to the hardships that the female protagonist, a sixteen-year-old Tamara, has to endure after her father's death, when it became obvious that his business had bankrupted, his life style had not been congruent with his income and tremendous debts had burdened him. This had caused the family to lose all its assets, including their home. Tamara and her mother travel to a rural area located over an hour's route from Dublin where there are no busses and where they must share highly modest facilities living under one roof with her mother's brother whom she barely knows and his weird wife. Within hours of her arrival to this place that seems to her to be separate from the entire world, Tamara goes out for a walk and sees the ruins of a prominent castle. Over the course of the novel, it becomes clear that the castle had belonged to her father's family; however, at the beginning of the novel, she still does not know that her father was the son of the owners of this castle. Therefore it is somewhat surprising that, no sooner does she discover the castle, she gives a detailed account of the history of the castle through the prism of her adolescent logic:

> The castle was built as a towered fortification of the Norman Pale – that was the area with Norman and English control in the East in Ireland, established after Strongbow invaded – sometime between 1100 and 1200, which when you think about it, is bit vague. It's the difference between me or my half human, half-robot great- great- great-grandchildren building something. Anyway, it was built for a Norman warlord ... . After the Norman psycho, various lords and ladies lived in the castle. They built on stables and outhouses around the place. Controversially one lord even converted to Catholicism after marrying a catholic, and built a chapel as a treat for the family. Me and Mum got a swimming pool as our treat, but each to their own. The demesne is surrounded by a famine wall, which was a project to provide work for the starving during the potato famine. .Kilsaney descendents continued

> to live in the castle until the 1920s, when some arsonists didn't get the memo that the inhabitants were Catholic and they burned them out. After that they could only live in a small section of the castle because they could not afford to fix it up and heat it, and then they eventually moved out in the nineties. I don't know who owns it now but it's fallen into despair: no roof, fallen-down walls, no stairs, you get the idea. (Ahern 2009: 16-17)

What Tamara presents as the history of the castle, a designation that is used interchangeably with the Big House (Felhmann 1991: 16), adds complexity to her character. To a great extent, **The Book of Tomorrow** is a teenager-themed novel. As such, it bears many similarities with the teen chick lit paradigm described by Kit Alderice as frequently depicting "a girl's angst-ridden but witty foray into womanhood, battling the perils of cool boys who might or might not like them, uncool parents, and other peer and academic pressures" (Alderice 2004: 24). Ahern's **The Book of Tomorrow** has been read as different from "her usual chick lit stories" in that it "involves elements of mystery, suspense, and drama" (http://thismisslovestoread.blogspot.com) It comes as a surprise that the rebellious teenage girl who is seemingly only interested in the sexual adventures of her girlfriends, cell phones and shampoo bands can spontaneously establish links between a particular object in a remote rural area and Irish history. The rendering of the historical details regarding the castle echoes Otto Rachbauer's statement that the Normans, since their first invasion in the twelve century, "were castle builders.... Some of the Normans later intermarried with the native Celts and lost their racial identity; a few families ... continued to inhabit the same place for many centuries" (Rachbauer 1992: 1). The novel alludes to what Rachbauer describes as the colonization of Ireland by the "Cromwellian parliament" following Norman invasions when castles had been taken over "from Anglo-Norman or Irish lords" (Rachbauer 1992: 2) and to the fact that "a great proportion of the demesnes held the ruins of old castles or abbeys within their walls," as per Breandan MacAODHA description of the structure of the Big House (MacAODHA 1991: 22). The demesnes also included "the stables and farm buildings," since lords usually liked to hunt, and horses were an indispensible means of transport (22). From the perspective of Ahern's protagonist, Tamara, these historical facts are employed, as it were, for the reader to "get the memo that the inhabitants were Catholic" (Ahern 2009: 17) and, in this way, to foreground the rootedness of her ancestry in the Catholic tradition. In the excerpt quoted above, the usage of the phrase "some arsonists" may suggest her lack of knowledge as regards the meaning attached to the 1920s, a time

historically known as the "Troubles", when most of the big houses were burned or otherwise destroyed during the conflict between the Irish nationalists and the British soldiers (Powel 2004: 33-34). What is more, Tamara noticeably intersperses the recounting of the history of the ancient castle with intermittent references to her former lifestyle: for example, when she compares the building of the chapel with the building of separate swimming pools for her and her mother. This comparison alone may lead to the perception of the character as a typical product of consumer culture who fails to trace the links between the chapel as a symbol of religious reconciliation and religious conflicts as prime determinants of the country's history.

This passage reveals how nothing is as it appears to be in this seemingly defiant teenager. As it turns out, her knowledge about the castle comes from a project that she had to do for a school assignment. Her mother suggested to her to stay for the weekend with her mother's brother and his wife who live in the gatehouse of the castle "to do some research." However, the most important reason for sending her away presumably was "the biggest fight" between her parents that she had "ever seen or heard." Once she gets there, she realizes that the history of the castle does not interest her in the least so she consequently feigns illness, sends for the Filipino caregiver, returns home, copies the castle's history from the Internet and receives a fail grade "for plagiarism" (Ahern 2009: 17-18).

When circumstances force Tamara to take residence in the gatehouse and when she sees the castle in actuality, she experiences some awe reminiscent of an encounter with the sublime:

> I stopped walking when it came in sight. Little me before the castle. It felt to me more domineering, more commanding as a ruin than as a castle because there it stood before me with its scars revealed, all wounded and bloody from battle. And I stood before it, feeling a shadow of who I used to be, with my scars revealed. We instantly bonded.
> We studied one another and then I walked towards it, and it didn't blink once. (Ahern 2009: 32)

The emphasis on the bond forming with the ruins of the castle envisioned as a union of two scared entities anticipates the narrative movement towards unravelling mysteries of long-standing. The casual remark that the castle "didn't blink once" suppresses the sentimentality that could easily find its way into a novel situated in close proximity with popular romance.

The romance formula is most explicit in representing the character of Tamara's mother, Jennifer. The representation unfolds the

development of a romantic relationship leading to the happy ending after the complications caused by foil characters, in Janice Radway's sense (Radway 1984/1991: 131), are resolved. The basic summary of this plot line could be described as follows. Jennifer, a dreamy "effortlessly beautiful" woman, the daughter of a servant at the castle wins the love and attention of the castle owner's son and has a daughter by him. However, it becomes apparent that the owners are no longer able to afford the upkeep of the castle, and they try to find investors who would help open the castle to the public. Tamara's mother meets a man who introduces himself as a wealthy businessman and promises to turn the castle into a tourist attraction. He did not implement his business plan but instead concentrated all his attention on Jennifer, who "rejected his advances" (Ahern 2009: 310). Rosaleen, the daughter of the cook at the castle, who also harboured much hope with respect to the son of the castle's owner, Laurie, mislead Laurie about Jennifer's feelings thereby causing them to be angry with one another. Meanwhile, as she considers whether or not to toss Jennifer's letter to Laurie into the fire, she ultimately sets the castle on fire. Laurie saves his toddler daughter, who happens to be in the castle at the time of the fire; however, he is scarred beyond recognition by the fire.

Although everyone is told he perished in the fire, he actually moves into the bungalow by the gatehouse. At the end of the novel, when Tamara reveals how Rosaleen is intoxicating her mother, Jennifer, with sleeping pills, she tries to start a fire again, this time in the bungalow, where Laurie lives with Rosaleen's elderly mother. Tamara saves her father from the fire and suffers yet another shock when she learns that Laurie is her father, not the just now deceased person who had raised her. Meanwhile Jennifer is reunited with her lifelong love.

It is important to note that, even though there are certain formulaic aspects, they deviate significantly from traditional romance plots in their representation of major structural elements, by extension, their ideological agendas. A cross-class relationship between a wealthy hero and a heroine from a family of moderate means is a familiar cliché in popular romance. Nonetheless, the bond between Jennifer and Laurie is not marital but rather the daughter who was raised by the foil character, the businessman of hazy origin. These revisionist manipulations engage with the prevailing views on romance as a medium giving voice to the culture and social order that produced it and serving as a cultural script intended to preserve the existing order through control of sexuality. Suzanne Ferris and Mallory Young claim that by rewriting "convention-bound romance" women writers and chick lit novelists in particular "offer a more realistic portrait" of contemporary life and "dissolution of

romantic ideals" centred around the heteronormative/marriage fantasy (Ferris and Young 2005: 3).

In Cecelia Ahern's novel, **The Book of Tomorrow**, it is the father/nuclear family fantasy that seems to haunt the world of the teenage narrator. This can be gleaned from Tamara's reaction to her mother's reunion with her father after he and Tamara are rescued from fire:

> Then I saw Arthur. I saw Sister Ignatius. I saw my mother's face, alive, present, terrified. She was outside, moving, talking and, despite her alarm, I was relieved. Then there were arms around me and I was outside, coughing, spluttering. I couldn't breathe, I was on the grass. Before I closed my eyes, I saw my mother, felt her kissing my head, then I saw her embracing Lawrie, crying and crying, her tears falling onto his head as if they alone could put out the fire between them.
>
> For the first time since I'd found my father on the floor of his office, I exhaled. (Ahern 300)

This rite of passage through fire and water marks a pivotal point in the shaping of Tamara's identity with respect to the symbolic force of the past embodied by the castle and its mysteries. Throughout the novel, she relies on a magic self-writing diary for help and advice to uncover mysteries of the past and to rescue her mother from the dangers created by their hostess whose cunningness and scheming evokes parallels with the Gothic tradition, which in itself, according to Kersti Tarien Powel (Powel 2004: 131- 133), is a feature of the Big House novel. At the novel's closure, Tamara follows the advice of her boyfriend to rely on herself as an agent in her own right rather than on the diary for decisions regarding the meaning and structure of her life. As a sign of bidding farewell to her rootless identity, Tamara places the diary under the apple tree with engravings of all those implicated in the family feud (Ahern 2009: 320). This symbolic burial points to her identification with the newly-discovered genealogy as part of her present identity while the meanings that she attaches to her past and the castle can be read through the prism of Gaston Bachelard's statement that "the positive meaning of the house is a sense of safety. The house is an oneiric space, which encompasses the integrative meanings of reverie. In this sense, the house implies continuity of existence because without a house a person is just a scattered object" (Bachelard 1993: 324). For Tamara, the castle stands for personal space and inviolateness of identity disrupted due to the loss of family, including home.

In Anne Dunlop's **Enchanting Alice** the Big House motif foregrounds what Gearoid Cronin designates as "the proverbial decline of

the gentry syndrome" (Cronin 1991: 220). Set in the Northern Ireland of the 1970s-80s, the novel juxtaposes a family of progressive Irish farmers with an aging couple of the Big House owners entangled in the glory of their past. Although central in the novel is the description of, to use Georgina C. Isbister's phrasing**,** the "'after' in 'happily ever after'" (Isbister 2012: 9), comparing the two classes shows how their differering characteristics reflect the themes of morality and ability to reconcile with the present day realia. The memories of the character Cecily, a farmer's wife, illustrate the former aspect to perfection:

> She'd once been fleetingly friends with Lady Glass when Michael and Rupert were small boys and Michael was invited to the Big House to play. She'd taken him dressed in his best shorts, with his curly hair carefully flattened with spit – to find Rupert filthy and frolicking in a pink crimplene trouser suit, and Lady Glass halfway down a bottle of gin. (Dunlop 2008: 36)

During the visit, Lady Glass tells Cecily how she conceived her son after having had four daughters. Cecily's negative reaction is answered by caress:

> Lady Glass had trailed a diamond-encrusted finger along Cecily's flushed cheek:
> "I don't like sex with men either," she whispered and her face was so close Cecily could almost taste the gin off her breath. (Dunlop 2008: 36)

The description of the aging owners does not just reiterate a common motif of the Big House novel described by Klauss Lubbers as "the correlation of physical and social decay" (Lubbers 1992: 226). It also continually highlights their isolation from the community. That the old aristocratic couple lacks the ability to comprehend the irretrievable changes in the dynamics of social and economic mobility and continue to see themselves as the upper crust only enhance the perception of them as powerless if not out of touch with reality. When a representative of "a holiday company based in America" tells them that the company will buy the Big House on condition that the owners "remain at Lisglasson" and "entertain the paying guests," they are puzzled, but do not refuse the offer. What makes the Glasses feel angry is the company's refusal to buy the demesne on the grounds that it has "No history." To that, the owner retorts: "But there's been a Glass at Lisglasson since Cromwell! What are they talking about?" (Dunlop 2008: 189). To provide an example of history, the company refers to:

their other properties in Ireland: the Big House where an unfortunate small sweep, sent to climb the chimney with a gorse bush tied to his ankle, to clean it out, had got stuck. His handler had lit a fire in the grate to smoke him out – panic was the prescribed method of making children move faster in the good old days. But the child had suffocated in the chimney. (Dunlop 2008: 190)

The example overtly critiques the Big House culture just as well it parodies dehumanizing consumerism. It also serves as an illustration of Vera Kreilkamp's statement that "the Irish country house has become an iconographic staple of tourist board promotional campaigns rather than an imperial interloper in the countryside" (Kreilkamp 1998: 261). Given that the novel is set in the period which coincides with the 'Troubles' in Northern Ireland lasting from 1969 into the eighties, the critique of the Big House culture may be regarded as reflecting on its role in the history and the dynamics of the conflict.

Contrasted with the decline of the Big House is the rise of the farmhouse revived by the efforts of two young women embodying the postfeminist ideal of femininity which Georgina C. Isbister defines as follows: "intelligent and career-directed, whilst also successful in love and domestic spheres" (Isbister 2012: 4). They turn the farmhouse into a restaurant which becomes a place of attraction because of its exquisite food, including Irish national food, and because of the pop music group, the lead singer of which becomes the new owner of the Big House. These changes may point to the (inevitable) commodification of the Irish pastoral, of which the Big House is a part; they also reflect a belief in a neoliberal ideal of agency manifesting itself as consumer success. In this way, the relationship that the female protagonists establish with the rural and the Big House identifies them as women capable of having "it all," to borrow Imelda Whelehan's phrase (Whelehan 2005: 4), both in terms of the ability to exercise personal freedom and in creating a milieu that would allow them the realization of their individualism.

In conclusion, Cecelia Ahern's **The Book of Tomorrow** and Anne Dunlop's **Enchanting Alice** show the mutability of the chick lit genre to embrace a heroine who is not only overridden by consumerism but is also aware of the complex history involved in the shaping of her personal present. As to the literary merit of both the analysed novels and the genre, one may consider whether chick lit and its derivatives such as teen chick lit or mom lit are just formula/popular fiction to be consumed outside academic contexts, as it has been amply argued, or whether it can be read as a full-fledged cultural text which reveals individual reactions to the complex pattern of indoctrination and inherent structures that

constitute the basis for regulatory paradigms of self perception in history and culture marked by discursively defined social and gender stratification.

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The *Doppelganger* in James Hogg's Novel *The Private Memoirs and Confessions of a Justified Sinner* and Stellan Rye's film *The Student of Prague*

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Abstract: The article discusses the problem of evil and dualism (*Doppelganger*) in James Hogg's Novel **The Private Memoirs and Confessions of a Justified Sinner** and Stellan Rye's film **The Student of Prague** from the point of view of Jungian literary criticism. Both are examples of the eternal conflict between good and evil in human soul and man's struggle with the suppressed and unconscious part of his personality. Applying Jungian interpretation, the present paper focuses on the analysis of confrontation between the conscious and the unconscious and touches upon the themes of persecution and man's struggle with his Shadow.

Key words: doppelganger, the double, Jungian literary criticism, the unconscious, good and evil, Gothic fiction

Introduction. Good and Evil: Jungian Interpretation

The presentation discusses the problem of evil and dualism (*Doppelganger*) in James Hogg's novel **The Private Memoirs and Confessions of a Justified Sinner (1824**) and Stellan Rye's silent film **The Student of Prague (1913)** from the point of view of Jungian literary criticism. Both are examples of the eternal conflict between good and evil in human soul and man's struggle with the suppressed and unconscious part of his personality, the Shadow.

In the Introduction to **Jung on Evil**, Stein states that "in response to the question of evil's actual existence, Jung would answer in the affirmative that, yes, evil is real and is not to be written off as the absence of good. […] Evil is for Jung most primarily a category of conscious thought, a judgment of the ego*,* and is therefore dependent for its existence upon consciousness" (Stein 1995:7). Jung states:

> If we wish to come to an understanding about so complex a question as good and evil, we must start with the following proposition: good and

evil are in themselves principles, and we must bear in mind that a principle exists long before us and extends far beyond us. When we speak of good and evil we are speaking concretely of something whose deepest qualities are unknown to us. Whether it is experienced as evil and sinful depends, furthermore, on our subjective judgment, as also does the extent and gravity of the sin. (Jung 1995:84)

In **Evil: The Shadow Side of Reality**, John A. Sanford states that the nature of evil is archetypal and can take over the control of ego and even force a person to become identical with the archetype: "This attests to the archetypal nature of evil, for it is one of the qualities of the archetypes that they can possess the ego, which is like being devoured by or made identical with the archetype" (Sanford 1981:103).

In **Jung on Evil**, Stein speaks about the unconscious which is not totally evil and destructive but is double-faced and thus dangerous. Sometimes it can overwhelm one's consciousness and mind (Jung calls it 'the individual ego'), which can lead to insanity or some other psychic illnesses: "An idea or image from the unconscious takes over the individual's ego and conscious identity and creates a psychotic inflation or depression, which leads to temporary or chronic insanity" (Stein 1995:4). Thus, according to Jungian thinker Stein, the unconscious of a personality is complicated, unstable, not easy to control, subversive and not absolutely of evil nature:

> From this extensive research, Jung's conclusion was that although the unconscious is mercurial and tricky, liable to upset the apple-cart of the conscious person's intentions and wishes, and at times perverse and extremely volatile and difficult to contain, it is not essentially evil. Its moral quality depends upon consciousness and stands in compensatory relation to it. (Stein 1995:6)

As it has already been stated, Jung claims that ego consciousness is responsible for making decisions about what is good or what is evil. If the decision is incorrect, the *alter ego* or the unconscious may overwhelm the person in real life. A wrong judgment may have negative consequences or even result in madness or death of a person:

> Because the human psyche is capable of projecting parts of itself into the environment and experiencing them as though they were percepts, the judgment that something is evil is psychologically problematic. Since evil is a category of thought and conscious discernment, it can be misused, and in the hands of a relatively unconscious or unscrupulous person it can itself become the cause of ethics problems. Just because the categories of

good and evil are the product and tool of consciousness does not mean that they are arbitrary and can be assigned to actions, persons, or parts of persons without heavy consequence. Ego discrimination is an essential aspect of adaptation and consequently vital to survival itself. Ego consciousness must take responsibility for assigning such categories of judgment as good and evil accurately or they will lose their adaptive function. If the ego discriminates incorrectly for very long, reality will exact a high price. (Stein 1995:9)

If one wants to avoid the devastating results of the shadow, one needs to acknowledge the existence of the shadow side of the personality:

> The shadow is a moral problem that challenges the whole ego personality, for no one can become conscious of the shadow without considerable moral effort. To become conscious of it involves recognizing the dark aspects of the personality as present and real. This act is the essential condition for any kind of self-knowledge. (Jung 1958:7)

Personal shadow has an emotional nature, autonomy and an obsessive or possessive quality. The shadow lies in the unconscious and such a confrontation with the darker side usually occurs when a person is emotionally weak and feels some degree of inferiority. Confrontation with one's own shadow snatches from a person the ability to judge what is good or what is bad and the person is controlled by his/her emotions.

According to Jung, transformation from the positive to the darker side of one's personality occurs on the unconscious level but it can be assimilated into the conscious personality as well. Jung states that once a person experiences such a projection, it isolates him/her from his/her real life surroundings and places him/her into the imaginary world. One dreams about such a world but can never reach it. It is unattainable to him and if such assimilation occurs, this leads to self destruction. The more the shadow intervenes between the person and the real life, the more difficult it becomes for a person to resist the darker side. In **Psyche and Symbol** Jung notes:

> As we know, it is not the conscious subject but the unconscious which does the projecting. Hence one encounters projections, one does not make them. The effect of projection is to isolate the subject from his environment, since instead of a real relation to it there is now only an illusory one. Projections change the world into the replica of one's own unknown face. One dreams a world whose reality remains forever unattainable. The more projections interpose themselves between the subject and the environment, the harder it becomes for the ego to see through its illusions. (Jung 1958:8)

John A. Sanford also states that the shadow may symbolize the unlived life: "The shadow, as we have seen, includes the unlived life, and to touch upon the shadow personality is to receive the infusion of new, that is, youthful energy" (Sanford 1981:102).

Doppelgänger as the Hidden Aspect of One's Personality

The motif of the double or the second-self (*alter ego*) existed in myths and legends long before the term was coined. Titus Maccius Plautus' (born about 255 B.C.) tragic comedy "Amphitryon", a play about a stolen identity, or the myth of Narcissus described by Ovid in his **Metamorphoses** can serve as good examples. In 1796 Jean Paul (born Johann Paul Friedrich Richter) coined the term *doppelgänger* in his novel **Blumen- Frucht- und Dornenstücke, oder Ehestand, Tod, und Hochzeit des Armenadvokaten Siebenkäs (Flower, Fruit, and Thorn Pieces; or, the Married Life, Death, and Wedding of Siebenkäs, Poor Man's Lawyer)** and explained it in a footnote.

It is interesting to note that such terms as autoscopy (Anzellotti), which comes from the Greek words *autos* (self) and *skopeo* (looking at), and psychomachia, which originates from Greek *psukhē* (spirit) and *makhē* (battle), title of a poem by Aurelius Prudentius Clemens (about 400 AD) in which the poet depicts the struggle between virtue and vice and which in nowadays psychology means "conflict within the soul" (Baldick 2008: 277-278), may be used in relation to the phenomenon of the double. The psychomachia was of a particular importance in medieval art and drama, especially in morality plays, "where separate characters were perceived as representing different aspects of a single human personality, so that conflict within the drama depicted the struggle of conscience or the need for integration of the personality" (Doppelgangers and Doubles in Hitchcock's Movies).

Through the centuries of literary tradition, the term *doppelganger* has evolved and, as Antonio Ballesteros Gonzalez notes, "the *Doppelganger* or the 'Double' constitutes a recurrent motif in Gothic fiction and horror literature, mostly in the nineteenth century, ultimately coming from the anthropological belief in an innate duality in man" (Gonzalez 1998:264). Gonzalez describes the *doppelganger* as "second self or alter ego, an archetype of otherness and narcissistic specularity" (Gonzalez 1998: 264) while to Živkovic it is "an externalization of part of the self" (Živkovic 2000: 125), an idea based on the framework of the psychoanalytic theories.

"Otherness" and "narcissistic specularity" suggest that the *doppelganger* is the unfamiliar, the unusual and hidden side of a personality, the egotistical part of human nature. Furthermore, a certain relation can also be drawn between the *doppelganger* and Sigmund Freud's idea of the uncanny or a notion of both familiarity and threat manifesting through the same person, object, or event (Israeli 2005:379). Freud described his theory of the uncanny as follows:

> […] frightening things would then constitute the uncanny; and it must be a matter of indifference whether what is uncanny was itself originally frightening or whether it carried some other affect [...] for this uncanny is in reality nothing new or alien, but something that is familiar and old fashioned in the mind and which has become alienated from it through process of repression. (Freud)

According to Rogers, "The conventional double is of course some sort of antithetical self, usually a guardian angel or tempting devil. Critics oriented towards psychology view the diabolical devil, which predominates, as a character representing unconscious, instinctual drives" (Rogers 1970:12). Keppler observes that "Often the conscious mind tries to deny its unconscious through the mechanism of "projection", attributing its own unconscious content (a murderous impulse, for example) to a real person in the world outside; at times it even creates an external hallucination in the image of this content" (Keppler 1972:25).

As per Horner, "the doppelganger effect unites the known with the uncanny, or the "heimlich" with the "unheimlich", where heimlich means 'familiar' and 'belonging to the home', and unheimlich means 'unhomely', or 'uncanny' (Horner 1998: 287). Horner's idea of the doppelganger being the uniting element between the familiar and the unfamiliar broadens the meaning of the term itself, suggesting that the doppelganger is not only the other part of a person, his alter ego, but is also a sum of the original and the other self, where the two are intertwined with each other, and thus dependant on one another.

In Freudian terms, the Doppelganger represents hidden or repressed aspects of the protagonist's personality; the arrival of the double represents the "return of the repressed". In Jungian terms, it is the Shadow side of the personality. The protagonist must acknowledge what the double represents and at the same time struggle against it. Characteristically, a *Doppelganger* story climaxes with a confrontation of the two, usually a fight to death.

Poe's **William Wilson**, Stevenson's **Dr. Jekyl and Mr. Hyde,** Hogg's **The Private Memoirs and Confessions of a Justified Sinner***,*

Conrad's **The Secret Sharer**, Hoffmann's **The Sand Man,** Dostoyevsky's **The Double**, to name a few, may be serve as prominent literary examples of *Doppelgangers*. Chuck Palahniuk's novel **The Fight Club (1996)** and the film (directed by David Fincher, 1999) may also be mentioned here. *Doppelgangers* frequently appear in popular culture. Captain Picard's double in **Star Trek**, Phoebe's twin sister Ursula in **Friends** or "evil twins" in many soap operas may also serve as examples. Alfred Hitchcock employed the motif of the *doppelganger* and the double in many of his films (e.g. **Shadow of a Doubt (1943), Strangers on a Train (1951), Vertigo (1958), Psycho (1960), and Frenzy (1972)**.

Thus, the confrontation between the conscious and the unconscious (the shadow), the struggle between good and evil and the analysis of the representation of the *doppelganger* form the basis for the present analysis of James Hogg's novel **The Private Memoirs and Confessions of a Justified Sinner (1824)** and Stellan Rye's silent film **The Student of Prague (1913)**

Doppelganger **in James Hogg's Novel** *The Private Memoirs and Confessions of a Justified Sinner* **and Stellan Rye's film** *The Student of Prague*

According to David Punter (Punter 1980:149), the **Confessions** contains the most convincing representation of the power of evil in the literature. The narrative consists of three parts: the editor's narrative, the private memoirs and confessions of a justified sinner (Robert Wringhim), and again the editor's narrative. It is a story of a dual persecution; the first part of the narrative relates the persecution of George by Robert Wringhim, in the second - Robert's persecution by his mysterious friend Gil-Martin. The very title of the novel implies the problem of duality of a character; the main character of the novel, Robert, has sinned but has been justified. From the very beginning of the story oppositions and conflicting occurrences dominate the narrative. The theme of dualism begins when lady Dalcastle bears the Laird two sons. The lord of Dalcastle acknowledges the elder son George and brings him up as heir to the estates but does not acknowledge his younger son Robert who is then brought up by his mother and a clergyman Wringhim, who bestows on Robert his name. From the very first description of the two brothers one can judge that Robert is of evil nature:

> He had never, in that family into which he had been as it were adopted, heard ought but evil spoken of his reputed father and brother; consequently he held them in utter abhorrence, and prayed against them

every day, often 'that the old hoary sinner might be cut off in the full flush of his iniquity, and be carried quick into hell; and that the young stem of the corrupt trunk might also be taken from a world that he disgraced, but that his sins might be pardoned, because he knew no better'. (Hogg 1998:16. Subsequent page references to this text will be given in parentheses following quotations)

Speaking about the personal shadow, Ann Casement notes that "many aspects of the personal shadow may be traced back to the relationship to the parents or parental surrogates and siblings. An individual who has a huge shadow problem with jealousy may have felt excluded from the parental relationship" (Casement 2006:95) or is "the product of a broken home" (Weber). This idea is very relevant to the analysis of Robert Wringhim's character. George and Robert are presented as opposites of each other. In other words, George and Robert symbolize the *doppelgänger* or a double personality motif, which is dominant in the novel. In Jungian terms, George represents the conscious while Robert can be interpreted as standing for the unconscious. In Robert's case, the unconscious of his personality is dominant, which is often caused by religion and society we live in (see Stein 1995:4).

Robert is brought up by strict religious dogmas which teach to pray for those who are Elect and despise those who are not: "He was taught to pray twice every day, and seven times on Sabbath days; but he was only to pray for the elect, and, like David of old, doom all that were aliens from God to destruction" (p.16). As David Punter puts it, in his novel James Hogg displays **"the tyranny of social classing and the conventional injustice of authority, and the tyranny of dogmatism and inhumane religion. Alongside these wide-ranging themes, the material from which Hogg's confessions of a Justified Sinner is forged is liable to seem a little parochial, since the particular tyranny which most exercises Hogg is the evil produced by antinomianism, the extreme Calvinist doctrine that those who are Elect, 'saved by God', will remain so regardless of their works on earth" (Punter 1980:149). George, on the contrary, is brought up in a safer society which is not restricted by religious commandments and restraints. That is why his conscious is dominant and he has more opportunities to withstand the forces of evil and the unconscious: "George was brought up with his father, and educated partly at the parish school, and partly at home, by a tutor hired for the purpose. He was a generous and kind-hearted youth; always ready to oblige, and hardly ever dissatisfied with anybody" (p.16). Since the first day the two brothers meet, Robert Wringhim begins to "haunt" his elder brother and uses every means to taunt and provoke him:

> He [George] perceived a lad with black clothes, and a methodistical face, whose countenance and eye he disliked exceedingly, several times in his way, and that was all the notice he took of him the first time they two met. But the next day, and every succeeding one, the same devilish-looking youth attended him as constantly as his shadow; was always in his way as with intention to impede him, and ever and anon his deep and malignant eye met those of his elder brother with a glance so fierce that it sometimes startled him. (p. 19)

Robert becomes obsessed with persecuting his brother (it is one of the typical characteristics of the shadow) and follows George day and night. In order to escape from Robert, George secludes himself from the outer world. George's situation equals to a physical death of a person:

> By night or by day it was the same. In the gallery of the Parliament House, in the boxes of the play-house, in the church, in the assembly, in the streets, suburbs, and the fields; and every day, and every hour, from the first reencounter of the two, the attendance became more and more constant, more inexplicable, and altogether more alarming and insufferable, until at last George was fairly driven from society, and forced to spend his days in his and his father's lodgings with closed doors. (p. 31)

Eventually, the conflict between the two brothers or, in other words, between the conscious and the unconscious becomes more and more tense, and the persecution reaches its climax when Robert implements his plan and slays his brother George. George's death not only symbolizes the physical death of a person but also indicates a victory of the evil forces over the forces of good.

Applying Jungian perspective to the analysis of the novel, one can state that Robert's unconscious or the shadow overwhelmed George's consciousness and eventually destroyed it. Moreover, Robert has some inherent evil in his nature. On the other hand, the dominance of the shadow side of his personality might have been suppressed if Robert had lived in a warm society and had not met his Satan companion Gil-Martin. Unfortunately, Robert is emotionally weak and feels some degree of inferiority. These two characteristics, as Jungians state, are fundamental for the shadow side of one's personality to become dominant in person's psyche:

> Closer examination of the dark characteristics - that is, the inferiorities constituting the *shadow* - reveals that they have an emotional nature, a

> kind of autonomy, and accordingly an obsessive or, better, possessive quality. Emotion, incidentally, is not an activity of the individual but something that happens to him. Affects occur usually where adaptation is weakest, and at the same time they reveal the reason for its weakness, namely, a certain degree of inferiority and the existence of a lower level of personality. On this lower level with its uncontrolled or scarcely controlled emotions one behaves more or less like a primitive, who is not only the passive victim of his affects but singularly incapable of moral judgment. (Jung 1958:7)

As it is stated in **Jung on Evil**, in order for a person to be healthy, the shadow part of the personality should be acknowledged, i.e. good and evil should be united in order for the person to achieve wholeness:

> Both forces are at work in the psyche and in nature, and both are needed to produce the kind of reality we know in life and study in science. At this somewhat conspicuously metaphysical level of speculation, Jung would affirm that good and evil need each other in order for either one to exist at all. (Stein 1995:17)

In this novel Robert's unconscious is so powerful and dominant that the two parts of human psyche can never be united, which eventually leads him to self destruction. Thus, it may be interpreted that Robert destroys his brother George as the representative of his consciousness.

In the second part of the novel, the *doppelgänger* motif and the confrontation between Robert and his evil twin Gil-Martin is evident. In his confessions Robert Wringhim tells about his mysterious friend Gil-Martin who persuades Robert that his work on earth is to purge it of the sinners, provokes him into murdering a preacher, and aids him in his harassment of his brother George, and eventually in his murder. From the very beginning of his acquaintance with Gil-Martin, Robert feels that the stranger has some mysterious, supernatural and even devouring powers in himself: "As I thus wended my way, I beheld a young man of a mysterious appearance coming towards me. [...] I felt a sort of invisible power that drew me towards him, something like the force of enchantment, which I could not resist" (p. 91). Furthermore, Robert identifies Gil-Martin as a copy of himself:

> What was my astonishment on perceiving that he was the same being as myself! The clothes were the same to the smallest item. The form was the same; the apparent age; the color of the hair; the eyes; and as far as recollection could serve me from viewing my own features in a glass, the features too were the very same; but this singular being read my thoughts

in my looks, anticipating the very words that I was going to utter. 'You think I am your brother,' said he; 'or that I am your second self. I am indeed your brother, not according to the flesh, but in my belief of the same truths, and my assurance in the same mode of redemption, than which I hold nothing so great or so glorious on earth'. (p. 92).

Applying Jungian interpretation, Gil-Martin's character may be looked at as Robert's evil twin, or in other words, his shadow and his double.

It is interesting to note that it is not clear whether Gil-Martin is real or whether he exists just in Robert's imagination. However, one thing that is clear is that Gil-Martin overwhelms Robert and the latter cannot resist and even live without his evil twin: "I wearied and was impatient to see him again" (p. 99) or "He was constant to me as my shadow, and by degrees he acquired such an ascendancy over me that I never was happy out of his company, nor greatly so in it" (p. 103).

Gil-Martin's power over Robert Wringhim is final when the latter inherits Dalcastle. Robert starts suffering from memory lapses, is terrorized by his shadow Gil-Martin and is accused of rape and murder; the crimes he does not remember. Using Jungian terms we may say that the unconscious has totally overwhelmed Robert's consciousness. And when such assimilation occurs, this leads to insanity; Robert cannot distinguish what is real from what is just hallucinations:

> Either I had a second self, who transacted business in my likeness, or else my body was at times possessed by a spirit over which it had no control, and of whose actions my own soul was wholly unconscious. … I began to have secret terrors that the great enemy of man's salvation was exercising powers over me that might eventually lead to my ruin. These were but temporary and sinful fears, but they added greatly to my unhappiness. (p. 141)

It is important to note that Robert is unable to escape his double because the latter has overwhelmed the young man's consciousness completely and commits crimes using Robert's appearance: "And yet to shake him off was impossible - we were incorporated together - identified with one another, as it were, and the power was not in me to separate myself from him" (p. 141). Robert tries to escape from Gil-Martin but is unsuccessful, and his life becomes progressively nightmarish. Whenever Robert goes, he is always persecuted by Gil-Martin. Moreover, Gil-Martin makes it clear that Robert will never be able to escape him: "I am wedded to you so closely, that I feel as if I were the same person. Our essences are one, our bodies and spirits being united, so, that I am drawn towards you as by magnetism, and

wherever you are, there must my presence be with you" (p. 176). This, as Punter notes, "raises the central ambivalence of the *Confessions*, as to the objective existence of Gil-Martin" (Punter 1980:153). Hogg does not make it clear whether the events associated with Robert are real or just his paranoid fantasies and hallucinations. Eventually, exhausted of being persecuted and terrorized, physically, morally, emotionally destroyed and unable to escape, Robert succumbs to Gil-Martin and commits suicide which may be interpreted as the triumph of the unconscious over the conscious.

Stellan Rye's silent film **The Student of Prague** is the first horror film which tells a story of a poor student Balduin who rescues a beautiful countess and soon becomes obsessed with her. A sorcerer makes a deal with the young man to give him fabulous wealth and anything he wants, if he signs his name to a contract. In return for favours, sorcerer Scapinelli can take whatever he pleases from Balduin's room. Balduin soon learns that what Scapinelli wants is Balduin's reflection in the mirror. The reflection magically emerges from the mirror and disappears along with Scapinelli. Balduin, having no idea of the consequences of his pact, enjoys his wealth and starts to pursue the countess. Soon, Balduin becomes haunted with his own reflection, his doppelganger, who starts committing crimes. In the end, Balduin attempts to shoot his double with a gun, but for his own surprise ends shooting himself.

The emergence of the *doppelganger* in this film can be attributed to the seclusion of the main character from the outside world (Fonseca 2007: 204). The hero is unable to successfully function in society he lives in, partly as a result of lack of wealth, partly because of his inability to establish a romantic relationship, and thus he becomes alienated and lonesome. Loneliness and isolation from society triggers the *doppelganger* to emerge as a form of escape or as solution for the character's problems.

It seems relevant to note in this connection that Otto Rank found inspiration for his work **Der Doppelgänger (The Double)** (written in 1914, published in 1925) in a motion picture **The Student of Prague** in which Rank provides a lengthy summary of the film's plot. According to Rank, the double points out "[…] man's eternal conflict with himself and others, the struggle between his need for likeness and his desire for difference, a conflict which leads to the creation of a spiritual double in favour of self-perpetuation and in abnegation of the physical double which signifies mortality" (Rank 1971: 99-100). In a chapter of **Beyond Psychology**, entitled "The Double as Immortal Self" Otto Rank discusses the origins of the evil nature of the double as follows:

> In confronting those ancient conceptions of the dual soul with its modern manifestation in the literature of the double, we realize a decisive change of emphasis, amounting to a moralistic interpretation of the old soul belief. Originally conceived of as a guardian angel, assuring immortal survival to the self, the double eventually appears as precisely the opposite, a reminder of the individual's mortality, indeed, the announcer of death itself. Thus, from a symbol of eternal life in the primitive, the double developed into an omen of death in the self-conscious individual of modern civilization. This reevaluation, however, is not merely due to the fact that death no longer could be denied as the end of individual existence but was prompted by the permeation of the whole subject of immortality with the idea of evil. For the double whom we meet after this completion of this developmental cycle appears as "bad," threatening self and no longer a consoling one. This change was brought about by the Christian doctrine of immortality as interpreted by the church, which presumed the right to bestow its immortality on the good ones and exclude the bad ones. At a certain period during the Middle Ages this fear of being doomed on judgment Day...became epidemic in the cult of the Devil, who in essence is nothing but a personification of the moralized double. (Rank 1958:74)

In conclusion, the problem of the duality of human nature in James Hogg's novel **The Private Memoirs and Confessions of a Justified Sinner** and Stellan Rye's film **The Student of Prague** is effectively expressed by using such Gothic conventions as motifs of persecution and dualism. The eternal conflict between good and evil and the opposition between two different aspects of human psyche, the conscious and the unconscious, are revealed through the deeds, behaviour and appearance of the main characters by combining them in contrasting pairs 'George-Robert', 'Robert-Gil-Martin' and Balduin and his *Doppelganger*. Applying Jungian perspective to the interpretation of the novel and the film one may say that the attempt to ignore the duality of human nature and inability to face one's shadow leads to the destruction of a personality.

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Stylistic Devices of Literary Journalism in Contemporary Fiction

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Abstract. The article analyzes features of literary journalism and discusses the display of them in Andrea Busfield's, a contemporary British author's, novel **Born Under a Million Shadows (2009**), which is based on the author's experience in Afghanistan when she had traveled to Afghanistan as a reporter to cover the fall of the Taliban in October 2001. It is argued that contemporary fiction often contains a strong realistic paradigm, and, thus, sometimes possesses many features of literary journalism. Alongside the usual structural elements of fictional narrative, the realistic dimension of the story enhances the credibility level of the narrative.

Key words: literary journalism, New Journalism, contemporary fiction, narrative techniques.

Introduction

Afghanistan has been in the centre of public attention for many years: after a long period of war, the economy of Afghanistan is still recovering and the environment is in critical condition. The war caused severe damages in the social life of the country - much time is needed to restore it.. This is a fundamental reason for the growing interest in Afghanistan among the foreigners because those years of war have left many Afghan people, especially children, mentally and physically scarred: their parents were killed, disabled or displaced. At present poverty and unemployment are the main problems in almost all Afghan families. Thus, it is not surprising that many authors choose these motifs for their stories trying to reveal the history, traditions and culture of the country.

Andrea Busfield is a British journalist who was born in Warrington, Great Britain, in 1970. In October 2001, she traveled to Afghanistan as a reporter for the **News of the World** to cover the fall of the Taliban (Smith 2009: 1). Four years later, in 2005, she got a job of the editor at one of Kabul newspapers and spent three years in Afghanistan, a period which later materialized in her first Kabul-set novel **Born Under a Million Shadows**

(2009). Andrea Busfield has worked for different journals and newspapers such as **News Team International** in Birmingham, **The Sun** and **News of the World** in London, **Sada-e Azadi** in Kabul, Afghanistan, and **Gulf Times** in Doha, Qatar. Now she is a full-time writer living in Bad Ischl, Austria.

A novel **Born Under a Million Shadows** is based on the author's experience in Afghanistan. Although Andrea Busfield points out the fact that the novel is not autobiographical ("Andrea Busfield" 2010: 2), during one of the interviews, Andrea Busfield acknowledged that many events in the novel had happened in reality and that the narrator of the novel is based on a real boy and even of the same name, Fawad (Busfield in Smith 2009: 2). The author remembers that she met the boy in a street of Kabul, who had introduced himself as her "bodyguard" (Busfield "Vogue article: The Kabul Chronicles" 2009: 4). As Andrea Busfield stated, she "wanted to capture something different; [she] didn't want to do another tragic tale about Afghan people" (Busfield in Smith 2009: 2). In the novel the story is presented through the eyes of an eleven-year-old boy. As Andrea Busfield has explained, she wanted her story to be "narrated by a hero who was still young enough to see the good in life – and bounce back from tragedy" (Busfield "Vogue article: The Kabul Chronicles" 2009: 6). The novel is set in one of Kabul's districts. The Taliban have moved away from the streets, although, there is still much of possible danger of car bombing and shooting (McKinney 2010: 1). The novel describes a complicated and dangerous life in Kabul with a touch of slight humor and irony and discloses a sad fact that many children like Fawad have seen a lifetime of violence even not reaching the age of ten (McKinney 2010: 1). Fawad, an eleven-year-old boy, the main character and the narrator of the novel, is a Muslim, who with the help of Westerners gets to know another culture: he is eager to learn of different traditions and norms, a different lifestyle and different social relationships.

In her novel, Andrea Busfield gives much information on a contemporary situation in Afghanistan. The novel includes many realistic details about Afghanistan which, at some episodes, makes the story similar to a journalistic article or a series of articles. Busfield's professional career of a journalist must have definitely made a strong influence on her writing style. Historical and cultural information on life in Afghanistan and true facts presented throughout the novel make it a valuable source of information.

Socio-historical Context of Andrea Busfield's Novel *Born Under a Million Shadows*

Afghanistan is a landlocked country in Central Asia, bordering with Pakistan, Iran, Turkmenistan, Uzbekistan, Tajikistan, and China. The

population of this country is about 30 million people, the majority of Afghan people being Muslims; religion plays an important role in Afghans' life. People belong to a variety of different ethnic and religious groups. Traditionally, the Pushtuns have been the dominant group in the area: this ethnic group speaks Pashto, one of the major languages in the country. Another important ethnic group in Afghanistan is the Turkic minorities who speak a dialect of Farsi called Dari (Urban, 1990: 2). Afghanistan is known as a country that was always attacked and fought over: it was at the centre of the so-called "Great Game" in the nineteenth century when Imperial Russia and the British Empire in India vied for influence and later it became "a key Cold War battleground after thousands of Soviet troops intervened in 1979 to prop up a pro-communist regime, leading to a major confrontation that drew in the US and Afghanistan's neighbours" ("Afghanistan Country Profile" 2010: 1).

Before the national reconciliation talks in 1987, the official name of the country was the Democratic Republic of Afghanistan. According to Mark Urban (1990: 279), "the records of Afghanistan's leaders until 1978 were pitiful": they had failed to give the country any of the attributes of the modern centralized state. The People's Democratic Party of Afghanistan (PDPA) was founded in 1965; therefore, when in April 1978 the PDPA seized power in Kabul, it was also an event that shook the political framework in Afghanistan leading to the chaos in the country (Reeve 1998: 1). Their aims were the redistribution of land, equality for women and equal ethnic opportunities, which caused the revolution (Urban 1990: 278). In December 1979, Soviet armed forces seized power in Kabul and their objective was to replace the regime of Hafizullah Akin by Babrak Karmal. As Mark Urban observes, "the Soviet introduction of massive military force into Afghanistan was accompanied by the launch of a new political initiative" (Urban 1990: 51). Karmal stated that he "intended to restore freedoms that had been taken away by the 'fascist' Hafizullah Amin" (Urban 1990: 51). However, as Urban notices, "the Karmal package was a comprehensive one, but it was ignored by a large number of Afghans" (Urban 1990: 53). To them the pledges of freedom, the release of prisoners and the new trade unions were unnecessary (Urban 1990: 53). The essential issue was that "Karmal clearly depended on the army of a foreign power – a power that was perceived as godless and anti-Islamic" (Urban 1990: 53). From the start, the republic ran into a conflict with the local mujahideen which started what is known as the Afghan civil war that lasted almost four years (Urban 1990: 10).

By early April in 1988 a diplomatic compromise had been reached in Geneva (Urban, 1990: 242). The Soviet Union agreed to withdraw its forces by the fifteenth of February 1989, with at least half pulled out by

the fifteenth of August 1988. The Soviet troops stayed in Afghanistan to help the communist government and did not leave until February 1989. According to William Reeve, "the Soviet occupation was one of the unhappiest periods of Afghanistan's turbulent history because about a million Afghans were killed" (Reeve 1998: 2). However, "President Hajibullah, who was still receiving financial help from Moscow," stayed in Afghanistan for several years and his government fell only in April 1992 (Edwards 2002: 1). According to David B. Edwards, when the Soviets pulled out in 1989, "the move ushered in almost a decade of civil war, which ended with the Taliban capture of Kabul in 1996" (Edwards 2002: 1).

In September 1996, the Afghan capital Kabul was overrun by an armed force known as the Taliban. The emergence of the Taliban was rapid and successful. As David B. Edwards observes, "Its immediate and rapid success in consolidating power […] was something that no other military force had been able to accomplish in preceding eighteen years of war" (Edwards 2002: 4). The Taliban generation grew up in refugee camps in Pakistan with people from a variety of backgrounds, and many of them were orphans who had lost one or both parents in the war (Edwards 2002: 5). David B. Edwards notices that "few people had heard much of this group before it suddenly started moving from the south" (Edwards 2002: 4). Thus, the Taliban set out to impose a new order in the city and produced an extensive set of changes and severe restrictions. When the war began, "between three and four million people fled to Pakistan, and the vast majority ended up in refugee camps scattered up and down the frontier" (Edwards 2002: 4). In Afghanistan, poverty and unemployment lead children to take different works on the streets in order to help their families to survive. Because of poverty, parents do not have the ability or, frequently, the will to help their children to acquire education.

In response to September 11, 2001 attacks in New York and Washington, D.C. the United States of America and the United Kingdom started the war with Afghanistan on 7 October 2001 (Zalman 2001: 1). The main purpose was to capture Osama bin Laden, destroy al-Qaeda and remove the Taliban regime which had provided support and safe harbor to al-Qaeda (Zalman 2001: 1). According to Amy Zalman, "the Taliban were toppled shortly thereafter, and a government headed by Hamid Karzai installed" (Zalman 2001: 1). It was believed that the brief war had been successful but the insurgent Taliban emerged in 2006 in force, and began using suicide tactics (Zalman 2001: 1). In March 2009, U.S. President Barack Obama unveiled a new American strategy for Afghanistan and Pakistan and declared that by 2011 forces will begin

withdrawing from Afghanistan. Despite this war, NATO and other organizations and missions together with Afghanistan's government have inspired great changes in the country. Despite this, the illiteracy rate for Afghanistan's women is still only 18 percent; whereas, the rate for men is 36 percent (Rubin 2010: 51). These numbers emphasize the scope of future possible changes in the country.

According to a Lithuanian political observer Vaidas Saldžiūnas, even now on the streets of Kabul there are over 30,000 of working children who can neither read nor write (Saldžiūnas 2010: 3). There are seven associations (for example, "Aschiana") in Afghanistan whose major purpose is education (Saldžiūnas, 2010: 3). These associations are trying to help children and to protect them from drugs, which is another serious problem in Afghanistan. As Robert Draper observes, "years of war and upheaval that began with the 1979 Soviet invasion have made the opium poppy the mainstay of Afghanistan's largely agricultural economy" (Draper 2011: 67). Afghanistan's drug industry was reported to make up more than half of the economy by 2007, having boomed since the fall of the Taliban. When the Taliban came to power, the new Islamic government garnered support from tribal leaders by agreeing not to crack down on poppy cultivation (Draper 2011: 73). Consequently, Afghanistan's worldwide opium production expanded from 19 percent in 1986 to 90 percent two decades later (Draper 2011: 73). In other words, Afghanistan supplies over 90 percent of the world's opium, the raw ingredient of heroin ("Afghanistan Country Profile", 2010: 2). At present, Afghan farmers are encouraged to renounce poppies for alternative crops like corns and beans (Draper 2011: 79).

A brief survey of the culture, history and policy of Afghanistan in the twentieth and twenty-first centuries, emphasize the fact that Afghans have suffered decades of war, which has totally ruined the country. Poverty, unemployment, violence and drugs are the main problems in Afghan families: children are forced to undertake different jobs on the streets in order to help their families to survive. Because of poverty, parents are unable to help their children to acquire education. Despite the fact that life in Afghanistan is changing, illiteracy rate is rather high. Although the country is trying now to recover, still many problems persist to exist.

Discussion of Literary Journalism

The concept of "literary journalism" and its features were introduced by Tom Wolfe in the late 1980s. The main purpose of journalism is to objectively reflect reality, to inform the society about the current events

or urgent problems. However, as Vytautas Urbonas points out, journalism analyzes and reflects only those events of social life which are relevant to the present situation and in which people are interested today (Urbonas 1992: 7; here and further my translation from Lithuanian into English). Urbonas determines five most important functions of journalism: *informative*, *explanatory*, *educational*, *cultural* and *entertaining* (Urbonas 1992: 72). Therefore, there are many similarities between a creative process of journalism and fiction. According to Urbonas, both journalists and writers observe and study the world, analyze the events of social life, and, finally, they generalize the information and reflect it in their work (Urbonas 1992: 12). Moreover, a work of fiction is related to journalism because many writers and poets start their career as newspaper or magazine correspondents (Urbonas 1992: 12). Thus, often the blend of those two forms (elements of literary journalism and those of fiction) appear in works of contemporary fictional narrative, which very often contains a strong realistic dimension..

According to James E. Murphy, literary journalism is "a literary-journalistic genre" (Murphy 1974: 4). Although it is not clear when "new journalism" started as a new genre, Tom Wolfe is known as one of the first practitioners of the form (Murphy 1974: 4). However, the actual term "new journalism" was not originated by Wolfe (Royal and Tankard 2004: 4). Tom Wolfe is not certain when the term appeared and who was the first to use it (Wolfe 1990: 37). Nevertheless, "there is evidence of some literary experimentation in the early 1960s" (Murphy 1974: 5). Actually, the term has roots in history back to 1887 when it was coined by Matthew Arnold to describe the style of W. T. Stead's writing in the **Pall Mall Gazette** (Royal and Tankard 2004: 4). Tom Wolfe explains that in most cases the "new journalism" has been something that the writer has arrived at after spending years at another form of writing (Wolfe 1990: 71). In his explanation of the genre, James E. Murphy provides an example of Truman Capote's book *In Cold Blood*, when Truman Capote had spent almost six years interviewing and researching the material before writing the above-mentioned novel (Murphy 1974: 22).

David Eason points out that the reports on New Journalism share some important characteristics: "they usually focus on events as symbolic of a cultural ideology or mythology, emphasize the world view of the individual or group under study, and show an absorption in the aesthetics of the reporting process in texts that read like novels or short stories (Eason 1990: 191-192). The basic difference between new journalism and literary journalism is that the second term includes the writer's subjectivity, while the first one includes only objectivity (Murphy 1974: 3). As James E. Murphy suggests, "subjective journalism allows the

writer's opinion, ideas or involvement to creep into his story" (Murphy 1974: 3). Additionally, "in 'story-telling' the reporter becomes the artist, fashioning his material in clever ways, imposing his views of 'reality' with greater license than the 'straight' reporter, mixing in a degree of 'fiction'" (Murphy 1974: 32). If a standard reportage can be characterized by objectivity, direct language and the inverted pyramid style, literary journalism seeks to communicate facts through narrative storytelling and literary techniques (Royal and Tankard 2004: 3).

Describing the term, Tom Wolfe states that "they're using all the techniques of the novelists, even the most sophisticated ones" (Wolfe 1990: 40). Tom Wolfe points out that in the 1960s "journalists began to discover the devices that gave the realistic novel its unique power, variously known as its 'immediacy,' its 'concrete reality,' its 'emotional involvement,' its 'gripping' or 'absorbing' quality" (Wolfe 1990: 46). As James E. Murphy claims, "the basic units of reporting are no longer who-what-when-where-how and why but whole scenes and stretches of dialogue" (Murphy 1974: 10). The main purpose of a standard reportage is to render the main facts about the event to the society, while, a work of literary journalism, or the one with the elements of it, is usually rather longer – like a short story or a novel. Literary techniques of literary journalism include all of the devices known to prose literature, such as irony, rhythm, foreshadowing, characterization, plot, dialogue, mood, imagery, metaphor and satire. James E. Murphy (1974) identified three characteristics of literary journalism: (1) the usage of dramatic literary techniques, (2) subjectivity and (3) immersion; later Tom Wolfe provided further insight into the first characteristic and defined four literary techniques. These four devices have become the main descriptive features of literary journalism.

The basic one is *scene-by-scene construction*, when the story is told by moving from scene to scene and resorting as little as possible to sheer historical narrative (Wolfe, 1990: 46). The second device is *recording of dialogue in full*, after journalists had actually witnessed the scenes in other people's lives as they took place (Wolfe 1990: 46). Such realistic dialogue involves the reader, establishes and defines a character or characters more quickly and effectively than any other device (Wolfe 1990: 46). The third device is so-called a *third-person point of view*, the technique of presenting every scene to the reader through the eyes of a particular character, giving the reader the feeling of being inside the character's mind and experiencing the emotional reality of the scene as s/he experiences it (Wolfe 1990: 46). The use of *status symbols* is the fourth device outlined by Tom Wolfe (Wolfe 1990: 47). Status symbols include the recording of everyday gestures, habits, manners, customs, styles of furniture, clothing, decoration, styles of traveling, eating,

keeping house, modes of behaving toward children, servants, superiors, inferiors, peers, plus the various looks, glances, poses, styles of walking and other symbolic details that might exist within a scene (Wolfe 1990: 47). This fourth technique could also be described as "the manifold incidental details to round out a character" (Murphy 1974: 6). These literary techniques "are the elements which allow writers to dramatize events, to get the reader involved by telling their stories in interesting, exciting and thus dramatic ways" (Murphy 1974: 18). Alongside these four features of literary journalism, a few other characteristics can be determined: for example, the focus on ordinary people living ordinary lives, meaningful digression and others. Cindy Royal and James Tankard named additional characteristics of literary journalism which include the ability of literary journalists to focus on the human element and to write interesting, insightful pieces about ordinary people leading ordinary lives (Royal and Tankard 2004: 5). Another additional technique used by literary journalists is that of the meaningful digression (Royal and Tankard 2004: 6). It means that a writer includes some kind of additional information which often does not affect the characters or events in the story.

The elements of literary journalism include the writer's subjectivity while journalism as such is based on objectivity. There are four main literary techniques of literary journalism which are always associated with the term and which were introduced by Tom Wolfe: *scene-by-scene construction*, *recording of a dialogue in full*, *a third-person point of view*, and *status symbols*. Thus, if a standard reportage can be characterized by objectivity, direct language, and the inverted pyramid style, a narrative containing elements of literary journalism seeks to communicate facts with the help of storytelling devices and other literary techniques.

Elements of Literary Journalism in Andrea Busfield's Novel *Born Under a Million Shadows*

The main feature of literary journalism is *scene-by-scene construction*, when the story is told by moving from scene to scene and resorting as little as possible to sheer historical narrative (Wolfe, 1990: 46). The basic unit of fiction is not the sentence or the paragraph, but the scene. Every scene presents a problem of some kind for one or more characters, and shows the reader how the characters deal with that problem. That, in turn, tells the reader something about the characters and moves the story ahead. Description of a dramatic scene involves the author's memory, observation, and personal reflection to retell the facts in an interesting and compelling way. It also involves using dialogue, action, and details to

capture important events. The dramatic scene has a set, location, details, action, characters, and dialogue. The goal is to present the facts as accurately as possible and to retell the story as well as to inform the readers and to entertain them.

As it has been already mentioned, every scene presents a problem of some kind for one or more characters, and shows the reader how the characters deal with that problem. Andrea Busfield's novel **Born Under a Million Shadows** is divided into longer or shorter scenes where a new issue is presented. For example, Fawad's, an eleven-year-old-boy's, life, his family, relatives and, in general, life in Afghanistan are presented in the first scene, while the next one describes Fawad's removal from his aunt's house to the foreigners' house.

Sorrowful scenes are followed by the humorous one which is the most noticeable device used by Andrea Busfield in her novel. For example, Pir Heredi, the shop owner where Fawad works after the school, tells Fawad about the fight with Russians and how Afghanistan "lost a lot of good men that day" (Busfield, 2009: 51). This scene is followed by another humorous one when Pir Heredi tells how he has become blind: "I lost my sight the day I got married" (Busfield, 2009: 52), Pir Heredi explains that when he saw his wife she was so ugly that he even became blind: "I saw my wife for the first time and she was that ugly my eyes closed down and refused to work again" (Busfield, 2009: 52). The author tries to combine the tragedy of the country with humor, probably, in order to reduce the shock of the reader. Frequently, humor appears suddenly which, in combination with irony, reduces the tension. The characters try not to lose their humor in order to survive the tragedy of their country because there are many negative issues in Afghanistan: "people are always dying in Afghanistan" (Busfield 2009: 317). As Fawad notices, this has become natural in the country: "maybe because people are always dying, the ones that are left alive don't spend that much time thinking about the ones that are dead" (Busfield 2009: 317). Humor and irony seem to disperse sad events in the narrative.

In every scene, Andrea Busfield uses many details which help to reveal true facts about the country: for example, the author describes true events in Afghanistan. Fawad tells that four journalists were killed in 2001: "over the small bridge where four foreign journalists were murdered in 2001" (Busfield 2009: 150). There was a real accident in Afghanistan in 2001 when "gunmen stopped an unguarded convoy of journalists Monday on the way from Jalalabad to the Afghan capital, Kabul, and four journalists were apparently killed" ("Four Journalists Killed in Afghanistan" 2001: 1). Often Andrea Busfield presents some things that are common to the Westerners but is totally new to Afghans. For example,

when James, who is a journalist and lives with other two Westerners, wanted to help Fawad not to worry so much about his mother's disease, "he opened up his laptop computer, logged on to something called Wikipedia and typed in the word 'cholera'" (Busfield 2009: 123). Children in Afghanistan do not know such things like Wikipedia because cases when children have the ability to use the computer or to watch TV are still very rare in Afghanistan: "a real live Samsung television! And it looked like it might even work! All my life I had dreamt of owning a TV, and I felt tears" (Busfield 2009: 30-31). Most people are very poor in Afghanistan and only the rich ones can afford such things.

Throughout the novel, Andrea Busfield presents a problem of some kind for one or more characters in every scene, and describes how the characters deal with that problem, representing prevailing moods and point of view in the country. That, in turn, tells the reader something about the characters and moves the story ahead. In every dramatic scene, Andrea Busfield uses her experience, observation, and personal reflection to tell the facts in an interesting and compelling way because, as she admits, the novel is based on her experience in Afghanistan. Scene-by-scene construction also involves dialogues, actions, and details to capture important events. Therefore, the dramatic scene includes a definite set, location, details, action, characters, and dialogues.

Realistic and extensive dialogues involve the reader, and help to establish and define characters more effectively than any other single device (Wolfe 1990: 46). Dialogues are often used to disclose certain features of the characters in a work of fiction and to advance the plot. Dialogues also give the story a more natural, conversational flow, which makes it more readable and enjoyable. It has already been mentioned that dialogues frequently help to reveal the character because the first-person-narrator is not always able to present other characters' feelings and thoughts. For example, the reader is able to know more about Pir Heredi's, who is the owner of the shop where Fawad works, thoughts about Afghanistan through his dialogues with Fawad. These conversations display Pir Heredi's negative attitude towards the government: "go enjoy the sunshine before the government taxes that as well" (Busfield 2009: 235). Pir Heredi often expresses his dissatisfaction with the strict rules in the country: "in fact the only thing we were permitted to do was walk to the park and sniff at the flowers" (Busfield, 2009: 72); "besides, it's hard to fall in love when all the women are covered from head to toe and you end up marrying your own cousin" (Busfield 2009: 259). These examples demonstrate certain features of the character (Pir Hederi), and, at the same time, provide additional information for the reader, which helps to better understand the situation of the country.

Dialogues also reveal the foreigners' attitude towards Afghanistan. For example, when there is a dinner party in Georgie's house (she is one of the foreigners living in Afghanistan), all the guests start the discussion about tourism in Afghanistan. May, who lives with Georgie, does not agree with the idea that tourists should start coming to Afghanistan: "I don't think Afghanistan's quite ready for that yet. In fact, wasn't the Tourism Minister murdered by pilgrims on their way to Hajj?" (Busfield 2009: 79-80). May does not think that the country and Afghans are ready for tourism, as there is too much danger in Afghanistan. Georgie also reveals her first impression about Afghanistan talking with Fawad: "your country was just amazing to me right from the start" (Busfield 2009: 173). Georgie admits that Afghanistan has made a great impression on her. In addition, the reader is able to know Afghans' attitude about their own country.

Moreover, the dialogues help to reveal the real intentions of the foreigners in Afghanistan. This is disclosed in the episode when Georgie tells Fawad about the goats and how Afghan people can become rich: "if we could set up the facilities to treat the wool in Afghanistan and make it as good as good can be, then your goat herders would be very rich men indeed" (Busfield 2009: 54). In addition, this may point to the fact that these foreigners have come to help Afghans: "that's why I'm here in your country, to help everyone do just that" (Busfield, 2009: 54). Later, Fawad cannot imagine that the foreigners are spies and came only to spy his country but they are really trying to help.

Afghans who are fighting against the Taliban such understand that lack of education is the biggest problem in Afghanistan. When Fawad talks with Ismerai, Haji Khan's uncle, Ismerai clearly states that "education is the key to Afghanistan's successful future, […] because it fights ignorance and intolerance and brings the blessing of opportunity" (Busfield, 2009: 74). Ismerai thinks that "the best weapon the Afghan people have against the Taliban or any other terrible power that may choose to put itself in Afghanistan is education" (Busfield, 2009: 74). Ismerai thinks that people who can neither read nor write become too vulnerable.

The author reveals many facts about people and country through extensive dialogues because dialogues are often used to reveal characters (their nationality, job, social class, and education) and to advance the plot. Andrea Busfield presents different characters in her novel; for example, Afghans (Fawad) and the Westerners (May or James), poor people and the rich ones (Haji Khan), unbelievers (Georgie) and believers (Fawad and his mother). The novel is written through the first-person point of view; therefore, the narrator does not have knowledge about other characters' lives, feelings, and opinions. In addition, dialogues reveal

many facts about the history of Afghanistan: for example, about the Russian invasion, about the Taliban emergence and how Afghans were influenced by the Taliban because the majority of ordinary Afghans could neither read nor write. Dialogues move the action along in a work and give the story a more natural, conversational flow.

Narrative mode is the most important in fiction because the author uses this method to convey the plot to the reader. As it has been mentioned above, the technique of presenting every scene to the reader is rendered through the point of view of a particular character, allowing experiencing the emotional reality of the scene as s/he experiences it (Wolfe 1990: 46). Andrea Busfield uses the first-person point-of-view in her novel: the story is told by an eleven-year-old Afghan boy, Fawad, who lives only with his mother: "My name is Fawad and my mother tells me I was born under the shadow of the Taliban" (Busfield 2009: 11). This first-person-narrator continues through the whole story: "I liked her because of that" (Busfield, 2009: 138), "I wasn't very happy about it" (Busfield 2009: 307). Fawad is the first-person-narrator within the story; therefore, he is the character who takes actions, makes judgments and has opinions. For example, Fawad thinks that people from other countries are greedy, thus, he is suspicious of them: they are "too rich to care about the extra dollars that would feed most of our families for a week" (Busfield 2009: 21), "I kept a careful eye on my new landlords" (Busfield 2009: 33), "I always knew the West was filled with crazy ideas, like scientists believing we all come from monkeys, but this was just incredible" (Busfield, 2009: 128). Moreover, the narrator tells his own opinion and feelings, concerning different issues. Quite often the first-person-narrator refers to the information he has heard from other characters, in order to try to convey a larger picture. In other words, Fawad is an inquisitive and clever boy, who keeps an eye on the surroundings and carefully watches other people and events around him.

As Andrea Busfield states, she purposefully had chosen that her story "should be narrated by a hero who was still young enough to see the good in life – and bounce back from tragedy" (Busfield "Vogue article: The Kabul Chronicles" 2009: 6). Fawad is very young and despite the fact that he does not remember how Afghanistan looked like before the war he still loves his country: "And so I took these pictures and sounds and I stored them in my head so that I would always remember that there was more to Afghanistan and Afghans than war and killing" (Busfield 2009: 277). Fawad sometimes seems far younger than he is and sometimes he seems to possess an adult's comprehension of events even better than adults themselves. As though feeling a big load of responsibility, Fawad does not like to be treated as a child: "I wasn't a baby and I wanted the men to see

that" (Busfield 2009: 153), "holding my head high like a man" (Busfield 2009: 43). The boy is very intelligent and frequently his thoughts seem to be too clever for an eleven-year-old boy. For instance, when Fawad describes the emergence of the Taliban, he is informative and objective: "[t]he capital had become a city of rubble after the Russians left because the victorious Mujahedin had turned on one another fighting like dogs over the piece of meat – and Kabul was that piece of meat" (Busfield 2009: 69). In addition, Fawad wants to be a good Muslim and to obey the rules and traditions of Afghanistan; at the same time, he also understands that he has to be polite with the foreigners. Therefore, the boy becomes critical of himself, feeling shame for his actions: "I knew that his view of Afghan hospitality would have changed quite a lot now that one of us had stabbed him in the ass" (Busfield 2009: 151). This shows that Fawad really cares about the opinion of the foreigners. Nevertheless, Fawad often repeats the idea that he is too small to know everything: "but what did I know? I was just a kid" (Busfield 2009: 217). Fawad also is a very curious boy; he asks many questions, as an example: and he often repeats that "If I don't ask, how am I going to learn?" (Busfield 2009: 125). Fawad is eager for knowledge; he wants to know other people and their culture.

Although Fawad is a real patriot, he is able to notice negative sides of life in Afghanistan: "every year, people around us died from disease, rocket attacks, forgotten mines, the bites of animals large and small, and even hunger" (Busfield 2009: 27). Fawad points out the fact that the fights and narcotics cause many deaths: "Afghanistan is famous for two things: fighting and growing poppies" (Busfield 2009: 86). Fawad agrees that his "country can be a tough place to live in if you're poor, but it's even tougher if you're poor and ugly" because all his friends, who were of his age, were poor and have scars on their faces (Busfield 2009: 19).

As most Afghans, Fawad is very suspicious and careful with foreigners: "Although I was glad to be there, I had to protect my mother, and to do that I needed to know just who and what I was dealing with" (Busfield 2009: 33). The narrator is a symbol of the Afghans, who after the decades of war are suspicious and careful with both foreigners and even their countrymen. When Fawad moves to live with foreigners in a new place, he "kept a careful eye on [his] new landlords" (Busfield 2009: 33). The boy is not sure whether their intentions are pure; he thinks that the foreigners might be spies his country. However, when he finally understands that the foreigners are not spies and that they have come to help his country, they become very good friends: "it felt good to be surrounded again by these white-faced people" (Busfield 2009: 257). Finally, Fawad could not imagine his life anywhere else because the foreigners have become a part of his family.

The interior monologues and inner desires or motivations, as well as pieces of incomplete thoughts, help to shape characters in the novel. Fawad's inner monologue presents many facts about his past. The character tells his story and quite often he gets way from that story and starts telling about one particular event or character. For example, the reader knows about Fawad's family mostly through these flashbacks: "Long before I was born my mother was married to my father and together they made Bilal" (Busfield 2009: 156). The author managed to create typical of a child language. As Andrea Busfield states, "[she] wanted to show the bad with the good, the loss with the hope [of Afghanistan]" (Busfield in McKinney 2010: 3). Thus, the author thought that he choice to present a story through an eleven-year-old boy's, Fawad, perspective would "be perfect […] because the character is young enough to be innocent, but old enough to question" (Busfield in McKinney 2010: 3). For instance, Fawad tells about the day when his family was destroyed: "some time after my father died, and at the time when my head began to save the pictures of my life, the Taliban came to Paghman" (Busfield 2009: 157). Fawad tells about the families of his friends and events that actually have changed their lives. He tells how the Taliban came into power and describes different events that had a great influence on him and other people in the country. This kind of deviation from the main story, often in the form of flashbacks, happens throughout the novel.

As Tom Wolfe points out, status symbols consist of recording everyday gestures, habits, manners, customs, styles of furniture, clothing, decoration, styles of traveling, eating, keeping house, modes of behaving toward children, servants, superiors, inferiors, peers, plus various looks, glances, poses, styles of walking and other symbolic details that might exist within a scene (Wolfe, 1990: 47). This technique is the most important in Andrea Busfield's novel *Born Under a Million Shadows* because the setting of Afghanistan is central in the novel. As David Eason points out, the writers of the genre of literary journalism "usually focus on events as symbolic of a cultural ideology or mythology, emphasize the world view of the individual or group under study" (Eason 1990: 191). Therefore, the usage of status symbols in Andrea Busfield's novel reveals a true picture of Afghanistan.

Different traditions and habits described in the novel help to better understand life in the present-day Afghanistan. Often those traditions are contrasted to the Western ones, for example, drinking tea: "taking up his tea and blowing hard, which isn't really allowed in Islam because of the germs" (Busfield 2009: 229). Afghans always behave respectfully with their guests; therefore, it is strange to Fawad when James, a foreign journalist, shouts at Philip May's friend during New Year's Eve party in

Georgie's house: "as James finished we all sat in embarrassed silence, even me, because although he had been sticking up for Afghans like me he had been rude to a guest, and in our culture that was as bad as calling someone's mother a whore, or, worse still, using her as one" (Busfield 2009: 139). James shouts at Philip because he does not like Philip's attitude towards Afghans, however, Fawad immediately admits that this behavior is considered very rude in Afghanistan.

Afghans observe all religious days and festivals, which are based on the lunar calendar. Andrea Busfield describes the festivals of Afghanistan and, at the same time, she gives the description of the Westerners' festival through the eyes of an Afghan boy. Eid-e Qorban is the first festival presented in the novel: "this is one of our most favourite festivals and Muslims celebrate it in memory of Ibrahim's willingness to sacrifice his son for Allah" (Busfield 2009: 200) and it is "a couple of weeks after the foreigners' New Year" (Busfield 2009: 200). Many Afghans sacrifice "their best sheep, cows or goats" (Busfield, 20098: 200) during Eid-e-Qorban. The meat is distributed among the poor, relatives and neighbors. However, the most essential thing is that "for three days our country of tears and war becomes a place of fun, beauty and full bellies" (Busfield 2009: 200). This is a special time, when people forget misfortunes and unhappy events.

In her novel, Andrea Busfield describes many status symbols which denote the post-war situation in the country. As most Afghan boys, Fawad and his friend Spandi think that to have a gun is a natural thing: "how hard can it be?" to use a gun; "we're Afghans it probably comes more naturally than riding a bike" (Busfield 2009: 223). Such attitude is the result of the war; seeing guns every day becomes is an everyday-life possession. Fawad's opinion about his country is obvious: "we don't have much in Afghanistan – apart from drugs, guns and great scenery" (Busfield 2009: 255). However, despite violence all around ("the explosions of anger of vehicles ignore the one-way system; the chatter of kids terrorizing the tourists" (Busfield 2009: 93)), the boy loves the mode of life to which he is used: "the noise and confusion of the place [...] breathe life into me" (Busfield 2009: 93).

Through the eyes of the eleven-year-old boy, the author portrays the political situation in Afghanistan. There are many references to the government which explain the fact that there is much corruption in the government. For example, Georgie compares the chance of finding Fawad's sister with the chance of finding an honest man in the government: "the chances of finding my sister were smaller than finding an honest man in government" (Busfield 2009: 206). Afghans agree that the government is not helping the country and therefore: "there is a

growing resentment – anger – about the government. The Pashtuns think there are too many members of the Northern Alliance in top jobs" (Busfield 2009: 209). Afghans do not like the idea that there are too many members of the Northern Alliance, who have high job positions in the government, and this strengthens the prevailing negative attitude towards the foreigners in the country. People admit that corruption in Afghanistan is a great problem: "there is a corruption problem, with money talking loudest in government departments, offices and on the streets with all the bakhsheesh-taking policemen" (Busfield, 2009: 210).

Violence against children is another phenomenon which is frequent in Afghanistan. As Andrea Busfield states, when she was writing the novel, "[she] couldn't ignore the darker side of Afghan life because poverty, abuse and violence are a daily reality" (Busfield in McKinney 2010: 3). As Fawad admits, his uncle used to beat him almost everyday: "Jahid's father who seemed to think he had a God-given right to hit me in the face on any day the sun came up" (Busfield 2009: 16). Fawad's friends also have been suffering violence in their families. For example, Fawad's friend Jamilla's father beats her quite often: she "corrected the scarf to cover the bruise her father had freshly planted on her face" (Busfield 2009: 246); "I noticed an old bruise under the left eye and she told me that one of the beggar women had elbowed her in the face during the usual crushes to get to the foreigner's wallet" (Busfield 2009: 96). Children have no other ways to avoid that violence because it is their everyday life. This is evident in the description of life in the streets: "and even though the government has ordered everyone to give up their weapons for the greater good of the country, no one seems to be in a hurry to do so" (Busfield 2009: 87). As Fawad summarizes, "in the streets the adults beat boys, the boys beat smaller boys, and everyone beats donkeys and dogs" (Busfield, 2009: 87). Fawad wisely admits that it will take some time to change the situation and to remove violence from the streets and also from families. However, children suffer from violence at home from family members and in the streets from adults; children have to fight with each other for a bucket of water: "to make the back-breaking trip to the nearest tap to fight with other kids and dirty dogs for a bucketful of liquid that lasted five minutes" (Busfield, 2009: 36). Working on the street is the only way to support the family; children go to streets and ask money from the foreigners who come to Afghanistan and who try to help the country. As Fawad often repeats, "I quite liked the foreigners with their sweaty white faces and fat pockets" (Busfield, 2009: 24). However, the attitude towards foreigners is quite negative: "the foreigners are here because they bombed our country to kill the Taliban and now they have to build it again" (Busfield, 2009: 13). Besides, Fawad understands that foreigners are not always good and

helping: "it became too much for the westerners and they would climb back into their cars, trying to avoid our eyes as their drivers sped them away from our poverty and back to their privileged lives" (Busfield, 2009: 22). Afghans do not like the fact that there are many people from other countries whose culture is different from theirs and Afghans agree that foreigners started the war in their country. It is important that Afghans would accept the help from the foreign countries but in order to do this they have to be tolerant to the foreigners and their customs. However, Fawad frequently finds it difficult to understand them: "I went to bed still no nearer to understanding the foreigners' relationship with Jesus, I really hoped they would be around for his next birthday" (Busfield, 2009: 117). Afghan culture differs from the Western one; therefore, it is hard to understand those issues, especially for an eleven-year-old boy. Even the anecdotes that James and May tell are not funny to Fawad: "about thirty minutes later, after James and even May had shared their own jokes with us – some of which I found hard to find funny because they didn't mention mentals or donkeys" (Busfield, 2009: 83), because jokes and different proverbs often are about donkeys in Afghanistan. The author creates a vivid and realistic portrait of children's life in Afghanistan, which coincides with usual journalistic observations.

The representation of status symbols is the most important literary technique used in this novel because status symbols help to reveal the main issues about culture and traditions in Afghanistan. Afghanistan is the country with many strict rules, which Afghans have to obey and respect. Fawad's attitude towards the country is affected by the war. The fact that Fawad sees guns every day makes him think that to possess a gun is a natural thing. Streets are full of children who are working there in order to support their families. Children suffer from violence in families and on the streets. Fawad with his friends also work in the streets and are often beaten by their family members. Afghans do not trust their government and their attitude towards the police and governmental bodies is mostly negative. Afghans try to be very tolerant with the foreigners because of the cultural differences. People understand that the westerners are trying to help their country. Religion plays the most significant role in the country – mainly, this aspect is emphasized in the novel.

Conclusion

There are four main literary techniques of literary journalism which were introduced by Tom Wolfe (1990): scene-by-scene construction, recording of a dialogue in full, a third-person point of view, and status symbols. Thus, if a standard reportage can be characterized by objectivity, and direct

language, a narrative with the elements of literary journalism seeks to communicate facts through storytelling and literary techniques. The analysis of these four literary techniques and their use in Andrea Busfield novel **Born Under a Million Shadows (2009)** has proved the fact that often a work of contemporary fiction with a strong realistic dimension may include, additionally, certain elements of literary journalism. This becomes especially clear when a narrative includes the setting of a foreign country. In her novel, Andrea Busfield uses the sincere and, sometimes, funny and naïve voice of an eleven-year-old boy to reveal the horrors of living in war-torn Afghanistan. Creating a dramatic scene, Andrea Busfield uses her personal experience and provides the reader with historical facts to tell the story in an interesting and compelling way because, as she has mentioned on several occasions, the novel is based on her experience in Afghanistan where she had spent a few years as a reporter. Through extensive dialogues, presenting characters of different age, sex, religion and social class, the author develops scene-by-scene construction to create an overall portrait of the country at different periods: the Russian invasion, the Taliban emergence, the influence of the Taliban regime on Afghans' everyday life, the present-day illiteracy rate and other issues. Andrea Busfield tells the story using the first-person point of view: the narrator is an eleven-year-old boy whose attitude to his mother land, despite the fact that he has never seen Afghanistan before the war, is positive. In this way, the author conveys the attitudes of many Afghan people. The representation of status symbols is the most important literary technique of literary journalism which is used in this novel because status symbols help to reveal the main issues about the culture and traditions of Afghanistan.

In her novel **Born Under a Million Shadows**, Andrea Busfield gives much information on a contemporary situation in Afghanistan. The novel includes many historical facts about Afghanistan which, in many episodes, makes the story similar to a journalistic article or a series of articles: there are many details about the Taliban and Russian invasion, everyday life, religion, problems in the society such as corruption, child labour, and other issues. In this way, Andrea Busfield's novel can serve as an example of the influence of literary journalism on a work of fiction. It also displays a strong realistic dimension in contemporary fiction.

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AMERICAN LITERATURE

Stephen Crane. Demystifying the Western Story's Paradigm in *The Bride Comes to Yellow Sky*

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Abstract: The paper intends to prove the originality of Stephen Crane in his Western short-story writer pose, pointing out the author's deconstruction of the traditional Western story paradigm regarding the use and mainly the re-vitalization of the classic elements, such as: the cowboy, the bandits and the community. It would apply all these demystifying devices on his short story, **The Bride Comes to Yellow Sky**, in a text interpretation register.

Key words: cowboy, Western story, Old West, villain.

Preamble. The Classic Western Story Pattern

Whenever referring to the *West*, the Americans are repeatedly taking into account two major connotation dimensions: the *West* as a country landscape little complicated by civilization, a sort of a "lost paradise", a land without time, eternal because of its simplicity, with permanent verities particularized by elementary and primitiveness[1], on one hand and the *West* as a kind of a substitute for the absent heroic and tumultuous history, on the other hand. In this latter respect, the readers are dealing primarily with *the cowboy* and his ritualistic confrontations between good and evil, similar to a modernized fairy-tale.

The *Western story* was meant as a special kind of popular literature that always commands to a large audience. The Western stories ordinarily describe a part of the comparatively recent past, a time that lies somewhere between the Civil War and the germs of modern époque; it really doesn't matter whether the events presented in these stories are indeed real or not: they had to be believed, so they had to be true. The Western stories are focusing on the *individual* – the *cowboy*. His roots are to be identified in the enterprising and dynamic spirit of the Go-Getters[2],

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[1] According to Boorstin, Daniel J., *The Americans: the Democratic Experience*, Vintage Books, 1974.
[2] See idem.

as the cattle industry seems perfectly agreeable for them; the Western story's hero is bright and daring, displaying a strong character covered by a handsome figure. He still is America's first athletic idol. The West has always been the perfect refuge for the *bandits*: they used to hide themselves from the law, but they could never really hide themselves from *the community*. The cowboy's task is basically an honorable one: protecting the community, saving the heroine or simply defending his honor. The hero is always alone within his own community, in the sense of a moral model of behavior or in the sense of being individuality. He often lacks family and sometimes he is an orphan, thus lacking his mother figure and her kindness. The cowboy is never openly searching for love, but he is prepared to embrace it. If there is a woman who does love him, she is usually unable to comprehend his motives, as she is against killing and being killed. Love complicates things for the cowboy and marriage is not quite an option for him, especially in the community's eyes, as it would eventually force him to give up his status and become ordinary, a failure, a non-heroic figure. The cowboy seldom shoots, but he never misses. Opposed to him, there are the bandits – they always come in the plural, the villains who are committing irrational acts of violence and whose leader always end up in a face to face confrontation with the cowboy. The community acts as a judgmental, neutral witness to the conflict; it represents the collective mind or the collective character and in the Western story's hierarchy it occupies the third position; it does not wish for troubles and complications into its ordinary life. Collaterally there are also *the saloon girls*, quite sympathetic to the hero's needs.

These are all the basic and constant elements of the *traditional Western story* dynamic and pattern and they are all about to be slowly but decisively demolished and reversed by Stephen Crane in order to emphasize the very end of a legendary era appropriated to the Wild West stereotype.

Stephen Crane, *The Bride Comes to Yellow Sky*

Stephen Crane, in his pose of a Western story writer, comes and undercuts the conventional perspective on the West, by exploring and exploiting the image of a world slowly fading away and by deconstructing the classic Western paradigm with a touch of nostalgia[3].

The Bride Comes to Yellow Sky was originally published in **McClure's Magazine** in 1898. The story's protagonist is a Texas marshal

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[3] According to Irina Chirica, Teodor Mateoc, *American Regionalism. An Anthology*, Editura Universitatii din Oradea, 2006, p. 50.

named Jack Potter, who is returning to the frontier town of Yellow Sky with his Eastern un-named bride. Potter's opponent, Scratchy Wilson, drunkenly plans to accost the sheriff after he disembarks the train, but he changes his mind upon seeing the unarmed man with his bride. By the time Stephen Crane wrote the story, the West and its subsidiary clichés had already become in such an extent labels of popular culture that he could easily parody them. Not only does Jack Potter display the traditional gaucheness of the newly married man, but he suffers a vague unrest at the thought of the reception they will receive in Yellow Sky; in some undefined ways he has violated the frontier code. As the train pulls into town, the windows of the Weary Gentleman saloon are being boarded up, against the possible rampage of the town drunk and sometimes bad man Scratchy Wilson – the very fact that the bandit is not constantly a villain, but merely turns into one as a result of alcohol demystifies once again the traditional Western story paradigm. The denizens of the saloon look to Jack Potter as their only salvation from Wilson. As Potter and his bride round a corner, they come face to face with Scratchy, who is about to discover that Potter is married and without a gun, and that a showdown is consequently rendered impossible, because the basic, everlasting code of conflict has been broken. Beneath the accidental fact of Potter's lack of a gun is the subtle realization by the two men that a border has been crossed - a way of life passed into history. Jack Potter, Yellow Sky's sheriff, is uncomfortable because he feels that by getting married he has failed to live up to the expectations the community holds for its tough lawman. Although Jack believes that he is guilty of a crime and has been a traitor to the community, he takes himself, as do many of Stephen Crane protagonists, much too seriously. His perceptions of himself and his situation are not shared either by the other characters or by the readers. The saloon conversation indicates that Jack is useful in containing Scratchy, but it does not reflect Jack's "centrality" in the community. In fact, Jack's decision to get married must have followed his subconscious awareness that it was "safe" to marry – a thought that would have never crossed the traditional cowboy's mind.

In the mockery of a Western type story, Stephen Crane's **The Bride Comes to Yellow Sky** has a simple story line with great meaning against inflexibility. With peculiar humor Crane takes the town of Yellow Sky and their marshal Jack Potter through the change of time, proving nothing can stay motionless. **The Bride Comes to Yellow Sky** also stands for an ironic comedic literary archetype. Jack Potter may be accepted as playing the role of the Knight to the town of Yellow Sky. The bartender at the Weary Gentlemen's saloon mentions that Potter is "the

town marshal" and "he goes out and fights Scratchy when he gets on one of these tears."[4] However Jack's knightly standing is not so appreciated by the fellows on the train back from San Antonio. Jack is actually intimidated during his voyage and yet he does not recognize any of it[5].

The gap between perception and reality is to be identified on the train: "To the minds of the pair, their surroundings reflected the glory of their marriage." The passengers and the black porter are not impressed, however, for they see the bride's "under-class countenance," her "shy and clumsy coquetry," and the groom's self-consciousness and lack of sophistication. To Jack, his house is his "citadel" and his marriage is his new "estate." The mock-heroic style is epitomized in the bride's reaction to the meeting with Scratchy: "She was a slave to hideous rites, gazing at the apparitional snake."[6] The author elevates the meeting of Jack and his bride with Scratchy to myth: the "apparitional snake" which introduces evil into the new Eden estate is the very drunken Scratchy Wilson.

The narrator would actually offer the reader a very sarcastic perspective when the drummer questions the strange tradition in the town of Yellow Sky that gives the impression of a stereotypical Western town. The plot of Stephen Crane's story displays the type of social insertion and respectively the birth of a new society which may be seen in most comedy archetypes. The birth of the new society occurs at the end of **The Bride Comes to Yellow Sky** when the two key characters, Scratchy and Potter, finally come face to face. Yellow Sky's social inclusion becomes synonym with the community's rigidity. There are obvious references to sarcasm and humor at the misfortune of others in Stephen Crane's story. Jack Potter refers to that community as a judgmental collective. This very social enclosure may be even better illustrated in the Weary Gentleman's saloon image. The drummer's standpoint as a foreigner to the area proves how rigidly Yellow Sky has already fixed itself in the Western imago without explicitly saying so, thus showing its refusal to change along with time. The setting of **The Bride Comes to Yellow Sky** has an ironic pattern identifiable also in some literary comedy pieces. When the traveling salesman asks questions because he is unfamiliar with the strange practices of the town, the bartender tells him about the routine and ritualistic fights between Porter and Scratchy. Nevertheless, what had been expected did not eventually occur, so Scratchy turned around and time changing is thus

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[4] Stephen Crane, *The Bride Comes to Yellow Sky* in *The Penguin Book of American Short Stories*, Edited by James Cochrane, 2011, p. 211.

[5] According to Wolford, Chester L., Stephen Crane: A Study of the Short Fiction. Boston: Twayne Publishers, 1989

[6] Quotations belonging to Stephen Crane, *The Bride Comes to Yellow Sky* in *The Penguin Book of American Short Stories*, Edited by James Cochrane, 2011, p. 210- 215.

beyond escape into Yellow Sky from that particular moment on. Once the knight is both metaphorically and disappointingly out of town, Scratchy would wander the streets with two skillful weapons in hand. Consequently, the birth of the new society is right there, taming the Wild West[7].

In this respect, Stephen Crane would exercise an ironic twist and he would practice some unexpected point of events through characters and settings in the story in order to illustrate a more powerful meaning. One of these allusions is the noticeable mention of the East and its progression in the West: "And his boots had red tops with gilded imprints, of the kind beloved in winter by little sledding boy on the hillsides of New England."[8] We are introduced to Jack Potter and his bride, a newlywed couple traveling from San Antonio to Jack's home in a little Texas town of Yellow Sky. Jack, who is the town marshal, is strongly depended upon for protection and authority. Being such a respected man, Potter feels he has betrayed the community by marrying an outsider. The two of them, un-named bride and the cowboy-groom, would sneak to their home and they are eventually confronted by the town's relentless outlaw Scratchy Wilson. The way the bandit is forced to acknowledge and respectively accept the reality of a missing final ritualistic fight actually corresponds to both the end of an era and the new beginning for Yellow Sky. As civilization expands from the East, the Wild West is progressively forced to come to an end in its traditional, conservative pose.

In Stephen Crane's fiction, insignificant man perceives himself as the center of the universe, but the universe seems indifferent to his posturing and pretensions. Scratchy, who had thought of his constant opponent, goes to Jack's house. There he chants "Apache scalp music" and howls challenges, but the author's depiction of the house which "regarded him as might a great stone god" comes as a surprising silent echo to the bandit's noisy threat.

Part of the incongruity between man's illusions and reality is reflected in the death imagery which infuses the story. Crane describes Jack "as one announcing death" and compares his mouth to a "grave for his tongue"; as Scratchy walks the streets, the stillness forms the "arch of a tomb over him."[9] Through the use of such figurative discourse, the writer progressively builds his story up to its anticlimactic scene. As Scratchy walks away, dragging his feet and making "funnel-shaped

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[7] See Ahnebrink, Lars, *The Beginnings of Naturalism in American Fiction: A Study of the Works of Hamlin Garland, Stephen Crane, and Frank Norris*, New York: Russell&Russell, 1961

[8] Stephen Crane, *The Bride Comes to Yellow Sky* in *The Penguin Book of American Short Stories*, Edited by James Cochrane, 2011, p. 214.

[9] Idem.

tracks," the new era arrives: "Yellow Sky," "the hour of daylight," as Stephen Crane defines it, would eventually replace the twilight of the Old West.

In the mockery of a Western type story, Stephen Crane's **The Bride Comes to Yellow Sky** has a simple story line with great meaning against inflexibility. Humorously enough, the author takes the community of Yellow Sky and their marshal Jack Potter through the change of time, proving nothing can stay the same. The narrator gives a very sarcastic viewpoint when the drummer questions the strange tradition in the town of Yellow Sky that gives the impression of a stereotypical western town. The birth of the new society is definitely a reality at the end of *The Bride Comes to Yellow Sky* when the two pivotal characters, Scratchy and Potter, finally sort of confront each other. The social inclusion may be even better illustrated in the Weary Gentleman's saloon. The drummer's perspective as a foreigner to the area shows how rigidly Yellow Sky has fixed itself in the imagery of a Western frontier without explicitly saying so. As mentioned before, the author involves an ironic twist, or unexpected point of events through characters and settings in the story in order to illustrate the East as a real presence and its continuous progression into the West: "And his boots had red tops with gilded imprints, of the kind beloved in winter by little sledding boy on the hillsides of New England."[10] – the bandit's appearance. As civilization expands from the East, the Wild West comes to an end: a hotel, a train, and New York style clothing - these all are signs of shift gradually occurring to Yellow Sky, Texas. Scratchy is the only trace reminding the reader of the traditional Western bad guy, even though his clothes are from "the East Side of New York".

Crane purposely conveys the bride as un-named and un-explained. The reader also sees this on the train with the porters who are free African American workers representing the changing times and the fact that blacks are now part of society's working class. The bride represents marriage in society, suggesting the importance of family and social matters. Even Scratchy is subjected to the trend of Eastward fashion. "But, say, what is this, anyhow You don't mean there is going to be a gun-fight"[11] As Scratchy howls about, the drummer seems both interested and frightened at the thought of an old Western outlaw terrorizing the town. He has the potential and the capability of accepting change and the Westward movement. Scratchy is caught in a historical transition and he does not know how to deal with the ever changing world around him.

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[10] Idem.
[11] idem

Concluding…

The story's thematic is that of civilizing the West or, in other words, that of slowly but surely taming the wild obstinate West[12]. Persuasive examples of such Eastern civilization intrusion into the West are plenty within Stephen Crane's text: now that Potter is a married man, he refuses to fight Wilson; in most Westerns the antagonist and protagonist seem to have a real reason to hate each other and a deep desire to fight one another, but this is definitely not the case here. It seems as if the wife is not important enough to be given a name, but she is important enough to be the reason why Scratchy calls off the fight with Potter. The author is structuring his plot into several contrasting episodes plunging his characters into new contexts and ending up by reversing the readers' expectations: Jack Potter, the good guy, the hero and the protector of the community simply turns into a respectable man, abandoning thus his heroic aura and consequently shocking the villain, the old timer, who proves to be unable to function outside his traditional code. In the very end of the story, the cliché of male violence is also turned upside down by the sobering effects of marriage.

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Self-construction and Autobiography in Maxine Hong Kingston's *The Woman Warrior*

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Abstract: Maxine Hong Kingston's novel, **The Woman Warrior**, is the reason why reviewers both embrace and reject her work as that of a Chinese American, as some of them have pointed to the idea that her stories might be of Asian origin, but they are full of American imagination. The perpetual defense of her dual origin is what makes Kingston's work so interesting and appealing to the public. Our intention is to debate the way in which the author chooses to create herself as a writer, and, at the same time, as a character of her well-known literary work.

Key words: autobiography, self, Chinese, tradition, story, attitude, cultures

Societies, traditional or not, rely on individuals to survive, develop, and adjust to the passing of time and the changing eras. There are several types of organizing them and their members, leading so to the creation of a discrepancy between the East and the West, which can also be noticed in one of the best-known and appreciated volumes of the 20th century in the U.S., namely Maxine Hong Kingston's **The Woman Warrior**, which contrasts the Chinese and American heritage in the personal growth of Chinese-Americans. Kingston is searching for her self while writing the memoirs which had marked her individuality as a first born Chinese-American.

> For Kingston, selfhood is an interaction between often hostile and misogynistic social forces and her own imaginative will, a simultaneous assertion of a provisionally stable self-identity and an insistence on the dynamic, creative, unstable nature of that identity. For Maxine, the point is not to choose between essentialism and constructivism but to survive, and to survive she must incorporate both. (Outka 1997: 450-451)

This issue of survival is the main problem Kingston is troubled by, being confused and, at times, angered by her heritage and by her ambiguous development. The Chinese tradition is the type in which the individual is

a rather insignificant part of the community as he/she is just one small mechanism of a greater one meant to survive and upgrade continuously. As Mao explained about the Chinese culture, men are subjected to three authorities, mainly the political, the clan and the religious one, while women are also dominated by the three mentioned above adding the male dominance over them. So, in a contemporary world one might believe this to be degrading and rather sexist. On the other hand, we have the western civilizations which embrace the cultivation of personal transformation and individuality offering more confidence to its members to follow a road they have made their mind about. In Kingston's case being caught between the two cultures only makes her try to find a definition of herself that can combine the two different traditions and at the same time give her a sense of real identity, of knowing her stand in an ever changing world. "Chinese-Americans, when you try to understand what things in you are Chinese, how do you separate what is peculiar to childhood, to poverty, insanities, one family, your mother who marked your growing with stories, from what is Chinese? What is Chinese tradition and what is the movies?" (Hong Kingston 1981: 13)

The Modern Language Association has identified Kingston's *The Woman Warrior* as the most popular assigned reading both in high schools and universities in America being "discussed in sociology and anthropology classes, in literature seminars, and in history and political science courses. It is critiqued by feminist theorists, poststructuralists, sinologists, and geographers; and it is analyzed as biography, fiction, history, ethnography, memoir, and autobiography." (Huntley 2001:75) The story of the early age of a female protagonist, who re-creates herself with every chapter that is revealed to the readers, gathers information worthy of belonging to the literary history of the U.S. establishing the well-deserved role of the Chinese-American literature.

Whenever Kingston's work is debated the word autobiography appears, in a rather altered manner, as it definitely is a reflection of the early life of the author, but it offers an open ending revealing to the readers that she intends to continue her life embracing the knowledge she inherited from her mother, but with the skills developed within the American society. The author chooses not to follow the well-known pattern of autobiography of respecting the chronology of events and presenting the family members, embracing so a logical frame of events. She mainly introduces myths, legends and stories presented by Kingston's mother, whose real name is not even given, being introduced to us as Brave Orchid. She is the one that brings forward the family background by telling the stories of both No Name aunt and of Moon Orchid and moving even backwards to Fa Mulan and Ts'ai Yen, female

representatives that mark the Chinese inheritance, not focusing at all on the American experience. Kingston prefers to show these examples as they are viewed as options of what she might become. The themes presented in the five parts of the novel change from one place to another and from one time to another as "The structure of the work is circular rather than linear: the narrator as adult subject appears throughout the book, characteristically visiting home, returning home. The climactic leave-taking announced in the last chapter is immediately followed by a story of homecoming, a daughter's return from the land of the barbarians." (Fong 1989: 116-117)

The subtitle of Kingston's work **Memoirs of a Girlhood among Ghosts** hints at the events that come to her mind, memories that had marked her existence and her lifetime experience at the crossroads of two cultures, which at some points contradict one another and confuse her. Elliot Shapiro even argues that Kingston's goal is actually not to write an authentically Chinese-American novel, but to have an authentically American one.

Kingston's fight for her writing the autobiography is an exploration of her inner self belonging to the Chinese and American cultural systems. Miriam Greenspan believes that Maxine rejects the tradition of her family in the favour of the new one she is actually living in trying to cope with the search of an identity that could fit the time and space she lives in. Even though she had not visited China, living all her life in the U.S., she had her mother state very clearly the traditions she had brought from the Asian continent. One of these strange traditions Westerners might get confused about is the name issue as Kingston's story is full of strange appellatives meant to hide the real first and last names of the characters from the American authorities, whom they call White Ghosts, in case anything might endanger their stay in the U.S. "Lie to Americans. Tell them you were born during the San Francisco earthquake. Tell them your birth certificate and your parents were burned up in the fire. Don't report crimes; tell them you have no crimes and no poverty. Give a new name every time you get arrested; the ghosts won't recognize you." (Hong Kingston 1981: 165) Considering such matters we are never told the protagonist's real name. She is only mentioned as the Biggest Daughter or Little Dog never being called out as we would expect someone to be addressed and so we have no clue that would hint at her real identity. By having so many layers that hint at the need of hiding oneself the author maintains the Chinese obligation for secrecy and discretion.

Maxine Hong Kingston is greatly focused on the Chinese 'we' and she finds it difficult to make use of the Chinese-American 'I' that should

define her. The models passed on to her by her mother are those of slave and warrior and her intentions are those of becoming an independent woman, who eventually finds the strength to yell at her mother and announce her that she has no intentions of ever getting married. The strength she finds inside is also the result of her mother pushing her limits and always pressuring her to follow the Chinese tradition, but still copy the English accent and integrate as easily as possible.

Margaret Miller describes the four stages Kingston embraces in her presentation of the versions of slaves and warriors shifting from China to America having greater transformations than one might believe:

> The first two chapters set up the dialectical terms of the 'symbolic, archetypal situation' which will help Kingston understand her present identity: first slave (the no-name aunt), then warrior (the fantasy based on the story of Fa Mu Lan). The third section gives us the warrior in her modern, realistic guise: this is Brave Orchid at medical school and as a doctor. The fourth transports Brave Orchid to America and contrasts her to another slave figure, her sister; in her inability to avenge the weaker female by getting her husband to take her in, we see the comic failure of the warrior in the American setting. (Miller 1983: 18)

The first story that Kingston approaches is that of one of the aunts who was excluded from the community because she was pregnant and there was no explanation in front of the community about her gesture, making the mass ignore her even more vehemently. "In China your father had a sister who killed herself. She jumped into the family well. We say that your father has all brothers because it is as if she had never been born." (Hong Kingston 1981: 11) The No Name aunt example shows how people did not care about the situation in which the woman had got pregnant, but just wanted to set her as a negative example and exclude her from their lives. However, her response to their attitude was a brave one in which she did not reveal the name of the father or made up any excuses for herself; her only response to society was to commit suicide. This was also considered an offence as in the Chinese tradition this gesture is thought of as the ultimate rebellion act, making the other members of society dare to wonder what made him/her act that way. Kingston confessed that the aunt haunted her and she similarly chose to take a stand, but not as dramatic as her predecessor's, but quite as annoying to her mother, finding her power in her writing. Maxine decided to drown herself in silence, but after a while she had to come back to life and focus on what was most important for her: to be a warrior as Fa Mulan had been before her. By placing herself as the legendary woman, Kingston shows that this was not only a

fantasy, but something she had dreamt of doing for almost all her life. "Maxine bears little resemblance to Fa Mu Lan: she is a smart, shy, silent, uncoordinated, physically intimidated Chinese-American girl" (Miller 1983: 22), who does not posses the skills the legendary warrior seems to have, but would not mind such power and dreams about the possibility of taking life into her own hands and making a change. One obvious example is when her boss fires her and the imagery that is created around this event is more vivid than her struggle with the system

> If I took the sword, which my hate must surely have forged out of the air, and gutted him, I would put colour and wrinkles into his shirt. It's not just the stupid racists that I have to do something about, but the tyrants who for whatever reason can deny my family food ad work. My job is my own only land. To avenge my family I'd have to storm back to China to take our farm back from the Communists." (Hong Kingston 1981: 50)

Kingston finds a way back to herself as she writes the autobiography, even though it is full of myth references and legends, having as a guiding figure her mother, who is the one telling her all the stories and showing her the way towards understanding the position of women in the Chinese society. The mother shifts her attitude depending on what she is presenting to her daughter, making her understand that certain actions are unbearable, while others are regarded with respect. Brave Orchid intends for her daughter to get in touch with the Chinese beliefs, not being at all interested in the American development of life. It might seem strange to a reader to notice that all westerners are simply called Ghosts and not a single one is given a proper name, or is not even mentioned as important enough to find out what that might be. Certain aspects of her behaviour might be explained by the way in which Kingston's mother reached the U.S. The fact that Brave Orchid had the strength to study medicine, become a respected shaman and help her village during difficult times, and then move to a totally different country only to start over in an environment that did not flatter her at all and which forced her to be a shield for her children, enduring the problems and just at times complaining about the situation, makes her respected and worthy of admiration. Critics have found similarities between the mother and Fa Mulan considering the former a true warrior fighting for the unity of her family in the Chinese spirit. The Fa Mulan from Kingston's novel is an independent woman, who can handle the family situation as a wife and mother, but also show that bravery of helping her village and fighting for the beliefs she has. At a closer look she is exactly the modern woman, we are all trying to promote and accept. She must be skilled in many different fields. Brave Orchid did not try to adapt to American life as most immigrants would tend

to. Her desire was that of going back to China. She confessed to her daughter that her husband would not have been able to handle the situation as she was the one "with the big muscles". This is the moment we understand the sacrifice she made for the well-being of her family.

> The mother is the significant other in many female autobiographies. She is both an agent of the patriarchy, socializing her daughter to her role with an intention as protective as the emperor's in banning the cruel knot, and at the same time a potentially subversive model of how women simply reject some of men's social constructions (such as the sanctity of the male line in China) and adapt others to fit their own understanding of women's capabilities. (Miller 1983: 23)

Life in America did not prove to be what many immigrants might have expected, hiding their names, and guarding their real ones with silence like the real life they were leading was still in China. Brave Orchid managed to ignore several aspects of her American existence and one of them was the school system as she did not take into account what the teachers said about her daughter's results or abilities. Mostly she ignored their complaints about her silence and the strange voice she finally had when she was able to utter something. The moment when Maxine came home with straight As her mother seemed not to care and started telling her another of her stories hinting at great deeds her ancestors had been praised for.

"At The Western Palace" is the part, which explores the dangers of finding oneself too close to the opposing culture and being engulfed in all that the new world might represent. Moon Orchid, Brave Orchid's sister, was left behind by her husband who had moved to America a while back. He sent money regularly and his wife had no problem in handling matters on her own. She felt no need to ask him to come back or to explore changes to her situation. When her sister could not stand the situation and demanded of her to travel abroad and face her husband her life completely changed for the worse. Moon Orchid considered her husband one more Ghost in the city and he, who had already re-married and integrated in the American lifestyle, when being asked about his situation could only answer that "It's as if I had turned into a different person. The new life around me was so complete; it pulled me away. You became people in a book I had read a long time ago." (Hong Kingston 1981: 139) The magic of the Eastern culture spices Kingston's writing and makes it more appealing to the public, although there have been times when she felt the need to clarify the misunderstandings westerners often made regarding her work.

Overall it does not matter how obvious Brave Orchid's involvement and influence in Kingston's life is, how many myths, stories, ghosts and

spirits haunt her novel at the end of the it Maxine's words embrace the thread of events that eventually make her the story teller that she has become "Here is a story my mother told me, not when I was young, but recently, when I told her I also am a story talker. The beginning is hers, the ending, mine." (Hong Kingston 1981: 184) This is the statement that resulted after suffering through her mother's continuous moulding, which the latter had intended to be the best reaction to life abroad. After it there came a time for Maxine to blossom on her own, to stake a stand and tell her own stories. The need that Brave Orchid feels regarding the stories her daughter should know is guided by the fact that she indeed is the secrets' keeper and protector of her family even while in America. The self is a mixture of social roles and resources of the personality and Maxine learns how to transform herself in accordance with the situation. But this takes a long time, after a childhood scarred with silence and fear, after hard work and devotion to her writing and to her inner self. Her intelligence should guide her through her writing and life in general, analysing what move is necessary for herself to embrace in order to find happiness and fulfilment. "Kingston's reliance on multiple protagonists, the circularity of her structure, and her use of myth and story represent a different strategy for telling one's life. The resulting work challenges a central assumption underlying the form and content of traditional autobiography, the idea that the normative pattern of personal growth should be a linear journey to individual autonomy". (Fong 1989: 117)

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Vladimir Girshkin and the Question of Identity

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Abstract: I propose to investigate the fictional work of Gary Shteyngart **The Russian Debutante's Handbook (2002)**, in order to demonstrate that Shteyngart, an American writer born in Leningrad, USSR, in 1972 presents a fictional world that draws closely on places the author knows but transforms them for the purposes of presenting images of literary alienation. He left Russia but did not forget either about his Russian roots or his Jewish identity. In the first part of my paper I will discuss the conceptual and theoretical basis of identity studies, drawing on the theories of Erik Erikson and Manfred Pütz. Understanding these theories will allow us to speculate about how this newly arrived Russian Jewish immigrant defined his identity within United States culture. The key question "Who am I?" has to be answered before offering a thorough textual analysis. Vladimir Girshkin, the protagonist of The Russian Debutante's Handbook would like to avoid walking like a Jew but on the other hand he would like to make his parents proud of their Russian Jewish boy. Can he escape his ethnicity and find happiness? My task is to show if this is possible or is just a utopian dream.

Key words: Identity, Immigrant, Jewish American identity, Russian identity, happiness

In my paper I will discuss **The Russian Debutante's Handbook (2002),** considering how Shteyngart develops the identity of his protagonist Vladimir Girshkin. He is a typical second-generation child of a Russian immigrant Jewish-American family. Vladimir carries the burden placed on him by his parents of fulfilling the American dream. Vladimir's father says:"Now let's drink, everybody! To Vladimir, our bright American future!" (Russian 39). Gershkin's parents are perfectly aware that it is difficult for him to find his own way. His father says: "You have a life that's so far removed from this house, which we worked so hard, your mother and I, to put together, that sometimes…well, I wonder what the point was" (Russian 125). Vladimir finds it impossible to live up to his parents' high expectations. His first task as an American individual is to figure out who he is.

From the beginning of the novel, Shteyngart shows us his Jewish sense of self-irony so characteristic for Jewish writers of earlier times like

Isaac Singer, Bernard Malamud and Philip Roth. Jewish irony is a kind of laughter through tears. Vladimir Girshkin, works at the Emma Lazarus Immigrant Absorption Society as a junior clerk, having obtained his job through his mother's help. Vladimir tries to accommodate himself to the American realities. He has an American girlfriend though he does not really love her. They were introduced to each other by Baobab, Vladimir's friend who thought that they would be perfect for each other. Vladimir thinks that he "could love *her*" (*Russian* 54), so he starts talking to her:

> Clearly it had been a while since a man had talked to her at length and with a minimum of intimidation (Vladimir the foreigner was himself intimidated). The next nine hours were spent talking, first in Baobab's bedroom, then in a nearby diner, and finally in Vladimir's bedroom, about their twin escapes – Russia & Connecticut – and within twenty-four hours they were discussing the possibility of further escape, together, into a circumstance where they could at least provide each other with dignity (that exact word was used). (Russian 55)

The American Gentile girl, Challah (which is the name of the Jewish bread eaten on Sabbath), who grew up in a different environment from that of Vladimir, cannot understand Vladimir. Vladimir on his part feels that there is a communication gap between them. He says: "I'm a foreigner. I speak slowly and choose my words with care, lest I embarrass myself" (Russian 30). After a time she feels that Vladimir does not love her: "Vladimir didn't hate her. He hated the *idea* of her, but that was different. Still it was Vladimir who had invited this big woman into his life, and now there was no recourse but to sift through meager vocabulary of comforting words, to put together the proper blandishments" (Russian 30).

Vladimir's family would like him to find a nice Jewish girl with whom he would be able to lead a normal life. He does not want to introduce Challah to his family because he is ashamed of her because of her chosen profession. Therefore he keeps on telling lies to his parents about Challah. His mother, Yelena Petrovna even tells him that she feels sorry for Vladmir because: "how can a woman love a man who walks like a Jew? (Russian 44-45). She says: "You know, I've been keeping an eye on you for years, but it just hit me today, your little Jew-walk. Come here, I'll teach you to walk like a normal person" (*Russian* 45). Clearly, Vladimir's mother has subscribed to such stereotypical slurs as the "jew-walk," having willingly embraced her own separation from mainstream society. She is the powerful Jewish mother type so well-known from the

novels of Philip Roth and the writings of Jewish American writers of earlier times. She is the alpha peasant of the Old World: "Now the alpha peasant, she feels the dry soil crack beneath her feet and quickly packs her family's bags for the New World….Your Mother? Well, as you might have guessed, she's the alpha peasant of our family, a force unswerving, impenetrable, inexorable" (Russian 128). Vladimir's mother told her son from early childhood what to do, whom to befriend and what to think. She is powerful and resourceful. She does, however, want Vladimir to find his own way and to assimilate as fast as he can. She believes in Vladimir's power to change: "I'll teach you how it's done. You'll walk like me, an elegant walk, everyone knows who they're dealing with when I walk into a room. Straighten up...It was all in the posture. *You, too, could walk like a gentile.* You had to keep your chin in the air. The spine straight" (Russian 46). In order to become a normal, standardized American, Vladimir has to get rid of his Jewishness.

Vladimir wants to have a different type of American Gentile girlfriend through whom he can become a true American. He meets with Francesca, the perfect, stereotypical American girl. She lives in an Art Deco building in uptown Manhattan and her parents are City College professors. They live the life of a normal middle-class American family. Shteyngart once again shows his sense of irony because Francesca's father deals with Humor Studies: "*Evolving* a whole new field, I should say. It's called Humor Studies. It's better than brilliant, it's thoroughly unexpected! And he has New York's two million Jews at his disposal. The perfect population, you guys are both funny and sad" (Russian 82). Vladimir's friend, Baobab, who wants to major in humor studies with Francesca's father says: "Real humor is not supposed to be funny,…It's supposed to be tragic, like the Marx Brothers" (Russian 132).

What could be more ironic than criticizing and at the same time characterizing his fellow ethnic companions? According to many Jewish American writers from the beginning of the 20th century the Jews are the perfect laughing stock of the American melting pot. At the beginning of the 20th century, with the rise of Jewish immigrant writers, the figure of the Jew who is funny and sad at the same time got into mainstream American literature. There is no other ethnic group that compares in this respect with American Jews. The Jewish laughter through tear, as I have mentioned in the earlier part of this work, was embraced by the writers of our Postmodern era, too.

Since Francesca's family accepts the young Vladimir, he moves to their house. He knows that this is his great chance to accommodate to the American way of life. He envies Francesca who can afford to be unsure about what she would like to do in her life because of her American heritage.

Vladimir at twenty-five wanted one thing: "whether he admitted it or not, was to *become* Manhattanite Francesca Ruocco. *That* was his tangible ambition. Well-situated Americans like Frannie and the denizens of his progressive Midwestern college had the luxury of being unsure of who they were, of shuffling through an endless catalog of social tendencies and intellectual poses…Assimilate or leave, those were his options" (Russian 83). As we can see, there are not too many options for the young protagonist. Vladimir is not as moved by America's great wealth as his parents are, but he would like to assimilate and have the same rights as all the other normal American citizens. In a way he does not want to be different. He does not realize that in a multicultural society it is much more valuable to be different, outstanding than to be ordinary, to belong to the big crowd.

Francesca's parents accept Vladimir from the beginning and treat him with great kindness, never suggesting that he is an immigrant. They even comfort him when he has an argument with Francesca and try to convince him that they all love him and care for him. They think that their daughter is a kind of genius and that a "normal" American would be unable to handle her. But Vladimir who is used to queuing for food is patient, as if patience were a kind of Russian trait, and can deal with the situation. In the end Vladimir understands that he is accepted as a member of their family: "He would have reached, all by himself, the final destination of every immigrant's journey: a better home in which to be unhappy" (Russian 97). But the truth remains the same: he is not able to find his happiness.

The question arises: why can he not be happy? This is what he wished for, this is what his parents wished for him. He cannot live up to the high standards of this American family. His salary as a junior clerk is not enough to cover his expenses. In order to be perceived as a regular American, he has to change his clothing, has to take on new habits of drinking in uptown bars and nonetheless, to invite Francesca all the times. She says to Vladimir: "I like you because you're a small, embarrassed Jew. I like you because you're foreigner with an accent. I like you, in other words, because you're my 'signifier'"(Russian 78). Vladimir, the immigrant Jew has become the 'signifier' of an American naturalized middle class girl. She needs this experience so as to feel different, to stand out from the crowd. Her problem is that she thinks that she is not smart enough and even Vladimir is more valuable than she is: "…in some ways, I'm worse off than you are. At least you have no tangible ambitions. All I am, on the other hand, is the very obvious product of two thousand dollars spent on Fieldston and Columbia. Even my father says I'm stupid. My mother would confirm it, only she's an idiot herself. It's the curse of the female Ruoccos"(Russian 81). As a young American college girl, Francesca does not believe in her intellectual abilities. Vladimir in his turn

does not feel offended by her words but rather thinks that his goal in the coming years is going to be that of helping her achieve her dreams. Vladimir's idea of living for her is only a short-lived vision because at the same time he understands that he cannot live up to her high expectations. Nonetheless, he can learn from her how to become a real American:

> The immigrant, the Russian, the Stinky Russian Bear to be precise, was already taking notes. Love was love, it was exciting, and hormonal, and sometimes even overwhelmed him with the strange news that Vladimir Girshkin was not entirely alone in the world. But it was also a chance to steal something native, to score some insider knowledge, from an unsuspecting *Amerikanka* like this woman. (Russian 83)

Girshkin can use her to accommodate himself to the American way of life. Vladimir questions his identity several times. He finds it hard to define his own identity. He cannot be severed from his Russian, Jewish and Russian Jewish roots. His task of finding his own identity is not easy.

Girshkin is frustrated by his lack of material resources and turns to his fellow compatriot Mr. Rybakov, also known as the Fan Man. Rybakov comes from Russia and would like to become a naturalized American citizen. But at the naturalization ceremony he follows his oath, that of protecting his country from the enemy, and so he attacks the person next to him because he looks like a Turk: "Another foreigner trying to defraud the workers and the peasant masses and convert us to his Islam, that lousy Turk! So I did what the judge told to do: I defended my country. You don't give an order to a soldier and expect him to disobey. That's mutiny!" (Russian 140).

From the beginning of the novel, Vladimir does not identify with this Russian person though they share a background. Rybakov is described in the following way: "He had a broad Slavic (as opposed to Jewish) face, with a web of creases so deep they could have been carved with a pocketknife. Bushy Brezhnevian eyebrows were overtaking his forehead" (Russian 6). Vladimir separates himself from the other fellow Russians. As a Jew of Russian origin who tries to assimilate in America, he does not identify with them but feels a certain companionship. Rybakov and his son, the so-called Groundhog, are stereotypical Russian figures who try to make their living on the black market. The Groundhog lives in Prava and takes advantage of the Stolovan people. This fictional Prava with its giant boot is still under the rule of the Russians, though officially they are free.

Shteyngart shows his irony regarding Russian culture and traditions, too, particularly in the character of Frank: "an evident

Slavophile, [who] had decorated his room with a half dozen handmade icons of gold crepe, along with a wall-sized Bulgarian tourist poster showing and onion-domed rural church flanked by a terrifically woolly animal (baa?)" (Russian 63). Frank has a high appreciation for Russian tradition, customs and Russianness in general. But of course his high esteem and ideas do not have anything to do with reality. He reads the Russian writers and now thinks that Russians are superior to Americans. He says about Vladimir that he "has an expansive Russian soul. Money is not his concern. Camaraderie and salvation, that's his game" (*Russian* 100). Frank has a wrong perception of Vladimir first of all because he is not a Russian but a Russian Jew who is therefore different from a Gentile Russian. Later in the novel, Vladimir will perfectly describe the differences between a Russian, a Jew, and a Russian Jew:

> A knowledgeable Russian lazing around in the grass, sniffing clover and munching on boysenberries, expects that any minute the forces of history will drop by and discreetly kick him in the ass.
> A knowledgeable Jew in a similar position expects history to spare any pretense and kick him directly in the face.
> A *Russian Jew* (knowledgeable or not), however, expects both history *and* a Russian to kick him in the ass, the face, and every other place where a kick can be reasonably lodged. Vladimir understood this. His take on the matter was: Victim, stop lazing about in the grass. (Russian 347)

In his search for money Vladimir falls in the hands of a Catalonian gangster who almost rapes him. Jordi says: "That's what I like about you immigruns,...You're not spoiled. You work hard. You sweat rivers. My father was an immigrun, you know? He built up our family business with his own hands" (Russian 134). As a second generation immigrant, Jordi can afford all the wealth granted by his immigrant father's work. Vladimir accepts to take part in an interview instead of Jordi's son who cannot pass it. He shaves off his beard to look younger but he thinks afterwards: "What a disaster. The sickly Vladimir of Leningrad looked back at him, then the scared Vladimir of Hebrew school, and finally the confused Vladimir of the math-and-science high school: a triptych of his entire lusterless career as a youngster" (Russian 137). Vladimir feels that he has to accept this job because of money but still has some moral doubts about it:

> Yes, an entire alternate moral universe was opening up before Vladimir, an alternate Americana populated with fellow beta immigrants living easy and drinking hard, concocting pyramid schemes like Uncle Shurik,

while the other country continues to grind out leather sofas and Daisy Duck place mats in places as stupid as Erie and Birmingham, as remote as Fairbanks and Duluth. (Russian 143)

Vladimir knows that he has to do this interview because without money he cannot live up to the high expectations of Francesca and her middle class American parents. He thinks that: "She was going to make him into a human being, an indigenous citizen of the world" (Russian 145). But Shteyngart's irony has no limits. Jordi tries to rape Vladimir, saying: "Twenty grand isn't enough for you bitch?" (Russian 145). For the second time in his life, Vladimir punches another human being and gets away. Vladimir loses the chance to earn the desperately needed money and thus has to leave behind Francesca and the prospect of a happy life.

He barely escapes and somehow it seems that he has been preparing his whole life to become a victim: "How meager the insults of his childhood by comparison to what had just happened. All the miserable years of adolescence, the daily drubbing at the hands of parents and peers, had been no more than a dress rehearsal; all those years, it turned out, young Vladimir had only been *preparing* himself for victimhood" (Russian 147). He manages to get to New York by taxi. Vladimir thinks that he has to say: "Good-bye to Vladimir Girshkin's America, its lofty landmarks and sour smells, good-bye to Mother and Doctor Girshkin and their tomato patch, to the several strange-duck friends that were cultivated, to the flimsy goods and meager services that gave sustenance, and, finally, to his last hope of conquering the New World, to Fran and the Ruocco Family, good-bye" (Russian 169). He thinks that:

> America, it seemed, was not entirely defenseless against the likes of Vladimir Girshkin. There was a sorting mechanism at work by which the beta immigrant was discovered, branded by an invisible β on his forehead, and eventually rounded up and put on the next plane back to some dank Amatevka. The events of the last few days were no mere coincidence, they were the natural culmination of Vladimir's thirteen years as an unlikely Yankee Doodle, a sad mark on his Assimilation Facilitator's record. (Russian 169)

Amatevka, which is the modified name of the village Anatevka from the well-known **Fiddler on the Roof (1964)** reinforces the protagonist's Jewish identity which cannot be forgotten. He is not able to assimilate into the American society and will remain an outsider who in the end has to leave the country.

In a way Vladimir is happy that he can choose to be somebody more than an immigrant, a second rate citizen living with the constant frustration of not being good enough for the majoritarian population:

> In fact, he would never be an *immigrant* again, nevermore a man who couldn't measure up to the natives. From this day forward, he was Vladimir the Expatriate, a title that signified luxury, choice, decadence, frou-frou colonialism. Or, rather, Vladimir the *Re*patriate, in this case signifying a homecoming, a foreknowledge, a making of amends with history. Either way…Back on the plane, Volodya! Back to the part of the world where the Girshkins were first called Girshkins! (Russian 170)

Vladimir starts his pyramid scheme in Prava together with the Groundhog. He wants to take revenge on Americans for not having been accepted in the American society. He feels at home among his Russian fellow citizens: "Vladimir looked to the Russians sitting before him. Those dear elks. They smoked too much, drank too much, killed too much. They spoke a dying language and, to be honest, were themselves not too long for this world. *They were his people*. Yes, after thirteen years in the American desert, Vladimir Girshkin had stumbled upon a different kind of tragedy. A better place to be unhappy. He had finally found his way home" (Russian 188). As he observes elsewhere: "Ah, those curious Russians. It was nice to be back in a land of transparency" (Russian 183). At the same time he can identify as an American: "Despite my fluent Russian and my tolerance of drink, I can easily double as a first-rate American. My credentials are impeccable" (*Russian* 190). Vladimir uses his American identity so as to convince the Groundhog of the success of their venture: "There's an American saying, spoken by a famous black man: 'If you're not part of the solution, you're part of the problem.' This saying has deep resonance in the American psyche, particularly among the liberal kind of American this city attracts. Now, we've got them not only becoming part of the solution but making money in the process. Or so they'll think" (Russian 190). The use of Eldridge Cleaver's words in this context shows Shteyngart's predilection for irony. To use the words of an African American writer and political activist who was the leader of the Black Panther Party in an anti-Semitic Russian gang environment is a clear example of his practice of irony. At the beginning of their relationship Vladimir thinks that he is among friends but later he realizes that they are not his friends, they only use him to make profit. On one event he gets drunk with Cohen and after an unpleasant encounter with some

skinheads they both end up in the hands of Gusev, the Groundhog's subordinate who does not hide his anti-Semitism this time: "We heard it!" Gusev shouted. "The talk on the radio scanner! Two Americans crawling across Ujezd Street, one of them dark-haired and hook-nosed…We knew immediately who it was!" (Russian 341). Gusev and all the Russian characters of the novel do not like Vladimir and do not want him around the Groundhog.

Vladimir befriends the Americans living in Prava but unlike the Americans he has big plans and as an immigrant he has to work much harder to prove to them that he is equal: "The rules were only different for obvious outsiders like Vladimir who had to perform some grand gesture–conduct the Bolshoi, write a novel, launch a pyramid scheme–to gain a modicum of acceptance" (Russian 214). Vladimir uses the Americans in his scheme. He somehow fulfills the Americans' dream of repenting for the sins they have committed against Russia and the Russian nation: "Your father and his capitalist cronies destroyed my nation. Yes, they fucked the peace-loving Soviet people right and proper" (Russian 255). The Russians have to endure life's hardships and go on. They are not as fortunate as the Americans who can afford to be keen and interested in psychiatry. The American spoiled youngsters come to Eastern Europe for comfort and for those feelings that their wealthy American parents were not able to give them. On the other hand, they remain outsiders and cannot see the real face of life in this part of the world. They do not understand the people living here and they are not interested in them at all. Vladimir is part of this world. He says to Morgan, his American girlfriend living in Prava: "That pretty Cleveland suburb, that's for you, honey. This is *our* land. We can't help you here. Not any of us" (Russian 383). Morgan has come to Prava ostensibly to free herself from the repressions of growing up in the American society. She helps the Stolovans to blow up the foot but this is not her war and probably she cannot understand it. In Shteyngart's opinion as related through the character of Morgan, the Americans as individualists are interested only in themselves and in finding their own happiness.

Vladimir falls in love with Morgan though he finds her very strange. She likes Vladimir because he is different from her former American boyfriends. In addition, Vladimir is not like her former boyfriend from Eastern Europe: "Well then, here was the scorecard: Vladimir was fifty percent functional American, and fifty percent cultured Eastern European in need of a haircut and a bath. He was the best of both worlds" (*Russian* 388-389). Vladimir thinks that Morgan came to Prava to find redemption. He thinks: "Americans were too keen to invent their own troubles. To paraphrase an old Russian expression,

they were wild with their own fat" (Russian 312). She teaches English in Prava and lives in a flat where she keeps explosives. She somehow wants to become part of history by helping the Stolovans to blow up the foot.

Vladimir finds his own identity finally when he returns to America after having been beaten almost to death by skinheads under the eyes of his boss the Groundhog because of his ethnic identity. He is not killed because the Groundhog still wants to use his intellect for other illegal schemes: "A settlement was offered: "We have fixed each other good, Vladimir. But now everything is solved and ended. Now we have work to do. There must be no more hurting and beating, only friendship and respect. You will heal and then we will go to the restaurant where you sang so well and I will pay for the dinner and wine" (Russian 426). The Groundhog thinks that he still has Vladimir in his hands but he has learnt his lesson. Vladimir says: "I am still an American citizen. I know my rights" (Russian 427). On his hospital bed Vladimir reaches the decision that he must return to America. Morgan keeps saying: "'It'll be the perfect place to recover, 'Morgan said. 'You'll see where I was brought up, the *real* America. And Cleveland's so nice in the summer. And it doesn't smell at all anymore – they've cleaned up the Cuyahoga River…And if we don't like it there, we can move someplace else'" (Russian 428). The Cuyahoga river appears as the image of a new start. America's polluted river which has been known as the burning river has been cleaned. The once smelly and brown water belongs to the past. Life might return to it. Vladimir was beaten or almost destroyed by men like the river. They both have a new chance for a new start.

Vladimir manages to return to America and chooses to assimilate. He marries Morgan and starts working at his father-in-law's firm as an accountant. But sometimes he still dreams about those times and some new schemes. He is perfectly aware that his son will be:

> A boy. Growing up adrift in a private world of electronic goblins and quiet sexual urges. Properly insulated from the elements by stucco and storm windows. Serious and a bit dull, but beset by no illness, free of fear and madness of Vladimir's Eastern lands. In cahoots with his mother. A partial stranger to his father. An American in America. That's Vladimir Girshkin's son" (Russian 452).

Adrian Wanner says: "…Girshkin's ethnic identity remains fluid, situational, and dialectical: he is a Russian to Americans and an American to Russians. The only constant is that he always plays the role of the Other" (Wanner 101-102). For Vladimir it is always much better to be different, to be Russian Jewish American than to be a simple American.

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Death Imagery in Jonathan Franzen's *The Corrections*

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Abstract: Jonathan Franzen's midcareer masterpiece *The Corrections* (2001) is the fruit of a turbulent period in the author's personal life (the death of his father; the divorce from his wife of fourteen years and the poor reception and popularity of his first two novels). The novel follows the lives of the members of a disjointed family from the mid-twentieth century to one last Christmas together near the turn of the millennium, forced to confront with the head of the family's accelerating physical and mental decay. The present paper discusses the action evolving around this tragic event – that by the final pages of the novel compels the characters to make simultaneous "corrections" to their own lives. The plot line shifts back and forth in time, depicting the personal growth and mistakes of each family member in detail. The focus of the paper will be on the emphasis of the desolating images of death, aging, sickness and the struggle to survive that act as the catalysts for ultimate "corrections."

Key words: decay, sickness, aging, struggle, corrections, death

Called by some critics a "postmodernish" writer Jonathan Franzen, tries to map the universe of an ordinary family – the Lamberts – in his third and most acknowledged novel, **The Corrections (2001).** The work represents Franzen's own attempt at depicting the complex and strained threads that constitute the web of relationships and connections the family members have with each other not forgetting about their inner struggles about facing the issues of everyday life and the inevitable image of death that becomes a present matter in their own family. The main idea that emerges and remerges numerous times in the novel is the question of how one can "correct" oneself or others in front of life and most importantly in front of the inevitable end, metaphor that is introduced by Franzen in his work through the description of the biotech industry that promises to offer "corrections" to the human body in order to delay death: "In a richly textured novel that plumbs the intricacies of human weakness, need and desire, Franzen espouses a humanistic belief in the essential dignity of humankind, in opposition to the materialistic one that envisions a chemical Brave New World". (Smith 2002: 179-180)

Franzen's novel is a family drama that enlarges upon an ideological critique of late capitalism in the twentieth century and whose subject came to the author very naturally but after a long period of meditation:

> I fell in love with someone. And this book that I'd been laboring to get off the ground for years was suddenly dispensable. I thought, OK, even if it takes three more years, life suddenly looks better. There was this single moment of breakthrough, and the next day I typed a little epitaph for the main character I'd been working on. I gave the dates of his life and death, and a couple days after that came up with the structure of *The Corrections*. (Franzen; apud Bowman 2002)

Because Franzen encapsulates into his characters the limitations of his own persona, he tends to offer a distorted image of their inner lives. Even if not exactly autobiographical, the novel's three main characters – the mother, the father, and the oldest son – seem to have common features to some members of Franzen's family:

> The Corrections cast a shadow. The methods I'd developed for it – the hyper-vivid characters, the interlocking-novellas structure, the leitmotifs and – extended metaphors – I felt I'd exploited as far as they could be exploited. But that didn't stop me from trying to write a Corrections-like book for several years and imagining that simply changing the structure or writing in the first person could spare me the work of becoming a different kind of writer. You always reach for the easy solution before you, in defeat, submit to the more difficult solution." (Franzen; apud Burn 2010)

The opening lines that set the tone of the novel (a cosmic representation of almost apocalyptic forces, of disorder that only leads to doom) seem to prefigure the events to follow: "The madness of an autumn prairie front coming through. You could feel it: something terrible was going to happen. The sun low in the sky, a minor light, a cooling star. Gust after gust of disorder," "…and so in the house of the Lamberts, as in St. Jude, as in the country as a whole, life came to be lived underground." (10)

Franzen seems to have structured the novel as a whole entity constructed from concentric thematic circles that take the analysis of the main problem through various frames and discusses it from the point of view of each character. One example is the conflicted marriage of Alfred and Enid Lambert who are obviously not compatible with each other. Alfred has a male-centered perspective on life and believes in the dominant image of men inside of a family whereas Enid is forced, partly by her husband's position, to deal with the world by herself in provincial,

Midwestern gerontocratic suburbs of St. Jude. Enid's restricted alienated world becomes even smaller once her husband is diagnosed with Parkinson's disease and dementia during a cruise. She was first tempted to continue taking the "personality optimizer" drug prescribed by the ship's psychologist but eventually decided to go for "the real thing" and take everything the way it is for the family's last Christmas together:

> And when the event, the big change in your life, is simply an insight – isn't that a strange thing? That absolutely nothing changes except that you see things differently and you're less fearful and less anxious and generally stronger as a result: isn't it amazing that a completely invisible thing in your head can feel realer than anything you've experienced before? You see things more clearly and you know that you're seeing them more clearly. And it comes to you that this is what it means to love life, this is all anybody who talks seriously about God is ever talking about. Moments like this. (Franzen 2007)

The Lambert Christmas gathering is nowhere near the traditional celebration that Enid had imagined for her family, mainly because of the disappointing failed lives her children have; yet Franzen masterfully describes the protagonists, their conflicted existences and behaviors and the ironic reality contrasted with Enid's wishful idealization: the older brother Gary is the father of three and occupies a satisfactory position in Enid's scale of social acceptance, as a bank vice president but he is materialistic and a bully, resembling his father, although not authoritarian enough to get his wife and children to attend the family reunion; Denise is, just like Gary, very successful professionally but personally a failure: she is divorced and sexually confused; Chip is an ex-professor who lost his position because of an inappropriate relation with a student, in debt and accused of fraud in Lithuania.

On the other hand Alfred's evolutive Parkinson's disease becomes both a structural and a metaphorical device in the novel that helps in the process of expressing social, domestic and personal anxieties. The middle section that extensively deals with Alfred and Enid's personas also presents the drama in two of their neighbors' lives, the death of their daughter: "the tools of Jordan's torture and murder had been one roll of nylon-reinforced 'strapping' tape, one dish towel, two wire coat hangers, one WMF serrated bread knife from Williams-Sonoma... the killer, a nineteen-year-old named Khellye Withers, had turned himself in to the Philadelphia police." (Franzen 2007: 303)

The subplot presents Sylvia Roth – Franzen's most articulate parent-figure – fantasizing about avenging Jordan's death that she sees as

"a divine judgment on her own liberal politics or liberal parenting or senseless affluence" (Franzen 2007: 306). The character of the murdered Jordan Roth doubles that of Denise Lambert while the African-American murderer's execution is connected to Denise's moment of psycho-social, self-inflicted wounding. Khellye Withers plays the part of the unacknowledged cipher of racial discourse, of the "phantasm of the hegemonic racial imaginary, a metonymic projection of social pathology hovering just beyond the would-be security of the protagonists' domestic spaces." (Franzen 2007: 306)

The Corrections represents Jonathan Franzen's opportunity at flashing a wide range of literary modes, from the traditional discourse to the high-modernist and high-postmodern effects:

> He began a sentence: "I am –" but when he was taken by surprise, every sentence became an adventure in the woods; as soon as he could no longer see the light of the clearing from which he'd entered, he would realize that the crumbs he'd dropped for bearings had been eaten by birds, silent deft darting things which he couldn't quite see in the darkness but which were so numerous and swarming in their hunger that it seemed as if they were the darkness, as if the darkness weren't uniform, weren't an absence of light but a teeming and corpuscular thing, and indeed when as a studious teenager he'd encountered the word "crepuscular" in McKay's Treasury of English Verse, the corpuscles of biology had bled into his understanding of the word, so that for his entire adult life he'd seen in twilight a corpuscularity, as of the graininess of the high-speed film necessary for photography under conditions of low ambient light, as of a kind of sinister decay..." (Franzen 2007: 12-13)

The patriarch-like image of Alfred Lambert, gives the novel especially interesting passages of an almost Woolfian psychic interiority, being generally introduced when referring to Alfred's psychotic breaks, induced by Parkinsonian dementia and offering a spatialization of the temporal in the narrative. These kinds of passages have the purpose of realistically capturing every facet of the mental illness, without necessarily exploring the boundary between subject and object. Another example of the narrative method is the episode when Chip Lambert almost has a nervous breakdown:

> in New York you never had to go far to find filth and rage. A nearby street sign seemed to read /Filth Avenue/ ... Through the window of a cab he read GAP ATHLETIC as GAL PATHETIC. He read /Empire Realty/ as /Vampire Reality/... He read /Cross Pens/ as /Cross Penises/, he read ALTERATIONS as ALTERCATIONS. An optometrist's window offered: HEADS EXAMINED. (Franzen 2007: 102-105)

Alfred is depicted as masculine, strong and dominating during daytime, features that are meant to contrast with the nervous collapse he has at night, in the motel room. The only thing that keeps Alfred alive and functioning is his own strength of will that by the end of the novel means his self-isolation and destruction:

> Maybe some of the women drivers... saw him perched there, flat of belly and broad of shoulder, the wind winding his cuffs around his ankles, and maybe they felt, as Enid had felt the first time she'd laid eyes on him, that here was a man. Although he was oblivious to their glances, Alfred experienced from within what they saw from without. By day he felt like a man, and he showed this, you might even say flaunted it, by standing no-handedly on high narrow ledges, and working ten and twelve hours without a break, and cataloguing an eastern railroad's effeminacies. (Franzen 2007: 243-44)

Throughout the novel, an invisible link between the main protagonists and their real lives can be observed in connection to the fierce competition of social order. Alfred Lambert's paranoid fantasy that they are all trapped in the middle of a conspiratory scenario reveals his fear of losing control when reading the medical pamphlets describing the effects of Parkinsonian dementia: "There were chapters in Hedgpeth's booklets that even Alfred, fatalist and man of discipline that he was, couldn't bring himself to read. Chapters devoted to the problems of swallowing; to the late torments of the tongue; to the final breakdown of the signal system. ...The betrayal had begun in Signals" (Franzen 2007: 68). "Signals" is the Signal Department of the Midland Pacific Railroad, a railway company that used to thrive and whose operation is implied here as being an extended metaphor for Alfred's nervous system:

> The brain of the Midland Pacific, the temple of its soul, was a Depression-era limestone office building. ...Higher order consciousness had its cortical seat in the boardroom and executive dining room on the sixteenth floor. ...Down at the reptile-brain bottom of the building were billing, payroll, personnel, and data storage. In between were the mid-level functions such as Engineering, which encompassed bridges, track, buildings, and signals. (Franzen 2007: 353)

In **How to Be Alone**, an essay about his father's Alzheimer's he enlarges upon his ideology about the autonomy of the human soul and asserts his conviction that the human being is above its biological limitations. The central figure of authority in the novel, the head of the family, is both understood and condemned by Franzen who can glimpse Alfred's inner

nature but cannot stand by it to the end. Death as the final moment of existence is explained in connection to German literature that had influenced the author in the shaping of his style:

> There are these superficial arrangements; there is the life we think we have, this very much socially constructed life that is comfortable or uncomfortable but nonetheless what we think of as "our life." And there's something else – underneath it, which was represented by all of those German-language writers as Death. There's this awful truth, this maskless self, underlying – everything. And what was striking about all four of those great books was that each of them found the drama in blowing the cover off a life. You start with an individual who is in some way defended, and you strip away or just explode the surface and force that character into confrontation with what's underneath. (Franzen; apud Burn 2010)

The course of the action "corrects" the evolution of the family by eliminating Alfred from the house and by rejecting the authority he stands for. Alfred ends up embodying the spirit of "correction" as punishment, and the only closure the novel can achieve is by excluding that spirit altogether. The key word of the entire narrative is "refusal." For Alfred the notion represents a negative attitude toward existence since he is quite lonely and empty inside ("He refused to weep. He believed that if he heard himself weeping, at two in the morning in a smoke-smelling motel room, the world might end. If nothing else, he had discipline. The power to refuse: he had this" – Franzen 2007: 244). For Chip, it is the refusal to accept his father's domination and the rejection of all of his moral beliefs and values just as in the case of the dramatic childhood moment that shaped his identity when he sat five hours in front of a plate of liver, rutabagas, and boiled greens that he refused to eat: "If you sat at the dinner table long enough, whether in punishment or in refusal or simply in boredom, you never stopped sitting there. Some part of you sat there all your life. As if sustained and too-direct contact with time's raw passage could scar the nerves permanently, like staring at the sun."(Franzen 2007: 268)

By the end of the novel the Lambert children make some concessions to Enid but not as many as she might have wished for. The most satisfying situation for Enid is at the novel's finale and consists in the correction of the person who had wronged her most in the forty-eight years of their married life – the now-institutionalized, disoriented Alfred. He visits him daily in the nursing home in which he is put until his death only to underline to him how wrong he had been his whole life, "how wrong to have been so negative, how wrong to have been so gloomy, how

wrong to have run away from life, how wrong to have said no, again and again, instead of yes" (Franzen 2007: 566). Paralyzed and helpless Alfred's only way out is by finally committing suicide in the only he could – refusing food. "The one thing he never forgot was how to refuse" (Franzen 2007: 566).

"Overall, **The Corrections** presents humanity as flawed and corruptible and limited in perspective, but Franzen makes us see the value of our basic humanity, however flawed, as opposed to the more disturbing chemical alternative." (Smith 2013: 180) The prevailing idea of the novel is that anyone can start over again or at least live for a better future, in the true spirit of the American Dream.

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At the Confluence of Art, Parable and Power

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Abstract: The laws of art displacing the laws of reality are analyzed in the light of a new context: the relationship between art and power mediated by the layer of parable. When art acts as an isolator from reality, it enacts new patterns of power. The new power-charged interactions of the characters are possible due to their living in the suspended universe of art. The paper refers to two literary works developing a maze around two imaginary works of art: Hawthorne's *The Marble Faun* and Borges' s *The Garden of Forking Paths*. Art and murder, linked up by the "unsaid" trigger, become thus the unavoidable quintessential elements of the two texts. Exploring the relationship between art and power might elucidate new aspects of the autonomy of a work of art and of its catharsis.

Key words: ekphrasis, art, power, catharsis, isolation, power imbalance, paradox, maze, power and discourse

Two literary works of different length developed around two works of art placed in imaginary contexts, Nathaniel Hawthorne's **The Marble Faun**[1] and Jorge Louis Borges's **The Garden of Forking Paths**[2] reveal certain interactions between art and power. The spatial labyrinth with its meanders functions as the structuring theme in these two texts. Some aspects are thus covered up and remain in obscurity. Moreover, the reasons behind the crime in each of the two analyzed cases are not veridical. Actually, in **The Marble Faun** and, irrespectively, in **The Garden of Forking Paths**, the relationship between art and power occurs in the strange context of murder cases. A marble faun and a landscaped garden (or the book in library at the core of it) are the pivotal elements of the plot with a huge power of projection. They isolate the universe around

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[1] In what follows, abbreviated as *MF*. Quotes from the edition: Nathaniel Hawthorne, *The Marble Faun:or, the Romance of Monte Beni*, with an introduction and notes by Richard H. Broadhead, Penguin Books, 1990.
[2] Abbreviated as *GFP*. Original title: *El jardin de sendieros que se bifurcan*, Edition: Jorge Luis Borges, *Collected Fictions*, translated by Andrew Hurley, Penguin Groups, 1999:119-128.

them and impose new rules, even in what regards time-passing or time perception.

In both cases, art and murder are jointed by secrecy. Therefore, it is the discourse that mediates this secrecy and consequently mediates the link between art and power. The relationship between language and power even within the level of symbolic speech was thoroughly analyzed by Pierre Bourdieu. There is inherent, subsequent authority in all the elements that form a literary field[3].

Michel Foucault's role in shaping our understanding of power nowadays[4], even in its "diffuse rather than concentrated[5]" aspects, was quintessential. According to Doru Pop in his book **Ochiul şi corpul/The Eye and the Body**, if for previous centuries the relationship between sight and knowledge had meant the "hierarchical organization of the visible universe", the modern and postmodern relationship between sight and power brings discourse in the first place, as it is the relationship heavily nourished by discourse(Pop:7). The very term "discourse" associated to fiction covers up only one angle of the theories, as Ştefan Oltean precisely remarks (Oltean:8-9). Narration evolves also in the absence of communication, which leads to the opposite (poetic, noncommunicational) angle of seeing the relationship between fiction, narration, referentiality (Oltean: 16-17).

Introduced under the form of ekphrasis, the presence of art contained within a literary work disrupts the existing order and instills its paradox(es). Therefore, the key-terms of the relation are *art and power* instead of *image and power*.

Methodology:

The starting point of this article is contained in the following questions: How does the crime affect the main characters? What is the difference made by the presence of the work of art?

Paradox is a figure of speech also present in logic and philosophy. The paradox here is that the work of art, although has the premises to abduct more cruelty, does not do that. It has a function of release, a cathartic function. The imbalance of power may create isolation from

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[3] Pierre Bourdieu, *Limbaj şi putere simbolică* (Language and Symbolic Power): 175-181., translated from French by Bogdan Ghiu, pref. by John B. Thomson, Bucureşti, Art, 2012 (translated into Romanian),

[4] Michel Foucault, *Discipline and Punish: the birth of a prison*. London, Penguin, 1991; Michel Foucault, *The History of Sexuality: The Will to Knowledge*, London, Penguin, 1998.

[5] Jonathan Gaventa, 2003.

reality. In its extreme case, this happens in totalitarian systems which maintain an artificial discontinuity with the values of life.

On the other hand, art itself operates with isolation from reality. The paradox to be found at innermost part of the work of art portrayed in literature changes the nature of reality present in that fiction. Does art have the power to rescue the characters from themselves, from responding with cruelty? Within these power-imbalances, do characters experience a greater exposure to cruelty? As Walter Biemel stated, the language of art is a language with more possible levels of understanding (Biemel: 294).

At a first glance, the piece of art or the masterpiece is placed at the very centre of the literary text in both analyzed cases. It gradually becomes its high-stakes value. It is the object which is the key to everything. Not only does it imprint a certain course to the events, but it is also the key to the characters' apprehension of their own inner life.

When high-stakes are involved, power is the word associated to them. And indeed, murder occurs in both texts for very obscure, fallacious reasons. Art and murder, linked up by the "unsaid" trigger, become thus the unavoidable quintessential elements at the core of the two literary works under discussion. Oscar Wilde was another writer who explored this connection between art and murder in its subtle intrinsic features in **The Picture of Dorian Gray**.

Art and power

There is no direct causal connection between the murder and the piece of art, as in the case of detective stories developed around the stolen masterpiece and/or the crimes determined by its theft. The analyzed chefs d'œuvre are a marble faun, in Hawthorne's so-called romance (*MF*), irrespectively a landscaped garden in Borges's story(*GFP*). The faun is a statue made by Praxiteles[6], contemplated in the sculpture-gallery of Capitoline Museums in Rome by all four main characters. Borges's labyrinth of the landscaped garden is, explicitly said, a novel.

> Ts'ui Pe must have said once: *I am withdrawing to write a book. And another time: I am withdrawing to construct a labyrinth.* Every one imagined two works; to no one did it occur that the book and the maze were one and the same thing. The Pavilion of the Limpid Solitude stood in the center of a garden that was perhaps intricate; that circumstance could have suggested to the heirs a physical labyrinth. Ts'ui Pên died;

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[6] It is not known for sure whether it was made by Praxiteles himself or it is an ancient copy.

> no one in the vast territories that were his came upon the labyrinth; the confusion of the novel suggested to me that it was the maze.(*GFP*)

The centrality of the work of art is illusionary. Both writers placed the masterpiece at the same time at the very centre and everywhere in the text. The centre is the crossroads where all the tensions are overlapping, but the masterpiece is what disrupts the centre. By analyzing the two stories, we re-discover also the mutation that took place in the art of the 20th century regarding the work of art. For Borges's case, the text itself is that postmodern category and phenomenon which may easily replace the older Work of art, whose disappearance is so obvious in the second half of the 20th century.

The work of art is both alluded to and present in its tangible, concrete dimension. Therefore its "thingly element" is undeniable. As Heidegger put it in the subchapter "Thing and Work" of his **The Origin of the Work of Art,** the "thingly element" is one of the requirements to speak of a work of art, and the other requirement is the "beyond" brought by artist into the thing, into the art object, a "beyond" which reveals itself as an advent of truth: "The thingly element is so irremovably present in the art work that we are compelled rather to say conversely that the architectural work is in stone, the carving is in wood, the painting in color, the linguistic work in speech, the musical composition in sound. (…)In the work of art something other is brought together with the thing that is made." (Heidegger:19).

The thingly element is self-evident in the title of **The Marble Faun**; as for Borges's story, it functions more as a sign than as a thing. In the latter case, the work of art itself disrupts the world of unity and permanence by opening the gate for multiple series. Time itself has become a series of possible events.

Hawthorne's characters, the four friends, are contained in Rome as in a matrix to whom they belong only temporarily. They are isolated from their families and habitual life (Hilda and Kenyon), from their estates (Donatello, for example, is the count of Monte Beni, where the action shall be translocated) and from their past (Miriam). Hilda has her studio in a tower. Here she must take care of the candle dedicated to Virgin Mary. The tower maintains her symbolically above the corruption of Rome. Hilda is working on a portrait of the famous Beatrice Cenci, a copy that has been commissioned to her. The portrait has a strange resemblance to Miriam.

In Borges's story, Yu Tsun, the narrator, is completely on his own. Even the context in between which his narration emerges is meant to underline that solitude. He seems to be caught in a William Wilson's kind of trap.

The two masterworks, the sculpture of the marble faun and the landscaped garden are placed by their authors within labyrinthine spaces. The maze acts as an isolator from reality. It is at the same time an athanor where transmutations take place. The labyrinth is present literally, as a space, and figuratively, as a symbol. The spatial maze which is the matrix of the action, its main setting and scenery, is contained, encapsulated in another small scale maze. Technically, the maze is the main *mise en abyme* of the two writings.

In a realistic universe, power is a good indicator of emerging relationships between characters. But an unrealistic space has many common features with an oneiric universe. The reader's sight, for Borges' parables, retrieves the sense of reality, it installs the authority deliberately lost by the author (Popescu: 174).

Hawthorne masters very well the difficulty of making art at the same time a diffuse presence everywhere in Rome, in the atmosphere and in the artefacts, and an overwhelming presence in the souls of the three artists. At the very centre of Borges's story the narrator reaches an isolated space, a pavilion with Chinese music in a garden. He is asked if he had come to see "garden of forking paths", the garden of his great-grandfather. Hawthorne's main characters are arranged as a quartet with two parallel contrapuntist love stories: between Miriam and Donatello and between Hilda and Kenyon. This latter one is the happy ending story. Three of the main characters' quartet: Miriam, Hilda and Kenyon are visual artists fully committed to their gift. Awaiting for their recognition, they work in hired studios on Rome, studios set up in strange places, such as Hilda's tower. She must watch the sacred candle to the Virgin and this makes her a kind of vestal. The other character, Donatello, has a coincidental resemblance to the central piece of art, The Marble Faun. He is the work of art shaped by the others.

While in a usual detective story causality is the most important part that it is to be inferred through deductions, in the two analyzed texts the cause-and-effect sequence is totally blown up. It seems that both authors take their freedom to construct defective detective plots, so as to emphasize other aspects. The presence of the works of art appears to alter the course of events. The relationships between the characters and the piece of art at the centre of the writing trigger new structures and new typological polarities, creating protagonists and antagonists. Both murders manifest an unrealistic dimension which disrupts the gravity of the contexts. The "unsaid", "untold" part plays a greater role than the logic of reality. The discussed Hawthorne's romance and Borges's short-story may be compared on the grounds of this "unsaid" element very important in the plot.

In Borges's short-story the author transgresses the physical aspect of every event, even of an inescapable event, such as a war-crime into a metaphysical realm of the philosophy of time. Once the metaphysical level is reached, the author challenges it and instead suggests a postmodern philosophy of simultaneous times and of virtual realities. It is important for us to recall that this story, **The Garden of Forking Paths**, appeared as early as 1941 in Argentina, giving the title to a whole volume which contained, among other stories**: Tlön, Uqbuar, Orbis Tertius; Pierre Menard, Author of the Quixote; The Circular Ruins; The Lottery in Babylon; The Library of Babel**. On another continent, prior to any extended circulation of the term (in 1941 irrespectively 1944), Borges discovers and assumes as a writer what later would be defined by Lyotard as "the postmodern condition". *GFP* displays more than a mere anticipation of postmodern features, it enacts the invention of a new relationship to reality.

The Marble Faun was published by Ticknor and Fields in 1860, having the subtitle "or, The Romance of Monte Beni". The British title suggested by the author himself was "Transformation: or, The Romance of Monte Beni", in the version published in 1859. "Although Hawthorne suggested the title, he was dissatisfied with it"[7]. Hawthorne had dealt with intricacies of the detective plot in his **The House of the Seven Gables***,* published in 1851 by the same "Ticknor and Fields" in Boston. As for Borges, **The Garden of Forking Paths** is usually regarded as the first among his detective stories (Irwin: 89).

Hawthorne's work has the length of a novel, but the author prefers to call it "romance". As Northrop Frye states, romance is more akin to tragedy and comedy than to realistic novels (Frye**, Anatomy of Criticism: 233)**. The nostalgia after a golden age, the spirits of nature mentioned in the legend of Monte Beni family, the dialectic structure, the story aiming the birth of the hero, the theme of innocence, the idyllic view in contrast with the world of sin are all elements that appear in Frye's scheme. The critic includes "romance" within the mythos of summer (*Ibidem,* 233- 258). The coincidences between the basic aspects comprised by Northrop Frye in his theory and the main features of **The Marble Faun** cast a new light on Hawthorne's intention to stay away from realism. The "Romance of Monte Beni" subtitle is such an attempt. As a clash between a hero from the upper world with an enemy from the lower world in Frye's terms, **The Marble Faun** has more chances to be compared to Borges's story than if it were a realistic novel. Struggle, ritual death and recognition make up the plot of this kind of *mythos*.

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[7] http://www.eldritchpress.org/nh/mf.html

The "unsaid" trigger

The "unsaid" element in both MF and GFP functions as the antecedent of murder and power correlation. The issue of power comes into question. How do act and power interact? A complex network of dependencies is enacted. The victim and the aggressor enter the dead-end interplay of power-struggles. Accidental or not, murder is the exertion of power taken to its extreme. The work of art creates around it a suspended universe, which seems to have its own laws (cut out from reality).

In **The Marble Faun**, Donatello kills Miriam's stalker. She accepts the stranger's following her everywhere as the result of some secret blackmail. Donatello, a prisoner of Miriam's charms, aspires to see her liberated from the burden which has something to do with her past. He pushes the man, her shadow, onto the precipice. Instead of gaining liberation, Donatello has managed only to bring about guilt and moral burden. Both of them have to deal with it. If previously only Miriam was the prisoner of her pursuer in the most Gothic surroundings, now both Miriam and Donatello are prisoners of another kind, they are the prisoners of their own consciences. They do form a couple as guilt dooms their destinies, but they are united through fear and terror instead of charms and happiness. None of them can dispel the cold behaviour of the other, they are tied up to each other but they cannot genuinely connect. Donatello will be imprisoned for his murder.

In Borges's **The Garden of Forking Paths**, the character in the first person narrative is, first of all, in a very unreliable position socially (not only fictionally): a Chinese spy for Germans, during the World War I. Even if there was a Sino-German cooperation at the time, a Chinese man could not have passed unnoticed. An Irishman "at the service of England", whose name is Richard Madden, is after Yu Tsun, the Chinese spy. Once Madden catches him, Yu Tsun knows that he would die at the hand of Madden, his assaulter. Captain Madden's position, an Irishman committed to English secret services, is again very suspect. It suddenly draws our attention to the unreliability of the plot. The fabricated, fictitious premises actually keep open the writer's way into nail-biters. The author pushes the open-ending a step further. He actually desires a story with equally eligible multiple endings. Something that may happen only in a universe of virtual realities. No one will know the real answer, as "the real" does not mean any longer what it used to mean. Before being killed by Madden's bullet, Yu Tsun has the chance of a revealing discussion to the Sinologist Stephen Albert. Thus he finds out from the scholar about the labyrinth in time pursued by Yu Tsun's ancestor, Ts'ui Pen.

There is a striking discontinuity in the commitment undertaken by Yu Tsun towards the country that protects him. His lack of free will is totally ironical, he blames Germany for imposing on him "the abjection of being a spy"(GFP). After receiving some sort of secret teachings about the novel and the labyrinth of his very weird ancestor from the only man who could decipher them, the Sinologist, Yu Tsun will be forced, as a spy, to kill Stephen Albert with the single bullet of his revolver, regardless how much he revered him:

> I am a cowardly man. I say it now, now that I have carried to its end a plan whose perilous nature no one can deny. I know its execution was terrible. I didn't do it for Germany, no. I care nothing for a barbarous country which imposed upon me the abjection of being a spy. Besides, I know of a man from England—a modest man—who for me is no less great than Goethe. I talked with him for scarcely an hour, but during that hour he was Goethe . . . (*GFP*).

The narrator is "forced" to kill an innocent man, who happens to be a rare scholar like no other and a rare translator from Chinese, the Sinologist "no less great than Goethe" (*GFP*) for a reason that defies any war logic: the scholar is killed just because, through the news of his death, the narrator could communicate to Berlin the homonymous name of a strategic city, so that the Germans could bomb it.

The characters in Hawthorne's novel **The Marble Faun** and in Borges's **The Garden of Forking Paths** lack the courage to deal with the fatal consequences of their deeds. The secret is kept through omission in **The Marble Faun**, while in **The Garden of Forking Paths** the secret pushes for accepting a reality with multiple endings corresponding to the multiple futures invoked in the text. In some of these futures the crime does not even happen, Yu Tsun and Stephen Albert are not enemies; therefore Yu Tsun does not kill the scholar. If a labyrinth in time really exists, this is what could happen in it, people would get lost among its temporal unfolding of the events. Some temporal solutions will be just like "forking paths", they would ramify again, infinitely.

Hawthorne, on the other way, masters very well the multiple-choice explanation. He employed that technique in his novel **The Scarlet Letter (1850).** As the more experienced author of **The Marble Faun**, he makes a clear point of not revealing anything and of not taking sides with his characters. He does not live any clue for the unfolding of the mysterious reasons and for this the author holds everything secret about Miriam's identity. He does not give up his favourite theme on morality and Puritanism, placed now in an improper environment. "The actual

experience of even the most ordinary life is full of events that never explain themselves, either as regards their origin or their tendency. " (*MF*, chapter L, Miriam, Hilda, Kenyon, Donatello: 455)

The interconnection between power and image is a central one in modernity and postmodernity. Jean Baudrillard coined the term "virulence" in his late writings. This term illustrates very well the power of violence. The most operative form of violence is not the one causing injuries or distortions, but the one which breaks down the protection mechanisms of the host. It is a term which describes exactly not only a status-quo, but also the evolution of the directions criticized in the sixties. Virulence is described as „something more violent than violence itself" [8]. The fact that art creates a suspended universe with different regulation also means that art creates different laws regarding power on its realm. Can art make room for virulence on its realm? Or does virulence occur only inside a system with manipulative forces? Are art and manipulation of power mutually exclusive?

Out of the multiple meanings of the concept of power, according to different contexts, in philosophy, sociology, psychology, anthropology, political thought, we chose the following definition of power: "the capacity of a subject, individual or collective, to influence, within the frame of social relationships, the behaviour of other subject who, in different contexts, would have acted differently.[9]" Max Weber defines three forms of authority: the legal one (based on the order of the state, the traditional one, based on a sacred factor and the charismatic one, based on devotion towards one person[10].

Therefore, exploring the relationship between art and power might elucidate new aspects of the autonomy of a work of art. Even since antiquity, art and emotions have been linked, and this is visible in the Greek word for *aesthesis*. Martin Heidegger explains it: "In what the senses of sight, hearing, and touch convey, in the sensations of color, sound, roughness, hardness, things move us bodily, in the literal meaning of the word. The thing is the *aistheton*, that which is perceptible by sensations in the senses belonging to sensibility. (p. 25)

Out of all fields we have chosen the definition as the power to determine other people to take different routes. On the realm of art, this has more to do with the power of emotions in all senses. The power of the work of art to exert an influence on emotions, the power of the artist to influence those around him, to persuade. The three artists find in Rome contemplation.

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[8] Jean Baudrillard, *The Violence of the image*, http://www.egs.edu/faculty/jean-baudrillard/articles/the-violence-of-the-image/, consulted on 16.09.2012
[9] Encyclopedia of philosophy and humanistic sciences: 892.
[10] Oxford Companion to Philosophy: 69.

Their nature is contemplative, this is visible also in the admiration of each other's work. Their talent is in the field of belle-arte. Therefore, we can say that all of them embody an Apollinic principle. It is just Donatello, the faun, who is Dionysian. According to Nietzsche, it is only the Dionysian who is able to abolish "principium individuationis" (:98). The faun, Donatello, is not an artist because he lets himself shaped. He is the work of art. There is this strangeness to make the resemblance between a work of art and a human. He is count of Monte Beni, the cellars of their domain have the exquisite- here again we see him in its full mastery, in its full sovereignty, as the god of the wine. And yet somehow he dislikes his simple life style. The crime has brought to surface his unknown dark side.

From emotional power to authoritative control

If we speak about the emotional power an artist has on the people surrounding him or her, there is a cruel side attached to the process previous to the birth of a masterpiece. As a rule, art happens to require the sacrifices of the people emotionally found in immediate vicinity of the artist. The triumphant work of art is all-consuming not only of the resources of its creator, but also of the vital energy of the artist's companion, such in the famous example of Poe's short-story, **The Oval Portrait**. Another case of emotional depletion which results into death of the feminine character happens in Marguerite Yourcenar's story, **How Wang-Fô was saved**, contained in the volume **Oriental Tales**. Since Ling has become the disciple of the famous wanderer painter Wang-Fô, he experiences incompatibility with his former life. His wife's estrangement brings more suffering to her than to Ling, whose unique mission is now to serve with humiliation and dedication the art of Wang-Fô, at the costs of becoming numb to suffering. After the suicide of Ling's wife, Wang-Fô paints her, amazed at the uniqueness of the color of death undertaken by her decomposing body and Ling admires once again the art of his master. His dead wife has turned into an art object.

There is a certain obstinacy in the cruelty with which the artist requires the sacrifices of the people around him which is not present in other circumstances of life. And when the work of art emerges triumphantly, it is free from any kind of cruelty.

Therefore, the nature of the relationship between art and power must be a paradoxical one. Art releases emotions, as in the form of catharsis, and is a governor of emotional energies. And yet art dismisses the power employed by discourses or other types of power, like the political one. Those who own the power, as the Emperor in Yourcenar's story, cannot impose it over art, it is the other way round. The Emperor is

slave to Wang-Fo's vision of reality and he cannot harm or punish the old painter, since the painter saves himself and Ling by creating a picture more vivid than reality.

Complete obscurity surrounding the crime is author's way to keep the veil of ambiguity over the polarising feminine character, Miriam Schaefer, in the case of the novel **The Marble Faun**.

In **The Marble Faun**, a man, Miriam's stalker, has the appearance of the spectre supposedly haunting the chapel of Saint Calixtus in the catacombs of Rome. He hides under a broad-brimmed, conical hat. He follows Miriam everywhere like her shadow. He has something to do with Miriam's past, for sure. He leaves his mark in her studio. All her paintings and sketches bear the marks of this strange, almost invisible presence more familiar in Gothic surroundings than in the baroque multilayered architecture of Rome. When visiting the Catacombs with her three friends, Miriam laughs at the "monstrous fiction" of the spectre, but, much to their dismay, she tolerates the stalker. Three of the four protagonists, Miriam, Hilda and Kenyon are artists regarding the city of Rome as their source of inspiration. The exception is Donatello, a happy, handsome, uncomplicated fellow, who later will reveal he that he is the Count of Monte Beni. Donatello, as he is attracted by Miriam, (despite the fact that she does not take him seriously and does not reciprocate his feelings) will get rid of Miriam's stalker by pushing him into a precipice. Donatello could swear he read this command in Miriam's eyes. This makes Miriam the moral author of the crime and Donatello the enactor. They both happen to witness the lying corpse in a chapel, the corpse of a man dressed in the Capuchin garment, with the hood all over his head. He is the man killed by Donatello.

Miriam's stalker could not be the same person with the haunting spectre of the Gothic atmosphere of the catacombs, since that spectre has been wandering on tirelessly for fifteen centuries. Yet it is Miriam who cannot see herself exited from the nebulous association with her ill-fated "shadow". The author is clearly intended to keep the mystery on this man, Miriam's shadow. The novelist gives us no facts about Miriam's past, only rumours. We know nothing of her origin. However, the strange man stalking her affects her happiness. The author tries to cover his intention of not disclosing anything by mentioning the so-called speculations around the Spectre of the Catacombs.

This inflation of explanations or possible reasons is merely a sign that the author does not want to share with his readers the real reason of the stranger's appearance. As a parallel to this fact, in Borges's short-story, in the conversation between the Sinologist and Yu-Tsun, the narrator, i.e. the Chinese spy for Germans, the rule of omitting on purpose the most important word is exposed:

"«In a riddle whose answer is chess, what is the only prohibited word?»

I thought a moment and replied, «The word *chess*»"

Following this rule, Ts'ui Pên, imperial provincial governor, writer, chess player, poet and calligrapher, in fact the great-grandfather of the narrator, succeeded in constructing a labyrinth in time, a work of art not understood by his descendants. At his death, all his manuscripts seemed a chaotic meaningless novel.

The maze is the complicated construction which disrupts the attention from the crime.

In **The Marble Faun** the city of Rome is the labyrinth itself, its dark hidden side being also manifest in the life of the two out of the quartet of protagonists, namely Miriam and Donatello, the other two being Hilda and Kenyon. Miriam has a secret which makes the ambiguity of her beauty even more fascinating and which ties her up forever to Donatello, whom she endears with the appellative of "faun."

Hawthorne solves the question of murder in his own way, launching the effects of sin as meant to torment the conscience of Donatello. Borges makes the labyrinth the central symbol. It is disguised in the conversation between the spy and the Sinologist. The conversation refers to the secret discovered by the scholar. It seems that Yu Tsun's forerunner had left a strange heritage: an illegible novel, edited by his followers but from which nobody could decipher anything, and his preoccupations with the construction of the labyrinth. The labyrinth and the book are one and the same thing. Nobody thought of this, except the Sinologist. Everybody else thought of a spatial labyrinth, not of a labyrinth in time.

In Borges's story, the situation of a Chinese spy named Yu Tsun in the service of Germany is very unlikely, to say nothing about the name of his counterpart who is supposed to capture him, Captain Richard Madden. Madden's loyalty towards England is unquestionable, despite the fact that he is Irish. Both crimes are as though they had not happened. In **The Marble Faun** there is this resemblance with the spectre of a real person. In Borges's s short-story, in one of the futures that are possible (like in a virtual reality) simultaneously, the crime had not happened.

The necessity of a maze becomes clearer. The maze comes in to hide the hideous (The Minotaur) or to hide the terror.

The effect of this moulding shall be caught as a trace in the evolution of the young and innocent Hilda, Miriam's friend. Hilda is understanding of Miriam's out of ordinary experiences, of the traumatic event that haunts her and makes her dwell in an abyss of solitude where no one can protrude. But Hilda's exposure to evil is unstoppable since she

is also loyal in friendship. Hilda's torments will be uplifted by a confession undertaken for the first time in her life, as she is a protestant. A great theme to be followed by the American novel as a theme of its own has been invented. Henry James will develop this theme of the Americans in Italy and Europe and shall add to it the psychological subtleties present in this novel only within details and not on an overall scale. This novel is far from the perfection of structure of characters' axis of interference, manifested in **The Scarlet Letter**, but has the merit of enlarging what a novel should comprise and has the ability to follow step by step the artistic history of Rome at that time. The portrayal of characters, the contrasts and the ghost-stories are also wonderful assets of the novel.

Conclusions

It seems that the suspended universe of art is able to create new psychological patterns. These patterns trigger adverse reactions of the characters.

There is no cruelty in the work of art after it has been released, regardless the cruelty that might have occurred beforehand. Both writers placed the masterpiece at the same time at the very centre and everywhere in the text. The centre is the crossroads where all the tensions are overlapping, but the masterpiece is what disrupts the centre. By analyzing the two stories, we re-discover also the mutation that took place in the art of the 20th century regarding the work of art.

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Un/Delimiting the Self: Ralph Waldo Emerson's Concept of Circles

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Abstract: Emplacement in nature for Emerson refers to a dynamic concept of dwelling. In an organic relationship with nature, he identifies the emerging self as always in transition, likening it to an expanding circle. Anchorage in nature and, simultaneously, self-exploration through the contemplation of nature represent for Emerson beyond a method to find divine truth, one to break away from traditions and to reassert the self anew-a rather political statement in a young nation still in the becoming.

Key words: nature, dwelling, natural piety, circle, quest for national identity, individualism

Comparing individuals to circles always expanding and radically leaving behind the old identity, Emerson establishes a metaphor to refer to dynamic dwelling. In his scheme, nature represents the interface between the individual and the divine; hence nature is the generator of transformation as well as the ultimate horizon. Eric Wilson translates Emerson's philosophy similarly: "The intellect poses endless inquiries because no question is ever fully answered but leads to new questions. Our condition is to engage in a dialogue with nature, to interweave human language with nature's words" (Wilson 1996: par. 47). Emerson's attraction to nature is more than an attraction to physical setting; furthermore, nature as physical setting becomes a metaphor of difference and represents a serious complement and an alternative for Emerson and contemporary America. In the present essay I am concerned with the nature of Emerson's circles, the relationship between his circles and nature, as well as the dynamics of their evolving.

One may argue that Emerson's pragmatic, phenomenological technique both serves and expresses his distancing from conventional, i.e., Eurocentric/Protestant/materialistic societal discourse in the wake of a new nation. His heightened individualism epitomizes contemporary striving to establish a new, authentic nation, not only politically or economically, but culturally and existentially, i.e., "to

connect [. . .] ideals of fellow-feeling with individualist spirit" (Ganter 2002: 258). Emerson's rhetorical question also portrays this quest: "Why should we import rags and relics in to the new hour? Nature abhors the old, and old age seems the only disease [. . .]" (Emerson 2001: 289). His treatise signals an invitation to break away from traditions and to re-establish not only the self but through the self as the starting and focal point communal bonds between selves—thus creating an "ethos of collective individuality" or "socially-connected individuality" (Ganter 2002: 258).

Christopher Newfield establishes that "[l]iberalism becomes a popular creed in the United States by trying to establish a balance between laissez-faire individualism and a devotion to 'common power'" (Newfield 1996: 19). In view of his axiom, Newfield draws Emerson's three-step immersion theory: first, the individual separates him/herself from "established knowledge and society," and then in separation s/he finds "relationship rather than in autonomy" (Newfield 1996: 23). The third step for Newfield leads to transcendental dependency, or "natural piety" to use P. Eddy Wilson's term: "Superiority forms the content of transcendental law [. . .] Emerson imagines not those contemporaries who are extraordinary for their independence, originality, or freedom, but those who submit like children to the highest authority" (Newfield 1996: 23). Newfield's Foucault-informed application of power in Emerson misses one significant point in the Emersonian discourse. Even though Emerson states that "the natural world may be conceived of as a *system* of concentric circles" (Emerson 2001: 286) (emphasis added)—a proposition that could indeed justify the claim of other-directed individualism—an apparent contradiction in the case of Emerson—he also suggests that "[t]here are no fixtures in nature. The universe is fluid and volatile" (Emerson 2001: 279). The fluidity he speaks of comes from "the eternal generation of the soul," which he also describes as an "eternal procession" (Emerson 2001: 286). This means two things: on the one hand—and on this Newfield is right—, the soul refers to a pre-given entity, to which Emerson wishes to reconnect; on the other, the soul evolves, i.e., truth as such always remains instantaneous. The interference of soul and circle becomes well established when Emerson claims: "Whilst the eternal generation of circles proceeds, the eternal generator abides" (Emerson 2001: 289). This leaves us with a framework that always serves as a measure to live up to as long as one has not reached the state of an ideal "transparent eyeball." Once this state is accomplished, however, it promulgates a dynamic individualism within a system mentioned by Emerson, one with it, following its movements.

David Jacobson calls attention to the possible flaw of Emerson's fixation on vision, which entails the danger of the self's superimposing its own expectations on nature:

> If the eye gathers nature for the individual, and for the individual's potential universality, then the horizon of the eye can as well become fixed and freeze the fluctuations of natural appearance, imposing a single limit on nature and thereby establishing a static structure of value according to which natural presence is determined and repeated in continuous re-presentations. (Jacobson 1993: 38)

Jacobson is quick to add, however, that such a possibility must be excluded from Emerson's philosophy, since it would be analogous with contemporary society's conventions that he criticizes: "[. . .] Emerson's purpose is to show that thought is progressive, that it progresses by virtue of its reciprocal dependence on the emancipatory activity of the will, that every progressive act opens a new horizon, transforms the past into a new value and overrules repetition by appropriating all of nature and the past to its articulation of the present" (Jacobson 1993: 39). In this way, Emerson presents the self as always expanding and in constant transition as it encounters new aspects of nature. Even though he focalizes the self and its process-like, ongoing rebirth through immersion into nature, his metaphor of supreme truth, his belief in the self as a new creation is undermined through his insistence on nature as the only source of renewal. Much as he hails ever expanding circles, signs of "refusal to accept limitation" (Packer 124), that always effect new ones, nature provides the apropos of self-generation as well as the setting, i.e., the limitation of his horizon. Simply, Emerson wants to be one with nature, which appears the utmost limit of his self-exploration. Nature, or the metaphor of the Oversoul, becomes a container in the Emersonian creed and not a springboard, from where a new circle of transcendence can be initiated. Unless he perceives the exploration of nature as a never ending self-exploration/renewal, whereby he would, in fact, focalize the process, and not the end of such a transformation, his proposition of an "insatiable desire" and of an endless rising with no destination (Emerson 2001: 290) cannot be supported. In fact, this last stroke of "Circles" has to verify that Emerson himself is at the beginning of his exploration, whose would-be end is the transparent eyeball. At the moment, however, "[. . .] power for him resided only at the crossing, at the actual moment of transition" (Bloom 1985: 11). The process-like character of Emerson's quest is strengthened by insisting that "No facts are to me sacred; none are profane; I simply experiment, an endless seeker, with no Past at my back" (Emerson 2001: 288).

Only in this way can a phenomenological understanding of Emerson's treatise be fully applied: dwelling in nature for Emerson signifies the process of becoming in a setting that, interestingly, also poses limits. So while Emerson's horizon always expands, it never leaves behind the grand horizon, nature, for the simple fact that dwelling in nature has not yet become *dwelling-is-nature*.

Following upon this last note, the concept of the transparent eyeball that Emerson establishes in "Nature" can mean both the ideal of an equation between self and nature marking oneness with the ultimate horizon, i.e., nature, and also the horizon of a circle at a particular point in time. What is important to note is that Emerson conceptualizes a direction toward oneness with nature—thus not an aimless movement but one that epitomizes his anchorage. His movement is overdetermined and in constant dialogue with what he perceives. Reflexivity, or, to borrow Newfield's coinage, "receptivity" (Newfield 1996: 118), and a resulting relationality conditions his movement. His focus is on understanding nature and not on creating a new sphere of existence, and much less establishing an identity independent from the hidden truth of the Oversoul. Still in other words, his attempt is not at superimposition of his own structures on his environment but at integration in a universal order. Harold Bloom shares the same view: "The will to power [. . .] is always reactive rather than active, receptive rather than rapacious, which is to say that it is a will to interpretation" (Bloom 1985: 8).

When Emerson establishes his formula that "*so to be* is the sole inlet of *so to know*" (Emerson 2001: 290), he articulates his ontological understanding: constant emplacement in nature precedes identity, and the man of thinking finds his boundaries through reflection on his emplacement in nature. Newfield seems to support this claim, too, when he asserts, "[Emerson] actively desires an identity that derives from the violation of personal boundaries rather than from their maintenance" (Newfield 1996: 118). While perception initiates the disruption of boundaries in favor of new identities since the eye serves as the link to allow convergence to nature, embeddedness in nature enables incorporation signaled by transparency. It refers to accessibility and juxtaposition in a non-hierarchic, democratic way. Strata of the circling process are the circles of the Emersonian individual. Each stratum constitutes an identity with a distinct horizon but none is permanent: "[. . .] the true horizon is found each time a previous horizon is overcome; the true horizon is the emerging horizon [. . .] that discloses the individual as the clearing that enables the appearance of nature's onwardness" (Jacobson 1993: 40-41). True horizon is presented here as one that is relevant because it describes the present state of the individual, yet it

always remains as one of the many since it will inevitably overcome by a next one, as the circle changes and expands and as nature moves it. This is possible because of the reflexivity/receptivity of the self that renders the self overdetermined toward nature.

Interestingly, this heralds a non-programmatic concept of the self despite Emerson's emphasis on reason. Even though Emerson's approach is not emotive, but contemplating and cognitive, which suggests—as already argued—the individual's reflection on nature, i.e., embedding the self in nature, his approach does not filter nature through the self. Eddy P. Wilson examining natural piety in Emerson's works calls this "intuitionism" (Wilson 2003: 331) and claims that "Natural piety is not only a state of mind but also a state of being that might manifest itself in action as an individual behaved in organic harmony with the leading of nature" (Wilson 2003: 334). So even though Bloom equates thinking and seeing as the same activity (Bloom 1985: 6), organicism with nature thus puts emphasis on *dwelling* in nature that incorporates the activities of the individual—so thinking as seeing.

In this sense, modifying the previous statement, we cannot so much talk about the juxtaposition of self and nature, whereby one may suggest that the individual selectively appropriates properties of nature/Oversoul. It is more plausible to contend that through an organic proximity (Wilson 2003: 331) the individual progressively acquires nature's point of view. As Jeffrey Hart asserts, "[Emerson] internalized the All, and spoke from the perspective of that authority. The cosmic Eye was I" (Hart 1997: 50).

Quentin Anderson describes Emerson's philosophy as an effort "to become capable of a dazzlingly complete imaginative grasp of the world" (Anderson 1992: 533) and "to see ourselves not in the light of the vexed history of the species but in that of a total conception of the scheme of things" (Anderson 1992: 535). Truly enough, Emerson strives to detach himself from contemporary traditions and history by emphasizing the role of the complementary entity of the human world: nature. Emerson describes nature as the depositor of divine truth and insists that by contemplating nature the individual can gain access to truth.

However, this is not knowledge in the first place, but a form of being embedded in nature. For Eric Wilson "[this] condition is an interaction, and its solution must be a process, in this case a process of loosening" (Wilson 1996: par. 7) Loosening of personal boundaries is not dissolution for Emerson; rather he describes anchorage in nature and thus he presents the individual as an expanding circle with constant transition of horizon. With this theory Emerson offered a criticism of tradition and also a "dream of a better communal and democratic future" (Ganter 2002:

257) for the emerging nation. Emerson's experiment bore relevance for the young nation in quest for identity beyond measure for in an age of transition "[n]othing less than an epistemological overturn could rescue the self from fragmentation. To know the scene of existence was to have an undivided consciousness of it" (Anderson 1992: 534).

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True Womanhood in Edith Wharton's Gothic Tales

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Abstract: Literary histories customarily refer to Edith Wharton as a major minor American (female) realist, and a student-friend-admirer of Henry James, without taking notice of her not insignificant output of gothic narratives. Though the past two decades have witnessed a rise in interest in Wharton's gothic, most of these conduct a biographically grounded psychoanalytical enquiry into Wharton's attraction towards the mode. Relying on the latest research of the past decades into Wharton's fiction, the history of gender in the United States from the late eighteenth- to the early twentieth-century as well as on theories of the gothic and female gothic, my paper situates her gothic short stories in the early twentieth-century American cultural debate about proper masculinity and femininity arguing that her gothic tales share the same preoccupations and show the same convictions as her realist fiction does; moreover, they shed new light on her alleged bias against representatives of her own sex.

Key words: gothic, gender, realism, naturalism, motherhood, embedded narrative

Edith Wharton customarily appears in histories of American literature as a novelist and short story writer working in the tradition of realism who shares in the naturalist impulse of the late nineteenth and early twentieth centuries just as many of her contemporaries do. Her massive output of gothic short stories (written between 1904 and 1937, and making up almost a third of her published tales), as well as of a gothic novel, arguably a gothic satire (Beer and Horner 2007: 117-126), *Twilight Sleep*, has been somewhat neglected even though in the past two decades there has started a critical exploration of her gothic fiction following the rise of gothic criticism.

Wharton's gothic critics, growing in number since the early 1990s, have addressed her work in ways that are familiar from the critical histories of other nineteenth-century realist writers who turned to the gothic mode from time to time in their careers: Charles Dickens and Margaret Oliphant in Britain and Henry James in the United States, for instance. Their interest in the gothic has been attributed to three different

reasons: first, their gothic output has been described as the result of a writer's holiday from the demands that their "serious," socially concerned work meant for them, i. e., their gothic writings represent an, if not comic, at least amusing interlude in their "real" work addressing their "real" concerns; in short, they are "amusettes," as James called them. Second, their excursion into popular forms of fiction is claimed to deserve no systematic critical scrutiny, since the pieces produced were meant to be popular potboilers in-between major works, which also had the added benefit that they kept the writers' names in circulation. Third, occasional, just as periodically returning, gothic writings by practitioners of realism are thought to reflect on biographical details that point to the tribulations caused by the self-sacrifice high art demands.

Accordingly, Alan Price (1989: 95-100) and Annette Larson Bennert (1996: 322-343), for instance, place Wharton's gothic short stories alongside her war experiences. Both Bennert and Price explain that Wharton was so alarmed by the havoc German troops wreaked in the Great War that she persuaded **Scribner's Magazine** to publish her accounts in a series of articles she even conducted field research for in the trenches. Apparently, she was proud of being the first woman to report on the war from first-hand experience, of having been "given opportunities no one else has had of seeing things at the front," (Wharton qtd. in Bennert 1996: 332), even if she was escorted there by high officials. Yet, the editors at **Scribner's** wanted something else, which they expressed by paying $500 for her war essays and promising $1000 for her stories (Price 1989: 97). Wharton responded to the call by writing "Kerfol" (1916), a gothic and "Coming Home" (1915), a melodramatic tale. Wharton, "who had previously disdained the subjects and techniques of popular fiction," Price claims, started "testing the boundaries of her literary identity" (1989: 96). Thus, her early gothic experiments can be seen as "amusettes" with a vengeance. Likewise, her later gothic fiction has been explained as the result of the audience's loss of interest in her typical subject matter, the ways of high society, propelling the writer to turn to forms and issues that seemed less passé (Balestra 1996: 13-24) and financially more rewarding.

The third approach, rooted in biographical details dramatizing personal conflicts, is represented by Kathy A. Fedorko's critical landmark study **Gender and the Gothic in the Fiction of Edith Wharton (1995)**. Fedorko's approach is informed by what she calls a "feminist revisionism of Jung's theory" (1995: xi), in light of which she rereads six of her novels set against sixteen gothic narratives in order to recover the gothic subtext of Wharton's realist fiction. The gothic offers the writer, Fedorko argues, a "plunge into awareness beyond the realistic, where the unexpurgated 'real' story is told [...] of which her patriarchal mother and

society would not approve" (1995: 8). Fedorko reads even Wharton's autobiographical works as gothic casting her as a female gothic heroine enclosed in the castle of her class, haunted by a cold (emotionally undead dead) mother, a suffocating marriage, and the clue to her escape, the discovery of the language of creativity. What Wharton seeks throughout her career—and what she feared at the start but embraced at its end—is the idea of "gender mutuality" (1995: 26), Fedorko states. Candace Waid in turn argues that "Wharton explores […] a repressed story about women who become unquiet ghosts because they cannot have a voice" (1991: 177), while Allan Gardner Smith (1980) discusses Wharton's preoccupation with suppressed sexuality. In sum, this approach testifies to the power of the gothic as a literary safety valve for the return of the repressed.

I come to Wharton's gothic fiction from within the field of gothic criticism, rather than that of Wharton criticism, which has a bearing on the approach brought to the reading of some of her narratives. In particular, my reading offers an interpretation of two short stories, each a gothic classic by now, the previously mentioned "Kerfol" (1916) and "Afterward" (1910), as commentaries on notions of femininity and masculinity contemporary with Wharton. Although the joint problematization of gender and the gothic is far from being novel, it is capable of shedding new light on an issue that has haunted Wharton criticism: her alleged misogyny. Rather than quote contradictory remarks by Wharton about men and women, of which there is an abundance (see Ammentorp 1988), I investigate the gender dimension of the short stories in the context of the cultural changes regarding popular ideas about ideal femininity and masculinity undergoing unprecedented changes in the United States between the period marked by the War of Independence and the Great War. I argue that Wharton takes issue with gender norms in her gothic short stories; however, this does not mean that they should be considered as an outcry against patriarchal values, as Fedorko and Waid imply, but nor do they provide an outlet for the author's personal anxieties, or not solely at least. Instead, they problematize certain aspects of femininity and masculinity with a view to reshaping them; the gothic thus becomes an effective affective educational tool in Wharton's hands, the thrust of which does not differ from that of her realist fiction's. As she claims in her preface to **Ghosts**, a collection of her short stories, the ghost story "must depend for its effect solely on what one might call its thermometrical quality; if it sends a cold shiver down one's spine, it has done its job and done it well"—and her stories do their job well by directing attention to the problems caused not by the concept of gender in a patriarchal society but by the kind of professionalized femininity and masculinity it takes shape in.

Also, my argument is based on the premise that the gothic mode differs from realism neither in the seriousness of its intent (the gothic is not light reading), nor in its techniques only (the gothic is not a recipe genre). Following Robert Miles (2001), I conceive of the gothic as a mode that hyperbolically magnifies several competing ideologies *as* ideologies at a cultural moment, which also explains why the gothic seems to have a convoluted form, and a convoluted history of criticism as well (Miles 1991: 185) as opposed to the seemingly smooth surfaces of the realist mode.

In fact, when one peruses the thematic repertoire of Wharton's many concerns in her gothic narratives, one finds that they overlap with those in her realist and naturalist fiction. Without providing an exhaustive list, the issues she thematizes in her works in both modes can be divided into four major, tentative, groups: the first group takes shape around her preoccupation with the material conditions of living (her fascination with architecture, the meaning and responsibility of wealth, the place of business and competition in American life, the differences between the Old Money and New Money classes, the nexus of feminine beauty and economic gains, the social and economic dependence of women on men, the importance of a really private sphere to oneself); the second group focuses on issues connected to living according to social dictates (the restricting power of society, class, propriety, and the emotional vacuum resulting); the third addresses the private costs of living according to social values (social indoctrination, the inability of the individual to break out of their socially assigned place and role, the tension between self-control and the incapacity for action as the result of self-control, the self becoming a series of performances of surface activities vs. moral self); and the fourth group concentrates on culture clashes (the meaning of French culture, the American expatriate experience, progressivism vs. traditionalism). In short, her gothic fiction represents no holiday from her "real" concerns but a different representation of them.

What complicates Wharton's gothic vision is that in these narratives her ambivalence towards the binding force of social norms (Ammentorp 1988) appears in a pronounced way because of the hyperbolic representational techniques of the gothic mode. Wharton both appreciates and criticizes as well as accepts and rejects social norms, which finds expression in her views and representations of femininity especially. In addition, because these narratives are short, they contain her ambivalence in a concentrated form.

Wharton is not alone in addressing the problem of femininity in gothic fiction, though. In fact, she belongs to a set of American women writers who all contend one or more aspects of professional femininity

through their gothic narratives with Harriett Beecher Stowe, E.D.E.N Southworth, Harriett Prescott Spofford, Kate Chopin, and Charlotte Perkins Gilman among them.

Catherine Lundie (1992) identifies three major themes in ghost stories by American women writers in the nineteenth century. The first is marriage, which is invariably depicted as *unlike* the culturally idealized "loving partnership of man and wife in opposition to patriarchal dominion" (Lewis 1987: 689). The domestic dream of companionate marriage, whose female member was the embodiment of purity, piety, submissiveness and domesticity, was born early in the nineteenth century leading to a "cult of true womanhood." It is this loving partnership that was supposed to counteract the anxieties that the cultural and social shifts resulted in as America was moving towards a competitive model of production. The wife, the true woman, whose function was to serve as an antithesis to the new model of masculinity, valorizing commerce, industry, and individualism, soon became, though, rather ironically, material for one of the most flourishing businesses, the publishing industry of magazines, gift annuals, and advice, or as we would have it today, self-help manuals (Ryan 1975: 143-44). These invariably celebrated "Man's Best Friend," the "Source of Comfort and Spring of Joy" (Mintz and Kellogg 1985: 55). American female ghost story writers, Lundie (1992) states, spin tales that are

> thought-provoking, often painful examinations of the marital relationship. They explore infidelity (of both husband and wife), sexual and psychological abuse, arranged marriages and the less explosive but also tragic mismatching of partners. They are clearly informed by the legacy, in both literature and life, of the nineteenth-century's domestic ideal. Through the narrative tactic of using the supernatural, these tales tell the secret, the disallowed story of the reality behind many marriages. At their least dramatic, they reveal women's disillusionment and disappointment with the marital relationship. At their most dramatic, the tales' heroines accept death as a welcome alternative to continuing on in a loveless marriage.

Wharton's "Kerfol" nicely fits this description—or rather, its embedded narratives do, because in gothic fashion it is a doubly framed narrative. The outer frame repeats at least two staple themes in Wharton's fiction: the rootless, insensitive, and exploitive American expatriate community's incomprehension when facing the continuity that French culture represents and, second, Wharton's tendency to read history, gender history also, in terms of architecture, whereas the embedded narrative is the supposedly unmediated transcript of the early seventeenth-century

trial of Anne de Cornault, young wife of the 62-year old Baron of Kerfol. The Baron literally buys his wife from her gambling father only to close her into his castle. When she expresses her need to leave the castle temporarily, her husband buys her a puppy that she grows fond of. When the Baron realizes, however, that his wife leaves the building to walk the dog when he is not at home, he strangles it. And he does so with all the dogs the young, and childless, wife takes a liking to. The middle section, or second frame, tells the story of the husband's death, for which Anne has to stand in court. One night the Baron is brutally killed on the staircase of his mansion: he is literally torn into pieces as if attacked by a pack of dogs. The story of the unhappy marriage, a virtual imprisonment for the young wife, unfolds from her testimony, dismissed by others. With no evidence, and the unthinkability of a wife causing her husband's death so brutally, as well as her insistence that she saw dogs that no else did in the hall on the night of her husband's death, she is pronounced mad ('kerfol' means "house of madness" in Breton /Delors/) and then is given over to *his* family for keeping. She dies "a harmless madwoman" (Wharton 2001/1916: 111) in the family mansion.

In "Afterward" the marriage of the expatriate American couple seems ideal, but upon her husband's disappearance, taken by the ghost of his ex-business partner, whom he double-played, the wife realizes how little she knows about her husband and the basis upon which their comfortable living is based.

> [She] felt a sting of compunction. Theoretically, she deprecated the American wife's detachment from her husband's professional interests, but in practice she had always found it difficult to fix her attention on Boyne's report of the transactions in which his varied interests involved him. Besides, she had felt from the first that, in a community where the amenities of living could be obtained only at the cost of efforts as arduous as her husband's professional labors, such brief leisure as they could command should be used as an escape from immediate preoccupations, a flight to the life they always dreamed of living. Once or twice, now that this new life had actually drawn its magic circle about them, she had asked herself if she had done right; but hitherto such conjectures had been no more than the retrospective excursions of an active fancy. Now, for the first time, it startled her a little to find how little she knew of the material foundation on which her happiness was built. (Wharton 1910: 341)

When comparing the more dramatic marriage in "Kerfol" to that in "Afterward", one can establish that neither qualifies as the idealized companionate marriage even if the Baroness "had a softening influence

on her husband, and […] he became less exacting with his tenants, less harsh to peasants and dependents, and less subject to the fits of gloomy silence which had darkened his widow-hood" (Wharton 2001/1916: 98) just as the advice literature of the period affirmed. Both women are closed into their private realms. The difference between them, and this is a constitutive difference, is that whereas Anne of Kerfol expressly asks her husband to let her participate in his world to which "he said that towns were pernicious places, and young wives better off at their own firesides" (Wharton 1916: 102) the wife in "Afterward" willingly withdraws into domesticity because she believes that as a *noveau riche* wife she can at last live up to the expectations of the cultural ideal of true womanhood by keeping to her feminine domain thus securing a sphere of undisturbed rest for her husband. This insistence on the proper wife's voluntarily assumed self-exile into the private sphere of the home, which entails a separation from his interests, is an aspect of ideal femininity that the narrative clearly does not foster, while the baron's insistence on his exclusive right to his wife's company is, in a female gothic fashion, equally disdained.

The second major theme in American women writers' gothic tales is motherhood, which is vocational in nature. In late nineteenth- and early twentieth-century public discourse woman's true calling is repeatedly identified as the preservation of the "evolutionary vanguard of the race" (Ehrenreich and English 2005: 189) in the age of progress because children alone hold the key to future change. As President Roosevelt told the National Congress of Women in 1908, motherhood is *the* vocation for women:

> The good mother, the wise mother—you cannot really be a good mother if you are not a wise mother—is more important to the community than even the ablest man; her career is more worthy of honor and is more useful to the community than the career of any man, no matter how successful, can be .... But ... the woman who, whether from cowardice, from selfishness, from having a false and vacuous ideal shirks her duty as wife and mother, earns the right to our contempt, just as does the man who, from any motive, fears to do his duty in battle when the country calls him. (qtd. in Ehrenreich and English 2005: 190)

Since public discourse about motherhood thus forecloses all discussion of the anxieties connected to it (such as those arising from the physical demands of several pregnancies in quick succession, miscarriages, the fatigue of raising children, the emotional toll of infant and child mortality, or simply a mismatch between spouses, phenomena common enough in the period), it was women's gothic stories only which could address the experience of motherhood in nineteenth-century America.

These ghost stories can be divided into two groups: one group deals with the return of the ghost child seeking a mother and the other with the return of the ghost mother taking care of her child left behind. In both cases, it is the child's needs that propel the plot forward; the mother remains locked within the discourse of self-sacrifice that demands a total negation of her own needs. These stories, Lundie (1992) argues, display a deeply disturbing demand dictated from the outside in the figure of the painfully yearning child rather than emphasize an inner, motherly sentiment. Thus, motherhood appears more within the framework of human, female, sacrifice than in that of an all-powerful maternal love.

In the context of Wharton's short stories motherhood is significantly missing. Both marriages are childless. When Anne in "Kerfol" develops an attachment to her dogs, though, the husband reacts in haste to deprive her of the possibility of an emotional bond. In "Afterward" motherhood is not even an issue. Wharton is known to have vented her anger at the "'monstrous regiment' of the emancipated: young women taught by their elders to despise the kitchen and the linen room, and to substitute the acquiring of University degrees for the more complex art of civilized living" (Wharton 1933: 59-60), yet motherhood, or its avoidance, was not her target. She wrote from the perspective of the daughter throughout her career, trying to come to terms with her "most excruciating moral tortures" instilled by her internalized mother, who was more difficult to please than God (Wharton qtd. in Fedorko 1995). Significantly, in "Kerfol" the dogs that Anne grows fond of return from the dead to take revenge on the husband for depriving her of any freedom of choice and action. She wants to take part in the world but her husband rejects her supplications. As a result, her strangled pet dogs as ghost children come back from the dead to protect her: it is *her* needs that govern the action in the narrative unlike in the vast majority of contemporary female gothic narratives with motherhood in their focus where it is the dead mother's job to protect her children.

Dissimilarities do not stop here. When taking a closer look at the heroines in these narratives, one is struck by their naively plaintive voice that is unlike the paradigmatic female gothic heroine's one. In female gothic narratives however victimized the heroine may be, her self-assurance, or rather, her assurance in her own worth—a sense of righteousness or "the moral high horse"—remains securely hers regardless whether the plot moves toward a comic or a tragic end. In "Afterward", however, the wife just does not understand how her husband could have tricked his business partner out of his fortune and driven him to suicide and his family to ruin. Not only does she start to doubt whether she knew her husband but also whether she did not make a mistake by not

wanting to get more involved in his business matters. The narrative leaves her solitarily wondering over her life with him in excruciating doubts. In "Kerfol" Anne is utterly incapable of rendering her life-story to the court in a manner that could mean anything to her judges. In fact, she does not seem to have understood much of it herself. Rather than be assured of their own worth and proudly bear whatever burden fate by the hands of patriarchal institutions may bring, they cringe and can do nothing but wonder. This is a most unlikely behavior for a female gothic heroine.

Nonetheless, the peculiarity of the heroines' plaintive voice is telling not only because it violates female gothic conventions. At the outset, the narratives line up several elements of the female gothic repertoire in terms of narration, themes, figurality, and character types. Male character types fully fall within the perimeters of gothic conventions while carrying several markers that tie them to their historical times. The husband in "Afterward" embodies the male ideal of the late nineteenth and early twentieth century called passionate manhood, represented and advocated by Theodore Roosevelt. The ideology of passionate manhood dictated that men unreservedly push forward in the name of the heavily simplified theory of social Darwinism—survival of the fittest—where no moral scruples should be considered in the scramble for (economic) success. Such a "passionate man" needed a "true woman", who, as the pillar of piety and morality, could counterbalance *his* roughness in the idealized safe haven of the home. The wife in "Afterword" sought to respond to this call and tame the naturally wild predisposition of her husband's according to the ideology of true womanhood. In this, however, she spectacularly failed. This could be explained in two ways: either she was unable to perform her function— thus she is inadequate (not pious or moral enough)—, or she misrecognized the extent of her husband's masculine voraciousness (her husband was even more voracious than supposed)—her disbelief at her husband's business trick suggests this latter alternative explanation. Also, she never noticed the ghost notwithstanding the fact that she even exchanged words with him. The "angel in the house" surely should have noticed him come to take her husband away. Furthermore, to her later incredulity, he departed with the ghost of his own will. In short, she spectacularly failed as a representative ideal wife, as a true woman.

The wife in "Kerfol", in turn, is apparently victimized by her husband, who seems to line up the worst traits of the gothic villain. Yet, in the context of a gothic narrative this is not surprising. What is surprising though is that she seems to fail to grasp either the terms of her marital incarceration or the roles she might have assumed (the female gothic heroine or the femme fatale—roles dictated by the gothic scenario). When asked in court about what she did with the handsome

gentleman at night on the day of her husband's murder, she responded that "she was lonely and wanted to talk with the young man" (Wharton 1916: 102). She displays neither the female gothic heroine's adventurous curiosity and instinct for self-preservation nor the female gothic femme fatale's cunning. Both heroines are clueless about what happened, why it happened, whether it could have been prevented, and what to do next. They remain at the mercy of circumstances and others' action, unable to influence the course of events in any way.

In sum, it is safe to argue that though Wharton's gothic tales circle around themes that her fellow women gothic writers focus on (the marriage bond, motherhood, female sexuality—the third topic Lundie identifies—and the models of femininity, eventually), yet, her perspective greatly differs from that of her contemporaries'. Her wives are less victims of evil men's machinations abusing their male mandate in a patriarchal society than of their own failure to assess a situation and act because they are not even able to grasp the very basics of their relationships and roles in the world. As a result they fall prey to the ideology of separate spheres, which stalls their action: one is forced inside a domestic prison (in Anne's case this is literalized after the court verdict), while the other voluntarily closes herself up in a luxury tomb (before Boyne's disappearance the couple retire into a self-imposed exile from the world of business and America in an old and charmingly uncomfortable house renovated by themselves, following his disappearance, the wife awaits his return buried in his business papers and her memories). Their tragedies ensue because circumscribed by an ideal of femininity they perform out of necessity or habit but not by conscious choice they are unable or unwilling to pursue their own lives. In this, they are comparable to Lily Bart in **The House of Mirth**.

It is as if Wharton chastised her gothic characters for not registering the fundamentals of the gender ideology of their age: social Darwinism (full-heartedly and unreservedly applying the principle of the survival of the fittest in any environment), the theory of sexual difference as an evolutionary consequence (men and women are different by nature in the interest of the survival of the race), and the resulting gender war embodied in the clash of concepts like the by-gone model of communal manhood of colonial times with that of passionate manhood of the late eighteenth and nineteenth centuries (Rotundo 1993); as well as the clash between the model of the domestic true woman of the nineteenth century with the New Woman of the turn of the century; and lastly, the clash between character and personality. Her female gothic heroines in the two stories discussed are not fit for survival because they are incapable of responding adequately to their environments. They cling to a model of femininity conceived for a

period where women did not have to struggle for survival since they were dependent on men (whether this dependence is voluntary or not does not matter as can be seen in the trajectories of the two characters' life). The new era, however, demands that women too have their own personalities, which these two heroines are not ready for yet. Like Lily Bart, they remain closed into character types, acting out the models available to them.

Seen from another perspective, even though the heroines fail, the fact that they do not travel the customary trajectories of female gothic characters could also be interpreted as Wharton's critique of the ways the mode had been practiced before and in her days. In her lifetime, she was well-known to distance herself from contemporary female writers, as well as female professionals of all kinds regardless of the success they achieved in their professions (Chambers 2009: 40-41). She particularly disliked any association of her fiction with the work of celebrated women writers, literary foremothers and contemporaries alike (such as Stowe, Southworth, Sarah Orne Jewett, and Willa Cather). Her literary examples were male; her tutors were male; her principal chosen mode (realism) was male-identified. When choosing a female-identified mode (the female gothic ghost tale), it would seem only natural that she refashions the mode to suit her vision.

Indeed, she modifies the female gothic ghost tale by shifting its perspective. Rather than emphasizing the incapacitating force or the immensity of the difficulty when fighting against patriarchal powers (as it typically happens in female gothic tragedy and in female gothic comedy), she draws attention to the incapacity of the female heroines themselves to understand their situations and to select the best way to act upon them. Characters do not fail because of others or the magnitude of their difficulties but because of themselves—because they are not strong enough, or as the Progressive Era slogan would have it, because they are not fit to survive. Seen in this light, Wharton's turn to the gothic mode is not an anomaly in her literary career dictated by a search for amusing variety, popular success or psychological relief; on the contrary, the inclusion of her gothic narratives in the Wharton canon is fully justified as they reflect on the issues thematized in her realist fiction as well as account for why she seemed so harsh in her judgements about her female characters.

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CULTURAL STUDIES

The Icon of Superman
From Literary Configurations to Popular Culture

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Abstract: This article aims to investigate significant stages in the evolution of what was to become in the 20th century American world, a cultural icon: Superman. By tracing its roots in various canonical literary configurations, more or less inspired by Nietzsche's philosophical ideas of the (over/beyond/super)man, this icon has gradually evolved from an image of a self/overcoming being that can establish his own values independent of other men or God, to fictional characters who dramatically failed in testing this theory, finally turning into a comic book, radio show, animated film cartoons, Broadway musical and television series superhero of unlimited strength, invulnerable to all dangers, whose fight was for truth, justice and the American way.

Key words: Superman, literary roots, popular culture, American icon.

Nowadays it is a commonly known and accepted fact that Superman stands as an iconic symbol of truth, justice and the American way. The present article intends to identify Superman's real roots, the circumstances that determined his creation and the significant stages in the evolution of the concept of "superman" from literary configurations to popular culture. The examination is meant to answer the following questions: Who is Superman? When was he first mentioned in literature? Which were the literary roots that led to the creation of Superman? Why masterpieces of the world's best literature were tremendously influenced by this controversial doctrine of the Superman? How did Superman become America's greatest hero?

In order to answer the first questions it is useful to identify and analyze the origins of the term *superman.* As Abir Taha states, "from times immemorial, mankind has been fascinated by a myth, a great yet impossible dream: the creation of the perfect man, the Superman, direct descendant of the Ancient gods. Hence, throughout the history, a veritable *cult of the superman* has been haunting the imagination of philosophers and rulers alike."(Taha, xi: 2005) Still, this cult remained an indefinite

and vague one until Friedrich Nietzsche (1844-1900), the so called *modern prophet of Superman,* in his 19th century literary masterpiece **Thus Spoke Zarathustra,** clearly formulated and depicted Superman's profile. In his work Nietzsche uses the word *Übermensch* that is best translated (over/beyond/super) man. It 1903 George Bernard Shaw's play **Man and Superman** helped to establish the English term for Nietzsche's concept as *Superman.*

The Nietzschean concept denotes an ideal superior being who embodies the ultimate goal of human evolution and who will rise above good and evil. Nietzsche's Superman is "the most thoroughly constituted type" (Nietzsche, 6b.), a self-overcoming, ultimate man who transcends his earthly limitations and exemplifies mightiness, greatness, unlimited strength and power. Nietzsche uses Zarathustra, the Persian religious leader, as an example of Superman and as a spokesman for his own philosophical views. Even the style employed in the book is a quasi biblical one meant to inspire the readers to transcend what they have been, to go beyond any conventions or limitations and to become more than a man, to become a Superman. In Nietzsche's own words Superman is:

> …a new healthiness, stronger, sharper, tougher, bolder, and merrier than all healthiness hitherto. He whose soul longed to experience the whole range of hitherto recognized values and desirabilities, and to circumnavigate all the coasts of this ideal Mediterranean Sea, who, from the adventures of his most personal experience wants to know how it feels to be a conqueror, and a discoverer of the ideal."(Nietzsche, 7a)

When describing his Superman Nietzsche takes a strong atheistic approach. He assumes that Christianity has put in ban all that was beautiful, strong, proud and powerful and that, in consequence, all forces that tend to promote an elevated life had been seriously undermined (Nietzsche, 6a) Starting from the presumption that the idea of God is dead because people killed it with their rationalism and science, Nietzsche seemed to favor the creation of a new Christ like figure, one that would start to give new source of meaning to people's lives and reestablish new sets of values. Apparently Christ represented for the Christian world what Superman meant for Nietzsche.

> The ubermensch shall be the meaning of the Earth! I conjure you my brethren, remain true to the Earth, and believe not unto those who speak unto you of superearthly hopes! Poisoners are they, whether they know it or not. Despisers of life are they, decaying ones and poisoned ones themselves, of whom the Earth is weary; so away with them!

The New American Desk Enclyclopedia defines Superman as a great-soled hero who transcends the slavish morality of Christianity and whose motivating force is the supreme passion of 'will to power'. Even the adjective *Nietzschean* denotes someone who aims to challenge traditional values, overturning conventional Christian morality in favor of the total freedom of the superior individual, the Superman.The Nazis of Germany, used Nietszche's *Superman* as the archetype of their own feelings of racial superiority, particularly over the Jews in their country.

But which were the literary roots that led to the creation of Superman? When referring to superman in his **Thus Spoke Zarathustra** Nietzsche clearly expresses his high admiration for the Greeks. He states that the Greeks are very important because they reared such a vast number of great individuals. A natural conclusion would be that Superman's literary roots ought to be sought among the heroes of ancient myths.

Hercules/ Heracles, the greatest hero of the Greeks stands as a Superman type in several literary configurations, both in Greek and Roman literature. Such Greek writers as Sophocles in **Trachiniae** (440 BC), Euripides in **Heracles Furens** (420 BC), Theocritius in **Idyll** (275 BC), Apollonius of Rhodes in **Argonautica** all described him as a superhero. And so did the Ancient Roman writers such as Plautus in **Amphitruo** (ca. 200 B.C), Ovid in **Metamorphoses**, Lucan in **Bellum Civile** (65 A.D.) or Seneca in **Hercules Furens**, and the list could continue.

Hercules/Heracles in presented as the strongest man on earth, the son of God-Zeus, a superman who considered himself on equality with the gods. Due to his magnificent physical strength and courage and supreme self confidence he gradually became a model of virtue that transcended human limitations for he was a Greek hero who gradually became a Greek god. As Hercules, Heracles was also important in Roman religion for it is said that his was the only cult of a non-Italian god accepted by Romulus at the founding of Rome. Nowadays the adjective Herculian is used to denote superhuman strength.

It is easily noticeable why the ancient roots of Superman could lie in this first superhero of humanity. Moreover, there is a striking resemblance that goes beyond the evident similarities embodied by the two. As will be demonstrated in the following, the "destiny" of Nietzsche's Superman who will eventually turn into America's superhero is, at a certain level of interpretation, similar to that of Hercules. In an article published in **Super/Heroes: From Hercules to Superman,** Ruby Blondell detects the dual nature of Hercules, for he was the mightiest of all Greek heroes who made the world safe for human civilization by ridding it of countless savage and terrifying monsters, but he was also the most bestial of heroes standing outside the pole of civilized life even as

his exploits made that life possible for others (2007: 239). The same duality is to be found in the prototype of Superman, the American icon, but before broaching this topic, let's focus the attention on other literary heroes who are nothing less but embodiments in literary configurations of Nietzsche's Superman.

The same deceptive condition of the *Superman* is presented by the Faustian myth. Christopher Marlowe in **Doctor Faust** offers the first example of the superman in English literature. Inspired by an older popular tale, **The Tragical History of the Life and Death of Doctor Faust** recounts the legend of a man, Faust, who is willing to sell his soul to the devil in order to achieve unbounded knowledge and powers. Almost two hundred years later, Goethe rewrites the Faustian myth in the form of a tragic play/epic poem exploring at its best the concept of the superman. It is considered that of all writers, it was Goethe who came closest to Nietzsche's idea of the Superman. As a matter of fact Nietzsche greatly admired and openly recognized the cultural importance of Goethe. There are also reasons to believe that Nietzsche was a student of Goethe and that his theory of the superman was highly inspired by Goethe's philosophy. Moreover, Nietzsche openly expressed his admiration for Goethe in a number of his works, such as **Will to Power** or **Twilight of the Idols,** considering him a *free spirit* something that he himself expressed desire to be.

Goethe's hero, Dr Heinrich Faust, is in equal measure a glorification and a denunciation of the Superman. On one hand Faust is a prototype of the Superman due to his self-centeredness, ruthlessness, obsession with ultimate knowledge, wealth, fulfillment in love and worldly might. He tries to step beyond the limitations of humanity and to reject a God-centered universe. He is the one who "kills" God and makes a deal with the Devil.

On the other hand the experiment eventually ruins Faust and the condition of the superman turns out to be a deceptive one. He realizes the vanity of his powers, he becomes prey to terror and falls into a sub-human condition. At the end of his life he admits the existence of God and implores His pity. Faust's deliverance and ultimate salvation comes from his altruism triumphing over his hedonism.

Faust's superman experiment is therefore a failure. The same idea is largely explored in other hypostases of the *superman* presented in various masterpieces of the world's best literature such as John Milton's **Paradise Lost,** Fyodor Dostoyevsky's **Crime and Punishment** or Oscar Wilde's **The Picture of Dorian Grey**.

John Milton's **Paradise Lost** exhibits a certain peculiarity in presenting the image of the superman, that is Adam before the Fall. Adam is the only character who was initially meant to be a *superman* because he

was created in God's own image and likeness. Due to his disobedience he looses his original privileged status and becomes a cursed, simple man.

Fyodor Dostoyevsky in **Crime and Punishment** uses Raskolnikov to theorize his concept of the superman. The dual nature of the character who fights to overcome his humanity and to become a superman is suggested starting with his name. According to Gary Cox the Russian word *raskol* means *schism* or *split* (Cox 1990: 135). Raskonikov is the one who struggles to prove his superiority, to be an *extraordinary* man by embracing the idea that he is not only different but actually superior to other men. In the name of this feeling of superiority he refuses to accept social norms which other men must obey. In these circumstances Raskolnikov's murder and theft find their justification. Raskolnikov pre-voices Nietzsche's theory considering that there are born masters and born slaves. He idealizes the idea of the Napoleon, which is an historical example of the superman. Nevertheless, Raskolnikov fails in testing his theory because his conscience in unable to cope with the post-moral ideology that is necessary for a *superman.*

Through the character of Raskolnikov "Dostoyevsky explored Nietzsche's path of self –will and of the *superman* or man-God, at the end of which he found nothing but a cul-de-sac, with anarchy, madness and suicide preying upon anyone entering that realm."(Lavrin 2010: 79)

At the end of his intellectual journey Raskolnikov discovers that he can not follow through with his theory. He ultimately regains relief by abandoning his *superman* self and by rediscovering his humanity.

Having started with the same or similar premises as Nietzsche, Dostoyevsky thus undermined-even on the psychological ground-Nietzsche's positions and turned with all his verve and passion against the ideal of Nietzsche's superman because at the bottom of it he saw only Death, masquerading in the gorgeous robe of life. (Lavrin 2010: 79-80)

Oscar Wilde's Dorian Grey is another prototype of the *superman*. He is the one who transcends the limitations of his humanity by receiving the gift of the eternal youth. After a sinful life spent in a continuous pursuit of pleasure, regardless any moral codes or social conventions and freed from the consequences of his deeds, Dorian reaches a limit when he discovers that he can no longer bear the sight of his real self. As in the case of his predecessors, Dorian's superman status turned out to be a deceitful one because his so-called extraordinary condition existed only in the appearance of a portrait not in the substance of his self.

How did Superman became America's greatest hero?

As mentioned before, the Nazi of Germany embraced Nietzsche's views of the *superman* and moved from theory to practice. Starting from

Nietzsche's philosophy they created a political ideology "aimed at breeding a Master Race fit for World rule" (Taha. xii: 2005). Gradually the Germans propagated this cult of the *superman* and transformed it in a veneration of force, power and disdain for other *weak* doctrines that used to preach a rather democratic and egalitarian approach to life. Their greatest contempt was directed at the Jews who were considered to be a subhuman race whose existence obstructed the evolution of mankind, an impediment in the process of the creation of a higher humanity.

The American Superman had an awkward development. He was *born* about the same time as the ethic persecution and destruction of the Jews was being carried out in pre-World War II Germany. In 1933, two Jewish teenagers from Cleveland, Jerry Siegel (1914-1996) and Joe Shuster (1914-1996) created the character of Superman for a science fiction story tilted *The Reign of Superman* (January 1933). This was the first public use of the name *Superman*. In Siegel's first Superman was a powerful telepathic villain, an evil mastermind with advanced psychological powers determined to master the world. In a 1983 interview Siegel admitted that he first wrote the story in 1933 inspired by Nietzsche's idea of an Ubermensch.

In 1934 Siegel and Schuster decided to re-envision their original concept of Superman by creating a new character who would become more of a hero in the ancient tradition of such characters as Hercules and who would right the wrongs of those times. It seems that the hero was dreamed one hot summer night by Jerry, while Joe Schuster was the one who created the drawings that embodied Siegel's dream. Five years later, just before the outbreak of war in Europe, the new Superman had debuted on the cover of the first issue of Action Comics, in June 1938. Unlike the first Superman, who was an icon of the evil, the new character embodied positive traits. He used to rescue battered wives from abusive husbands, or to attack profiteers and gangsters. Superman gradually evolved into a combat hero who destroyed Nazi armor or Japanese submarines, and later became a kind-hearted hero with a strong sense of righteousness and morality that would do good for its own sake. Superman became the greatest American hero, a sort of mythic character who was the reflection of Judeo-Christian values, one that would use his super powers only for the good of mankind. Later on, Superman became an omnipresent character figure in all media forms. He was a comic book, radio show, animated film cartoons, Broadway musical, television series, romantic style shows for adults or video games superhero of high moral integrity unlimited strength, invulnerable to all dangers, whose fight was for truth, justice and the American way. For more than 75 years he was an American cultural icon, a mark of American pop culture. The words at the

opening of the 1950's TV series with Superman in front of the American flg, describe him best:

> The Adventures of Superman" Faster than a speeding bullet! More powerful than a locomotive! Able to leap tall buildings at a single bound! "Look up in the sky! It's a bird! It's a plane! It's Superman!" "Yes, it's Superman, strange visitor from another planet who came to Earth with powers and abilities far beyond those of mortal men. Superman, who can change the course of mighty rivers, bend steel in his bare hands; and who, disguised as Clark Kent, mild-mannered reporter for a great metropolitan newspaper, fights a never ending battle for truth, justice, and the American way."

Gary Engle in **What Makes Superman So Darned American?** Identifies in Superman an authentic American myth, one that consists of a basic set of facts that remain unchanged throughout the infinitely varied ways in which the myth is told:

> Superman is an orphan rocketed to Earth when his native planet Krypton explodes; he lands near Smallville and is adopted by Jonathan and Martha Kent, who inculcate in him their American middle-class ethic; as an adult he migrates to Metropolis where he defends America--no, the world! no, the Universe!--from all evil and harm while playing a romantic game in which, as Clark Kent, he hopelessly pursues Lois Lane, who hopelessly pursues Superman, who remains aloof until such time as Lois proves worthy of him by falling in love with his feigned identity as a weakling. That's it.
> (Engle. 89: 1987)

As Gary Engle notes in his essay, Superman's status of immigrant in a country where the immigrant experience is a defining one. Moreover, Superman stands as a symbol of an idealized vision of America as superpower working through its strength for democracy and justice in the whole world, an embodiment of the American dream.

This idea of immigrant from an outer world is closely connected to that of Superman's split personality or duality. One part relates to his super human extraterrestrial powers and the other to the profane reality of the earthly world. The first symbolizes the ideals of individual freedom and power in stark contrast to the limits imposed by the reality of everyday life as portrayed by the humble Clark Kent.

The same duality is suggested by Superman's names. His birth name, Kal-El, can be translated to "Voice of God" in Hebrew. It seems that the suffix of his name has a biblical significance as well. One of the oldest

Semitic appellatives of God is "El". The designation has been widely used in ancient Israel in such names as Isra-el, Ishma-el, Samu-el, Gabri-el or Michael who is also the mythical warrior angel who opposed Satan, the "adversary". As such he is Superman's biblical alter ego. (Michael A. Rizzotti). Based on all these aspects a close parallel has been drawn between the destiny of Superman and that of Biblical Moses, one of the most important figures in Judaism. Moreover, a very fervent controversy arouse among Christians. Some interpret the destiny of Superman and the duality embodied by him, divine and profane, as a good illustration of Jesus Christ, characterized by the interaction between Christ the Son of God as the sacred, and Jesus the son of Mary as the profane. Superman's mission to come to earth in order to restore good to an unjust world, mirrors the life and mission of Christ. On the other hand, many critics have seen in Superman a prototype of the Anti-Christ, an image of a secular super Jesus, whose actions, superpowers and almightiness are all meant to diminish, in the popular perception, the holiness and supremacy of the divinity of Christ the Son of God.

Larry Tye in **Superman:The High-Flying History of America's Most Enduring Hero** considers that each generation got the Superman it needed and deserved

> In the 1930s he was just the crime fighter we needed to take on Al Capone and the robber barons. In the 1940s he defended the home front while brave GIs battled overseas. Early in the Cold War he stood up taller than ever for his adopted country while in his waning days he tried single-handedly to eliminate nuclear stockpiles. For each era he zeroed in on the threats that scared us most, using powers that grew or diminished depending on the need.(Tye: xiv: 2012)

Regardless how one chooses to look at the concept of Superman, either as a fearful threat of a superior race or a fantastic hero meant to restore the order, one thing is for sure: the concept of Superman, if properly understood is one means for allowing us to gain access to our higher self or, if wrongly understood it can be its negative opposite and lead to a outpouring barbaric will to power and the tyranny of the strong over weak. All means of accessing the higher self are eventually double-edged.

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Fashion: A Psychological Approach

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Abstract: This paper will provide insight into the psychological mechanisms brought along by fashion in the hyperconsumerist society. In fashion psychology, clothes are endowed with functions that provide the individuals with proper tools for imitation and innovation, for the search of individuality or belonging to a group. Torn between needs and desires, the individual is engulfed into a spiral of consumption that apparently appeases his inner concerns. Fighting conformity, anti-fashion offers solutions to mainstream fads and mass trends. In the light of recent studies, the fashion victim is perceived as suffering from an addiction (shopaholism) with physiological manifestations and decentralizing effects.

Key words: fashion, anti-fashion, imitation, individuality, hyper-consumerism, shopaholism, fashion victim.

While sociology deals with fashion as collective behavior and convergence of the tastes of majority, psychology is interested in the experience of the individual who has certain needs and makes choices according to his most intimate motivations. In psychology, the power of suggestion or attraction which is inherent to fashion is explained through the presence of two "mutually contradictory desires, those of novelty and conformity" (Rajendra 2007:312). The two desires are put into practice through the process of imitation which is always carried out by comparison with a richer, most powerful and successful fellow. Therefore, imitation always occurs in the presence of an additional value which justifies the choice. Fred Davis (1992:124) claims that fashion cannot be explained only in terms of psychological motivation, human propensity and social demand, because fashion change is supported by a complex mix of inspiration, imitation and institutionalization.

In fashion psychology, both J.C. Flügel and Valerie Steele mention the contribution of the Freudian psychoanalytical analysis which explains fashion choices through subconscious motivations. Thus, clothes have the function of protecting the body like a mask that acts as an extension of the self. Clothes provide us with the means to hide our

identity and expression of feelings, and to avoid the experience of the responsibility of the naked body (Flügel 1930:51). For Flügel, fashion is "a goddess, whose decrees it is our duty to obey rather than understand: for indeed, it is implied, these decrees transcend all ordinary human understanding" (1930:137). Basically, fashion is the authority that gives rules and does not expect to be questioned or comprehended.

Needs and Pseudo-needs

According to Maslow's hierarchy (1943: 370-396), the needs at the bottom of the pyramid are the first ones to be satisfied, as people feel the need to provide themselves with physiological well-being, before setting on the quest for spiritual achievements. The body is given priority, even in the case of safety, as the needs regarding love and belonging, esteem and self-actualization come second. The order of satisfaction of these needs is not pre-established and can differ from one individual to the other. The psychologist David McClelland (1965:321) considers that human action is based on a trio of essential needs: power, belonging and success; this trio is actually regrouping Maslow's pyramid. For him, needs are not innate, but rather acquired at an early age or artificially developed.

In the fashion context, the individual vacillates between the factual needs of possessing objects for personal satisfaction, and the desire to become the possessor of those objects almost impossible to acquire. When a need appears at the subconscious level, the desire manifests itself in full consciousness, playing with the means to satisfy the need. This awareness of emptiness and impossibility determines the individual to quest for "paradoxical happiness" (Lipovetsky). The second half of the 20th century is dominated by the "civilization of the desire" where capitalism has triggered an "indefinite multiplication of needs" and the idea of "well-being became a mass passion" (Lipovetsky 2009:9). Thus, our era is that of pseudo-needs and immediate gratification.

It is in this particular kind of civilization that individuals have to do with the pseudo-needs provided by hyper-consumerism. For Keynes, these needs linked to consumption are of « second class » and are meant to satisfy our "desire of superiority" (1972:326). With regard to fashion, Gilles Lipovetsky considers that we are wrong when we "assimilate the tastes for easiness and frivolity, for evasion and play as being 'inferior' needs", because they are "consubstantial to human desire" (2009:17). In fashion, the intrinsic and extrinsic personal motivations materialize in individual choices that align for the configuration of the collective taste.

In the hedonist and ludic logic of our culture, the individual creates his/her style and plays with masks in order to satisfy "one of the essential needs of human being: telling stories to himself and to the others; being narrator or reader according to the case". As the philosopher Paul Ricœur noticed, « identity is inseparable from narrative setting" (quoted in Erner 2008:95). Therefore, the fashion objects and the trends that we follow represent a narrative setting for our own personal identity at display.

The contemporary reign of the "consummate fashion" makes shopping the equivalent of pleasure under the false pretenses of immediate psychological gratification or of urgent compensation. There is always a remedy either for success and well-being, or for frustration and failure: shopping. In addition, a shift has occurred in the relation between the individual and the object, as the bonding experience with a house or a car has been replaced by the desire of "perfectly exchangeable functionality" (Lipovetsky 1987: 207). It is the synesthesic experience of objects that interests us, not the objects in themselves, because "fashion immaterializes the objects; it de-substantiates them through the homogenous cult of utility and novelty" (Lipovetsky 1987: 207). Basically, we long for the idea of objects, not for their material presence.

Individuality and belonging to a group

Adopted for contradictory reasons, fashion communicates relevant information about our personality, but also about social networks or our fitting in society. As the trends are concerned, Mark S. Granovetter (1973:1363) introduces the notions of weak and strong ties in the sociology of social networks. The strong ties refer to the categories of friends, while the weak ones concern the mere acquaintances. Paradoxically, it is the weak ties that help us seize opportunities. In a group of friends with shared interests, the chance of diffusion of a great opportunity is little, because we are all looking for the same success in the same area. Seeing a larger social network we provide ourselves with access to a different kind of information. Despite the distance, our acquaintances have the power to influence our behavior, our tastes and our cultural practices.

For Carl Flügel (1930:60-61), individuals feel an almost somatic pleasure while wearing clothes and touching the fabric. According to him, there are three types of desires concerning clothes: the desire to show and decorate the body, the desire to keep one's modesty and the need to protect the body. The impulse to decorate one's body is in opposition with modesty, which is an acquired desire or rather, a social construct. It is because of modesty that we experience shame or nausea when we are not

dressed for the occasion, or disdain and displease for the fashion mistakes of the others.

According to Fred Davis, "the clothes we wear make a statement" (1992:3) about our personality. In the theory of fashion as communication, Malcolm Barnard (1996: 72) proposes the hypothesis that the individuals are happy to know that the clothes they wear and the combinations they make can acquire a certain significance and that their choice to buy or to wear clothes are determined by bodily senses. As non-verbal language, fashion communicates information about "social status, occupation, role, self-confidence, intelligence, conformity, individuality and other personal characteristics" (Horn, 1975:2). Thus, there is a very close relationship between the fashion adopted and one's personality: "As the clothes and appearance that each of us gets, the coherence and sometimes the nature of the dress can reflect the physical condition of a person. (…) The subconscious contributes to the orientation of our daily choices, among which the fashion regarding clothes and dress plays an important role. For instance, this is how the subconscious leads every human being, either healthy or ill, to involuntarily assign some roles and more or less magical powers to different items of clothing" (Waquet 1999:54).

A sort of second skin, clothes are sometimes considered to be part of our selves. Despite the fast change of fashion, we manage to dissociate ourselves from the possession of material objects (Hurloch 1929:44). Authentic symbols of communication, clothes have the power to influence our social interactions, hence the importance of choosing well our style.

Anti-fashion

As means of expressing radical rejection and opposition to the dominant culture, anti-fashion is defined as "marginal movement" or "more or less organized pockets of dissonance that appear within a culture where fashion tends to give to every individual the feeling of making his/her own fashion, thus to create one for him/herself" (Baril 2000:150). With regard to popular fashion, anti-fashion plays the same role the counterculture assumes in its participation to the configuration of culture, but also in the attempt to keep a significant distance from it. The interest in anti-fashion is also noticeable in the works of Fred Davis, Valerie Steele, Gilles Lipovetsky, Patricia A. Cunningham and Susan Voso Lab, or Polhemus and Proctor. Fred Davis considers that all types of anti-fashion "must via some symbolic device of opposition, rejection, studied neglect, parody, satirization, etc., address itself to the ascendant or 'in'

fashion of the time" (1992:161). In addition, anti-fashion is a form of voluntary des-identification from mainstream.

Polhemus and Procter (1987:34-35) use the notion of "anti-fashion" to designate two types of groups: those without commitment and relation to fashion and those who wear the signs of rejection of the hegemonic culture: "With the exception of the unfashionable (those who can't keep up with fashion change but would like to), anti-fashion refers to all styles of adornment which fall outside the organized system or systems of fashion change, The Royal Family, at least in public, wear anti-fashions ; my mother wears anti-fashion ; Hell's Angels, hippies, punks and priests wear anti-fashion… in no case is their dress or adornment caught up in the mechanism of fashion change, neither do they want it to be…"

For Patricia A. Cunningham and Susan Voso Lab (1991:13), anti-fashion is a label applicable to the world of fashion to define what is against mainstream. As political statement, anti-fashion communicates a message about the group and reflects subcultural beliefs, attitudes and ideas. They also indicate the rebellious character of anti-fashion which refuses to accept any hegemony. Contrary to Lipovetsky's opinion who proposes the hypothesis that fashion is in close relationship with mass culture, Patricia A. Cunningham and Susan Voso Lab claim that anti-fashion as subculture is part of popular culture. For us, it is obvious that anti-fashion like punk, Goth, hip hop or Rave cannot fall in the category of mainstream, being adopted rather in sub-groups.

In the case of literature, there are many literary movements along history which developed against previous paradigms, in a sort of fight between the new and the old. Let's take for instance the example of Romanticism against Classicism, Realism against Romanticism, etc. At their beginning, these literary movements were all anti-movements or anti-fashion which evolved and became mainstream. This is how from confidential trends, movements have the ability to spread in society and to transform in mass trends.

Shopaholism

In our contemporary society, there is a quest for means of consolation for a wide range of feelings: guilt, frustration, depression, failure, etc., which apparently attenuate under the influence of addictions. Dan Véléa (2005:19) describes addiction as the more or less alienating dependence that an individual experiences towards a product (alcohol, tobacco, drogues), a practice (game, physical exercise, internet and video games, work, sex), or even towards eating disorders (anorexia or bulimia). On

this matter, Lipovetsky (2009:141) also shows the multitude of phenomena related to excess and lack of self-control, among which the most obvious ones are fashion victims, compulsive shopping, excessive debit, compulsive video gaming, cyber dependence, drug addiction, which render consumption rather pathological. However, consumption never occurs without dilemmas (Lipovetsky 2009:177): it is either pleasure to the detriment of modern conveniences, or perfect modern conveniences to the detriment of pleasure, as life is equally made of success and sacrifice.

An extreme case of consumer, the fashion victim is a compulsive buyer. S/he feels at times a liking for brand products, and the need to wear last-cry-clothes without worrying if it suits them or not. Michelle Lee (2003:xii) considers a fashion victim « anyone who has ever looked back at old pictures and cringed- a reflex induced by the realization that fashion at some point in their lives had been able to manipulate their brain waves with some sort of Ninja-control". This definition can be applied in the case of many individuals who become aware that during their lives they have taken bad decisions for the sake of fashion.

Like in the case of other addictions, the fashion victim has no control with regard to the seduction of ideal products which act like regulations of the states of mind. In case of overdose, the fashion victim is placed in a financial unbalance which increases the feelings of guilt and frustration from the very beginning: "I suffer, therefore I buy: the more isolated and frustrated the individual feels, the more consolations s/he looks for in the immediate happiness of goods" (Lipovetsky 2009:65) The result ? An over-indebtedness which emphasizes emptiness. As a matter of fact, the syndrome of compulsive shopping has all the symptoms of a disease. A very humoristic description of the syndrome is presented by Sophie Kinsella in her novel **Confessions of a Shopaholic (2003:29)***: "In fact, I think, they should list shopping as a cardiovascular activity. My heart never beats as fast as it does when I see a "reduced by 50 percent" sign. (…) That moment. That instant when your fingers curl round the handles of a shiny, uncreased bag—and all the gorgeous new things inside it become yours. What's it like? It's like going hungry for days, then cramming your mouth full of warm buttered toast. It's like waking up and realizing it's the weekend. It's like the better moments of sex. Everything else is blocked out of your mind. It's pure, selfish pleasure."

The release of endorphins in the body as a result of shopping is extremely vividly described. In fact, this extract illustrates shopping addiction that is translated according to Guillaume Erner in "goods fetishism" (2004:197). From a psychological point of view, the fetishist is "led to take an object as a substitute for a person in a love or sex relation"

(Waquet 1999:55), and the object manifests itself as an agent of desindividualization that has the power to trigger an all-senses experience.

Bjørn Schiermer (1) claims with good reason that « the more a person is subject to fashion, the less s/he is aware", fact that suggests the unconscious submission to the mechanism of fashion. His axiom is that people do not choose to follow fashion (Bjorn 2), which is easy to explain through everyday examples. If we take the example of academic grants financed by the European Union, we realize that even the academic milieu follow ideological trends: in order to be chosen, the proposals need to be innovative, with a very up-to-date methodology, in other words, it has to deal with a fashionable subject (in contemporary literature: geocritical studies, identity, queer studies, biofiction, etc.).

Unknowingly, we carry fashion like a virus and generate taste epidemics all around us, perpetuating lifestyles, interests and opinions. The popularization of an idea in small groups triggers its evolution and transforms it either in a 'confidential trend', or a 'mass trend' (Erner). However, the best diffusion of an idea or of an object is carried out by means of star strategies, as the Hollywood fashion icons have the power to easily influence their fans and to promote trends ranging from designer dresses, latest gadgets to scientological religions. In the analysis of the compulsive behaviors of the stars, the psychological explanations aim at "the complex and the compensation of modest social origins, a certain dosage of megalomania, the financial ease and … the needs of stardom and representation must be taken into consideration just like neurosis" (Waquet 1999:56).

In spite of all disorders, the influence of stars transcends any limit, as they inoculate the seed of a new trend the minute they decide to launch it. However, today, one can notice a new form of addiction to stardom that consists in the fact that people do not limit themselves to idolize the stars, but they want themselves to become celebrities (Béglé, 2003:3). Given the social recognition provided by celebrity, there are many youngsters who envy the status of stars and want to shine without having accomplished anything significant. In our society, there is a generalized phenomenon of wanting to get rich in no time, without any effort, just like any other cardboard celebrities promoted by mass media.

In the same area of addiction, there is another phenomenon largely diffused in Anglophone reality shows (**Hoarders or Hoarding: Buried Alive**): syllogomania, or compulsive hoarding. An obsessive-compulsive disorder, this pathological collection of goods is explained through the profound attachment to objects which fill a sort of existential void. Brought to extreme, this excessive accumulation of objects can impair the

life of the person in question, who lives in insanitary conditions and bad hygiene.

All in all, in the age of the hyper-consumerist society, man has lost contact with the simple pleasures in life: a smile, an ocean breeze, the reading of a good book, the contemplation of the ocean, the making of snowballs, or the smell of the freshly-cut grass, and engages in a continuous consumption of satisfactions: emotional and bodily, sensorial and aesthetic, relational and sanitary, ludic and amusing" (Lipoveysky, 2009:44). According to Lipovetsky, s/he is always buying experiences and manages quite easily to complicate his/her life through "the medicalization of existence" and the "bulimia of medical care" (2009:62), the "hedonization of comfort", the "affectivization of the aesthetic relation to their house", the obsession with "security, protection and TV surveillance" (254), or the psychologization of the children education "without obligations and punishments"(227), which focuses on the personal development of children, their immediate satisfaction of needs, their immediate happiness, without any concern for the weakening and mental de-structuration of children. All these complex lifestyle habits tempt us into reconsidering our way of living and the regaining of an everyday simplicity.

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Manifestations of Language-related Policies in Presidential Discourse during the First Obama Administration (2009-2013)

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Abstract: This paper focuses on presidential involvement in language policy formulation and implementation during Barack Obama's first term in office by attempting to analyze the entirety of presidential discourse from this particular perspective. The corpus of the investigation is based on the "Public Papers" archive of "The American Presidency Project" (http://www.presidency.ucsb.edu/ws/), while the method of classifying language-related policies rests primarily on an extended version of Moshe Nahir's framework (1984/2003) constructed for the categorization of language planning goals.

Key words: language policy, status planning, corpus planning, Barack Obama, executive branch, United States

1. Introduction

Language policy (LP) proposals have rarely appeared to be particularly salient features of the rhetoric emanating from the "bully pulpit" despite the fact that even the very inventor of the phrase, Theodore Roosevelt personally became embroiled in a doomed attempt to simplify American English spelling in 1906 (Dornbusch 1961: 236-38).

Overt presidential involvement in language policy issues has been sporadic at best ever since—with the notable exception of the more recent, largely unequivocal executive support behind Plain English requirements for official documents.

Nevertheless, throughout 2011-2012, the self-styled "leading English language advocate" of the nation, *ProEnglish* (proenglish.org) was monitoring the presidential candidates' performance on "Official English Issues" for the first time in the history of presidential elections. Although the constantly updated chart has already been removed from the organization's website, a reference to it can still be found in the Legislative Alert Archive (Tignino 2012).

The key areas by which e.g. the incumbent president was judged by *ProEnglish* included the officialization of English, the problem of "bilingual ballots", "Puerto Rican statehood", "English-on-the-job" requirements, the rather vague "Multiculturalism and Assimilation", and also the "Amnesty" for illegal immigrants categories. Obama failed to pass the assimilationist test in the majority of these areas, making him the least desirable candidate for *ProEnglish*.

This paper is an attempt to go beyond the LP-areas listed by *ProEnglish* and map the entirety of language-related issues from the presidential perspective by expanding the corpus of an earlier investigation which focused on the first year of the Obama administration (Czeglédi 2011).

The aim is to take stock of instances of both overt and covert language planning (whether symbolic or substantive), relying on the President's public messages, statements, speeches, and news conference remarks during his first term in office (2009-2013). The classification of language planning/policy goals is based on an extended version of Moshe Nahir's language planning categories (1984/2003: 425) and Richard Ruíz's (1984) "orientations" in language planning regarding minority languages.

The overall goal of the investigation is to fine-tune Schmidt's customary categorization (2000: 11) of language policy conflict areas in the United States (i.e. "bilingual" education; "access" to government services; and "officialization") by providing a comprehensive overview of issues related to linguistic diversity as they are currently seen from the presidential perspective. Throughout this paper the terms "language planning" and "language policy" are used synonymously.

Following Bernard Spolsky's terminology, conscious and "direct efforts to manipulate the language situation" are sometimes also termed as "language management" (2004: 8), which refers to the "formulation and proclamation of an explicit plan or policy… about language use" (2004: 11).

2. Corpus and Method
2.1 Corpus

Similarly to a previous analysis of the language-related policies of the first year of the Obama administration (Czeglédi 2011), the corpus was based on the searchable "Public Papers" archive of "The American Presidency Project" at the University of California, Santa Barbara (http://www.presidency.ucsb.edu/ws/), maintained by Gerhard Peters.

Every single document—published between January 20, 2009 and January 21, 2013—that contained the word "language" (and/or its variants) at least once (e.g. public messages, statements, speeches, and news conference remarks) was at first checked for relevance, i.e. the ones simply containing references to the "legislative language" of a bill or to the "strong language" of a statement were removed from the corpus.

Thus the original number of 431 documents was reduced to 116, then the elements of this database were categorized on the basis of an extended version of Moshe Nahir's classification of "language planning goals" (1984/2003).

2.2 Method

Based on the findings of previous research into the LP-related activities of the US Federal Congress (Czeglédi 2008; 2011), Nahir's original, eleven-point list was extended to nineteen subsets in order to give a more thorough account of the presidential perspective on language-related issues.

Table 1: Nahir's extended descriptive framework of language planning goals (including corpus planning and status planning goals)

1.	Language Purification	Protecting the language from external (foreign) influence and/or internal (substandard) deviation.
2.	Language Revival	Attempting to turn a language with few or no surviving native speakers into a normal means of communication in a community. (Here it is used synonymously with revitalization.)
3.	Language Reform	Deliberately changing specific aspects of the language (e.g. orthography, spelling, lexicon, or grammar) in order to facilitate its use.
4.	Language Standardization (having both status and corpus planning aspects)	Having a language or a dialect accepted as the major language of the region which is usually a single political unit.
5.	Language Spread(ing)	Attempting to increase the number of speakers of a language at the expense of another language[1]. The hastening of language shift[2], often motivated by political considerations.
6.	Lexical Modernization	Word creation/adaptation as a way to assist developed, standard languages that have borrowed concepts too fast to accommodate.
7.	Terminology Unification	Establishing unified terminologies (mostly technical).
8.	Stylistic Simplification	Simplifying language usage in lexicon, grammar, and style, in order to reduce communicative ambiguity (e.g. fighting "legalese", "bureaucratese").

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[1] In the present classification this category includes conscious attempts to aid the global spread of English as well, but those cases are also included in the "Language as a Foreign Policy Instrument" (17) group.

[2] Consequently, all policies that promote the "weak" forms of bilingual education (BE) belong here.

9.	Interlingual Communication	Facilitating linguistic communication between members of different speech communities by enhancing the use of either an artificial (or "auxiliary") language or a "language of wider communication"[3] used as a *lingua franca*.
10.	Maintenance	Preserving the use of a group's native language[4] as a 1st or even as a 2nd language in the face of political, social, economic, educational, or other pressures.
11.	Auxiliary-Code Standardization	Standardizing the auxiliary aspects of language, e.g. signs for the deaf, place names, rules of transliteration and transcription.
12.	*Officialization*	*Granting a given language official status.*
13.	*Proscription*	*Banning or restricting the use of a given language.*
14.	*"Access" Provision*	*Granting political, legal, educational, health care, media, etc. access to (government) services.*
15.	*Literacy Development in the Majority Language*	*Supporting pre-K-12 and adult English literacy programs.*
16.	*Language as a National Security Factor*	*Promoting foreign (and/or minority) languages in order to strengthen national security.*
17.	*Language as a Foreign Policy Instrument*	*Employing cultural diplomacy to spread the English language and American ideals abroad.*
18.	*Presenting Linguistic Diversity as an Integral Part of American National Identity*	*Accepting and/or promoting multilingualism and multiculturalism as an asset (L-as-Resource orientation).*
19.	*Presenting Linguistic Diversity as an Integral Part of non-American Identity (in reference to foreign countries)*	*Accepting and/or promoting multilingualism and multiculturalism as an asset (L-as-Resource orientation).*

Based on Nahir's "Language Planning Goals" (1984/2003). *Italics* indicate categories not included in Nahir's original systematization.

Hornberger (2003: 453) interprets "Revival" (2), "Spread(ing)" (5), "Interlingual Communication" (9), and "Maintenance" (10), as exemplifying "status cultivation"; while "Purification" (1), "Reform" (3), "Lexical Modernization" (6), "Terminology Unification" (7), and "Stylistic Simplification" (8) belong to "corpus cultivation". The notion of "Standardization" (4) embraces both status and corpus aspects, including "Auxiliary-Code Standardization" (11) as its subordinate term illustrating corpus cultivation (2003: 454).

Consequently, the reliance on Nahir's framework enables the observer to take into account all three major types of language planning:

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[3] If "the language of wider communication" is English then the proposal is also listed in the "Language Spread(ing)" (5) and/or "Language as a Foreign Policy Instrument" (17) categories.

[4] In the original article, Nahir distinguished between dominant language maintenance and ethnic language maintenance. In this classification, "Maintenance" (10) refers to the preservation of minority languages only.

status planning, corpus planning, and acquisition planning as well (Cooper 1989: 2).

In addition to the categorization based on language planning goals, all documents (or at least their relevant passages) were examined whether they treated minority languages from a "problem"-, "right"-, or "resource"-oriented perspective (based on Ruíz, 1984: 15-34).

Finally, the 116 speeches, remarks, and statements were also labeled as either purely symbolic or substantive (i.e. material) LP statements. The latter category contained those documents that addressed language-related issues or problems directly and also allocated resources in order to change (or maintain) the *status quo*. These substantive instances came closest to conscious and explicit language management.

3. Findings
3.1 General overview

The examined time period extends from inauguration to inauguration. Consequently, the first inaugural address in January 2009 and the second in January 2013 may be expected to offer some guidelines concerning national (and presidential) priorities.

However, from the language policy perspective only the first speech contains one, merely symbolic reference to the "patchwork heritage" of the United States, where, according to the President, linguistic and cultural diversity must be seen as a source of strength, not that of weakness ("Inaugural Address", Jan. 20, 2009).

Despite the fact that the predominant theme of the second inaugural is nation-building at home, language issues are not mentioned at all, only "diversity" in general, which is again regarded as a key ingredient of American resourcefulness, inventiveness, and entrepreneurial spirit ("Inaugural Address", Jan. 21, 2013).

During the presidential term the overall frequency of statements with language policy relevance had decreased significantly between January 2009 and January 2013, with the most spectacular drops seen in election years, amounting to a 32% fall before the midterm elections in 2010 (as compared to the 2009 level), and a 47% drop before the presidential elections (as compared to the 2011 level).

Even more conspicuous is the almost total disappearance of the substantive category, indicating dwindling executive interest in (or the deliberate shunning of) overt language management attempts in these periods (see Table 2).

Table 2: Frequency of language-related statements in presidential communication (number of documents)

Year	Total "language"	LP-relevant	Symbolic*	Substantive*
2009	133	41	19	21
2010	100	28	19	10
2011	118	32	20	13
2012	80	15	14	2
Total:	**431**	**116**	**72**	**46**

*occasional overlaps and borderline cases between the categories occur

3.2 Orientations toward Minority Languages in the Substantive LP Proposals

The general treatment of minority languages can be mapped by focusing on the substantive elements of the database and their distribution according to Ruíz's "orientations". Here the predominant attitude is overwhelmingly problem-oriented on average, although towards the end of the presidential term there emerges an unmistakable shift toward resource-orientation among the very few remaining language-related remarks (see Table 3).

Table 3: Distribution of substantive statements according to LP "orientations"

Year	L-as-Problem	L-as-Right	L-as-Resource
2009	5	0	0
2010	2	1	2
2011	1	3	1
2012	0	0	2
Total substantive:	**8**	**4**	**5**

3.2.1 Language-as-Resource

A closer look at the actual statements reveals, however, that one of the resource-oriented pieces from 2012 was the "Joint Statement by President Barack Obama and President Hamid Karzai of Afghanistan" (May 2, 2012) pledging to strengthen long-term strategic cooperation in advancing peace and security. This milestone document was issued in the Dari and Pashto languages as well, which contributed to the status enhancement of these tongues as important foreign policy tools, yet it did little to affect the position of Dari and Pashto within the U.S.

The other statement from 2012 was more clearly resource-oriented since it referred back to Executive Order 13592 (issued in late 2011),

which set out to improve American Indian and Alaska Native educational opportunities in the native languages and expressed unequivocal support to language revitalization as well ("Executive Order 13592").

EO 13592 was the only example of resource-orientation among the substantive pieces in 2011, and while it undoubtedly signaled a powerful executive commitment to the survival of indigenous languages, it carefully avoided giving such encouragement to immigrant tongues.

In 2010 there appeared two substantive, seemingly resource-oriented cases. The first one was a statement by the Press Secretary on S. 3104 (recently signed into law by the President), which piece of legislation was to provide permanent reauthorization for Radio Free Asia, now broadcasting "in nine Asian languages and numerous dialects" ("Statement by the Press Secretary on S. 3104"). Consequently, this piece of legislation did not affect the status of minority languages within the United States.

The second relevant document from 2010 contained elements of both resource- and problem-orientation. Executive Order 13555 (establishing the White House Initiative on Educational Excellence for Hispanics) praised English-Spanish bilingualism as an asset at the beginning of the document, yet the overall goal of the initiative was to improve educational outcomes for Hispanic students by e.g. reducing the dropout rate and improving college readiness.

No concessions for (developmental) bilingual education were made in the initiative, in fact, the word "bilingual" did not even appear in the substantive part of the document ("Executive Order 13555"). Thus it is safe to assume that not even the most pluralistic interpretation of the policy proposal would go beyond the strengthening of (quick) transitional or monolingual immersion methods of "bilingual" education.

Therefore, in the final analysis, there appeared only one substantive, genuinely resource-oriented policy initiative throughout the examined four-year period, which was Executive Order 13592 (from December 2011), seeking to preserve and develop the nation's indigenous languages by embracing the idea of native language education as well.

3.2.2 Language-as-Right

Altogether four substantive proposals constitute this subset during the examined period.

In September 2010, the Spanish language version of www.HealthCare.gov (www.CuidadodeSalud.gov) was launched to help consumers to find affordable health insurance plans and other coverage options ("Fact Sheet: The Six Month Anniversary of the Affordable Care Act").

In March 7, 2011, Executive Order 13567 regulated the standards for continued detention in the case of terrorist suspects held in Guantánamo and specified that each detainee be provided "in writing and in a language the detainee understands… an unclassified summary of the factors and information" the Periodic Review Board (PRB) would consider in evaluating whether the detainee met detention criteria ("Executive Order 13567").

The next document (March 16, 2011) is of marginal importance here, since it merely announced that the State Department would be hosting a Spanish language briefing on the President's Latin-American trip ("Press Briefing by Press Secretary Jay Carney"). Obviously, here the use of Spanish served foreign policy purposes as well.

Foreign and domestic policies became intertwined in the "intermestic" issue of immigration control as manifested in Proclamation 8697, which suspended the entry of persons suspected of human rights violations into the U.S. ("Proclamation 8697"). The list of human rights violations also contained violence against any civilian population based on language (ibid.).

In sum, the undisputedly access-oriented policy initiative out of these four cases that actually affected the linguistic rights of millions of (non-indigenous) Americans was the creation of the Spanish-language website of www.HealthCare.gov.

3.2.3 Language-as-Problem

With eight examples among the substantive proposals, the "language-as-problem" orientation was the most frequently represented attitude during the examined period, especially during the first half of the presidential term, after which it declined to zero. "Problem"-orientation correlated mostly with the "Access"-provision LP goal.

Two statements were related to Executive Order 13515, whose goal was to increase the participation of Asian Americans and Pacific Islanders in federal programs, specifically addressing the existence of a "language barrier" as a major obstacle, yet stopping short of offering any explicit remedy ("Executive Order 13515").

The other, more limited cases in the "Access" subgroup were the Spanish-language information campaign launched via Telemundo and Univision to help the transition of Hispanic households for digital television ("Press Briefing by Press Secretary Robert Gibbs and Secretary of Commerce Gary Locke"); and the provision of "education materials in… English, Spanish, and Vietnamese" to workers involved in the cleanup after the BP oil spill ("Press Briefing by National Incident Commander Thad Allen").

Those "problem-oriented" statements that did not belong to the "Access" category were associated mainly with "Language Spread" and "Literacy Development in the Majority Language" (e.g. "Remarks to Students, Faculty, and Parents at James C. Wright Middle School in Madison, Wisconsin").

3.3 Language Planning Goals in Presidential Communication (2009-2013)

The complete list of all language-related remarks corresponds to 13 (out of the total of 19) LP goals specified in 2.2 (see Figure 1), covering a significantly broader spectrum than Schmidt's triad, and showing practically zero overlap with the *ProEnglish* report card categories (listed in the Introduction).

Figure 1: Language Planning Goals in Presidential Communication
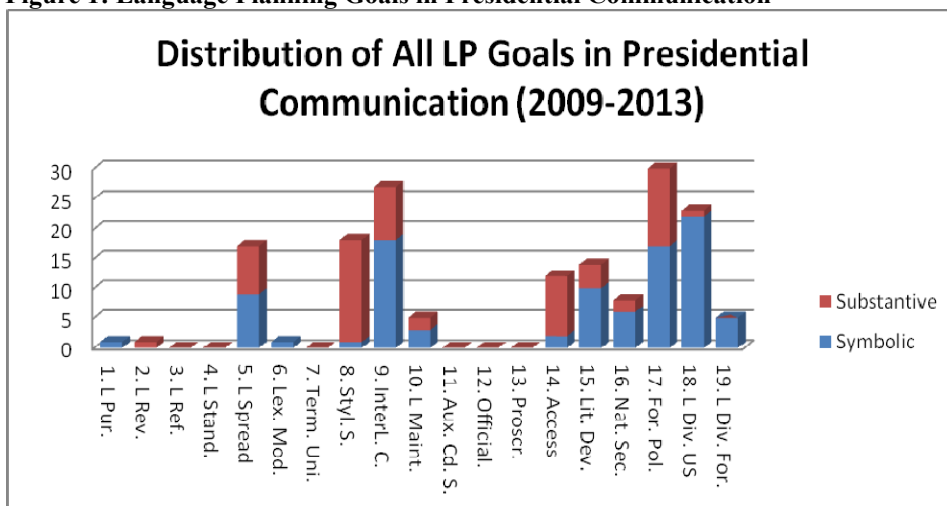
The most conspicuously missing area was "officialization", which topic Obama tried to avoid during his 2008 campaign as well, repeatedly saying it was too "divisive" (Czeglédi 2010: 222-24).

Although the education reform theme emerged several times, especially among the "Language Spread" and "Literacy Development" goals, the phrase "bilingual education" occurred only once during the four-year period, mentioned in front of a predominantly Hispanic audience ("Remarks at the Congressional Hispanic Caucus Institute…").

"Access" was a relatively frequently represented LP goal, yet the issue of bi-/multilingual ballots was not raised at all by the President during his first term.

"Puerto Rican statehood", "English-on-the-job" requirements, and "Amnesty" for illegal immigrants did not appear in the language-related context.

"Multiculturalism and "Assimilation" is difficult to be pigeonholed neatly into one single Nahir category, yet the high frequency of statements belonging to the "Linguistic Diversity (as an asset)" subset (18) indicates at least a verbal commitment to the maintenance of diversity. On the other hand, the overwhelming majority of these statements were merely symbolic declarations, tailored to the perceived expectations of the audience.

3.3.1 Corpus Planning Goals (2009-2013)

This side of language planning might appear to be so alien to a predominantly *laissez faire*-oriented political system that one expects to find very little evidence of conscious corpus planning at federal level, let alone policies personally supported by the Chief Executive. These initial expectations were justified in the case of the highly symbolic (and facetious) remarks fitting the "Language Purification" (1) and "Lexical Modernization" (7) categories.

The former example was the President's remark about Australian concerns with respect to the perceived Americanization of their language, which Obama tried to offset humorously by using Australian English expressions (e.g. "chinwag", "earbashing", "vegemite") in his speech in Canberra on November 16, 2011 ("Remarks Following a Dinner With Members of Parliament in Canberra").

The latter "Lexical Modernization" case was equally lighthearted on the following day: Obama promised to introduce "earbashing" into the "vernacular" in Washington ("Remarks to the Parliament in Canberra").

The most significant (i.e. substantive) corpus planning (and indeed: language planning) goal of the Obama Administration was "Stylistic Simplification" (8), concentrated mostly in the first year of the presidential term. References to "Stylistic Simplification"/Plain English occurred 18 times in the examined documents, out of which there was only one symbolic remark.

The overwhelming majority of these policy proposals emerged in the context of financial regulation: i.e. promoting openness, transparency, and plain language throughout the financial system.

Eventually, these proposals were incorporated into H.R. 627, the Credit Card Accountability Responsibility and Disclosure Act of 2009 (Public Law 111-24) and culminated in the creation of the Consumer Financial Protection Bureau (http://www.consumerfinance.gov/the-bureau).

Another victory for Plain English during the first Obama Administration was the passage of the Plain Writing Act of 2010 (H.R. 946), which set out to promote "clear Government communication that the public can understand and use" (H.R. 946, Sec. 2). The act, which might be regarded as a culmination of an at least 40-year-long Plain English struggle, defines plain writing as "clear, concise, well-organized," and one that follows "best practices appropriate to the subject or field and intended audience" (H.R. 946, Sec. 3(3)).

The latest addition to government-endorsed Plain English policies in this period was Executive Order 13563, which was aimed at improving "regulation and regulatory review" by ensuring that "regulations are accessible, consistent, written in plain language, and easy to understand" ("Executive Order 13563").

Nevertheless, Plain English defies easy categorization on the basis of Ruíz's orientations, which explains why these proposals practically fell through the cracks of the classification in 3.2. Plain English does not put minority languages in the "resource" perspective, and does not create (heritage) language rights for English learners (ELs), either. Implicitly, it lies probably closest to the "language-as-problem" interpretation of linguistic diversity, and correlates significantly with the "Access" LP goal.

3.3.2 Status Planning Goals (2009-2013)

"Standardization", "Officialization", and "Proscription" were completely missing from the status planning agenda, out of which only "Officialization" (or rather: the presidential opposition to such proposals) could be regarded as somewhat unforeseeable.

The "Revival" (subset 2 on Figure 1) of indigenous languages was explicitly endorsed by Executive Order 13592 (see 3.2.1).

The "Language Spread" (5) subset contained roughly equal numbers of symbolic and substantive remarks (9 and 8, respectively) between 2009 and 2011. The most substantive policy proposals (which also belong to the "Language as a Foreign Policy Instrument" subset) resulted in the launching of educational/cultural exchange program with Indonesia in 2010 and with Iraq in 2011.

Within the framework of the former commitment the U.S. promised to invest $165 million in higher education collaboration to "help build Indonesian capacity to provide world-class university education" and also to increase the number of American and Indonesian students who study in each other's country ("Fact Sheet: Higher Education Partnership With Indonesia").

In the latter case (involving Iraq) the U.S. expressed its wish to build "a stronger higher education system" and "expand English language programs" in the Republic of Iraq ("Joint Statement by the United States and the Republic of Iraq Higher Coordinating Committee").

The symbolic "Language Spread" statements were mostly focused on the issue of improving (English) literacy among English language learners (ELLs), by e.g. giving ELLs "every opportunity" to succeed in the educational system ("Remarks on the No Child Left Behind Act").

Presidential statements belonging to the "Interlingual Communication" (9) subset were the second most numerous among all the examined categories, yet about two-thirds of them were not more than symbolic. The substantive "Interlingual Communication" statements correlated most frequently with "Foreign Policy", "Language Spread", and "National Security". In fact, the most substantive statements that actually marked the launching of new initiatives were the Higher Education Partnership with Indonesia (see above), and the cooperation with Chile by sending education experts from the U.S. in order to "enhance English language programs in Chilean public schools" ("Joint Statement by President Barack Obama and President Sebastian Pinera…").

"Language Maintenance" (10) occurred only five times during the first presidential term, out of which there were two substantive remarks, both of them referring to Executive Order 13592, issued on December 2, 2011, with the aim of "Improving American Indian and Alaska Native Educational Opportunities and Strengthening Tribal Colleges and Universities" (see 3.2.1).

"Access" (14) was represented by approximately 10 substantive statements but the exact number here is not easy to determine. There is considerable overlap with the substantive policy initiatives belonging to the "Language-as-Right" and the "Language-as-Problem" orientations (discussed above in 3.2.2-3). It is also a matter of debate whether the elements of "Stylistic Simplification" subset should automatically be regarded as belonging here as well. The present categorization does not adopt this automatic, one-way equation of the two LP goals since "Stylistic Simplification" does not create access rights to government services in minority/heritage languages.

"Literacy Development in the Majority Language" (15) contained 4 substantive elements, out of which EO 13555, the White House Initiative on Educational Excellence for Hispanics and EO 13592 ("Improving American Indian and Alaska Native Educational Opportunities and Strengthening Tribal Colleges and Universities") represented enforceable policy initiatives (see 3.2.1). In addition to

supporting native language maintenance and revitalization, EO 13592 also emphasized the need to improve college readiness among AI/AN students, which amounts to an implicit endorsement of literacy development (in English) as well.

The "Language as a National Security Factor" (16) subset with 2 substantive policy statements appeared to be rather low on the priority list. The first one dated back to 2009, when Barack Obama denounced the "don't ask, don't tell" policy as adversely affecting national security interests because it might lead to the discharge of "patriots who often possess critical language skills" ("Remarks at a Reception Honoring Lesbian…"). The other instance in which language and national security appeared together was EO 13567, specifying the periodic review process concerning Guantánamo detainees (see 3.2.2).

Language-related policy references took palace most frequently in the "Language as a Foreign Policy Instrument" (17) context, indicating continuing commitment to cultural diplomacy, i.e. to the spread of English and American ideals. The distribution of the 13 substantive references was roughly even during the first three years of the presidential term (3, 4, 5, respectively), while there was a considerable drop in frequency to one single reference in 2012, which might be attributed to the general scarcity of LP-related statement during election year (see Table 2).

From the LP perspective, the key foreign policy themes during the examined period were the building and deepening of educational and business partnership with Muslim countries in general, and promoting student exchange programs, educational reform, English language teaching in Indonesia, Iraq, and Chile in particular.

The direction of the new foreign policy was set by Barack Obama in his Cairo University speech on June 4, 2009, which was also officially translated into 13 languages and sent in the form of text messages in Arabic, Persian, and Urdu to registered listeners ("Press Briefing by Press Secretary Robert Gibbs, Speechwriter Ben Rhodes…").

As a follow-up to the Cairo address, the Presidential Summit on Entrepreneurship was organized in 2010 (with the aim of forging "strong trade and commercial ties with the Muslim-majority countries"), the sessions of which were live-streamed and translated into "multiple languages to maximize the impact" ("Press Briefing on the Presidential Summit on Entrepreneurship").

2010 turned out to be a banner year for language-related foreign policy initiatives. On June 27, 2010, the U.S.-Indonesia Comprehensive Partnership was started, focusing—among other areas—on the expansion of existing programs ("including Fulbright, the Community College

Initiative, and the State Department's English-language training", etc.) and launching "a major five-year effort to improve the quality of higher education in Indonesia through a University Partnership program" ("The U.S.-Indonesia Comprehensive Partnership", see also the "Language Spread" subset above). Also in the same year the bill granting permanent reauthorization to Radio Free Asia was passed by Congress and approved by the President (see 3.2.1).

The other significant LP initiatives from the "Foreign Policy" subset included the enhanced educational cooperation with Chile and Iraq (see above the "Interlingual Communication" and "Language Spread" subsets).

"Linguistic Diversity" in the U.S. (subset 18) was portrayed as an asset 22 times in presidential discourse between 2009 and 2013, still, the number of substantive policy initiatives actually maintaining or promoting this diversity was only one: EO 13592 (see 3.2.1).

Finally, the President praised diversity several times found in other countries as well (see subset 19 on Figure 1), yet these five instances were no more than polite, symbolic remarks during negotiations with the leaders of e.g. Ghana, India, and Indonesia.

4. Summary and Conclusion

The application of Nahir's extended framework in order to map presumably the full spectrum of LP-related activities of the Chief Executive between 2009-2013 has returned a more detailed picture of the areas of (potential) language policy conflict than either Schmidt's three-part classification (2000: 11) or the more recent *ProEnglish* list (see Introduction) would suggest.

Although not mentioned explicitly in either inaugural address, the linguistic aspects of nation-building, equal opportunity creation, and foreign policy making have manifested themselves in the formulation of several substantive LP objectives and policies—and in a significantly higher number of purely symbolic statements as well—during the first Obama Administration. The fact that the president (and his press secretary) tried to avoid making language-related statements around election times may indicate the overall politically sensitive nature of LP issues.

This analysis was largely based on the substantive LP-related statements of the Chief Executive, i.e. on those elements of the presidential discourse that in effect amounted to explicit language management.

The classification of presidential policies between 2009 and 2013 showed that there appeared basically one single, unequivocally

resource-oriented LP-initiative during this entire period that actually supported the maintenance, intergenerational transmission, and revitalization of minority languages. However, EO 13592 was carefully tailored to meet the linguistic needs of American Indian and Alaska Native populations only, excluding immigrant language communities from these benefits.

In contrast, EO 13555 ("White House Initiative on Educational Excellence for Hispanics") seemingly appreciated English-Spanish bilingualism as an asset, yet subtly avoided any references to heritage language maintenance or to bilingual education.

On the other hand, the unambiguous official endorsement of heritage language maintenance did not extend to indigenous Asian Americans and Pacific Islanders either—at least in EO 13515—, since the quoted measure portrayed linguistic difference more like a barrier to successful participation in federal programs.

In the same period the Spanish language received language-as-right type of recognition in the health care context by the government's decision to make www.HealthCare.gov available in Spanish as well.

In terms of explicit LP goals, the absence of any references to officialization may be attributed to a conscious decision to avoid addressing a potentially controversial issue.

Conversely, "Stylistic Simplification" (i.e. Plain English) in the financial sector was wholeheartedly supported by the president, culminating in the passage of the Credit Card Accountability Responsibility and Disclosure Act of 2009. Similar requirements concerning the use clear and concise language use in government communication were enacted in the Plain Writing Act of 2010, while Executive Order 13563 promoted the use of Plain English in the federal regulatory process.

The executive support behind Plain English may be regarded as a highly expedient approach politically: language minorities receive at least some form of (equal) accommodations to facilitate access to government information on the one hand; on the other, English-speaking (monolingual) Americans cannot blame the federal government for creating new entitlements that benefit solely ELLs, since language-majority citizens should also appreciate the fight against legalese/bureaucratese.

The other subset where substantive presidential statements occurred in conspicuously high frequency was "Foreign Policy". These statements and agreements clearly indicated the language-related foreign policy priorities of the U.S in the past four years: Muslim countries and Latin-America.

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Leisure Time and Pleasure Food: Food Habits in Popular Scottish Fiction

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Abstract: The paper aims at creating a framework of interaction between leisure and unavoidable activities seen as essential components of one's everyday life and one's lifestyle. The investigation covers a number of texts, highly popular among readers in Scotland today, selected to foreground the connection that can be established among factors that help with mapping the experience of consumption.

Key words: consumption, leisure, Scotland, fiction

Reflecting on Leisure

Contemporary anthropologists and psychologists show a special interest for issues related to leisure considered to be a vital, central element of people's everyday existence for multiple reasons that urged theorists to search its roots and nature as well as to present opportunities for practicing leisure programmes and activities.

Chris Bull et al (2003) provide a number of explanations that I considered worth reflecting on such as how leisure opportunities can contribute to modern lifestyle or how leisure differs from time for work:

- Leisure is seen as time left over from work. Leisure time is free time, that is, time that remains after all obligations have been met. (Bull 2003: 32)
- Leisure is a state of mind and of being. It can take place at any time, in any place, in any form. It has the re-creative capacity. It is a personal pleasure. (35)
- The nature of leisure is influenced by work. (37)
- Leisure is influenced by social class, gender, the family, the education system of each individual. (38)

Leisure choices depend on the time and the geography the individual lives in, the structure of their society as well as other factors closely related to the individual's personality, such as needs, interests,

attitudes, abilities, upbringing, opportunity factors (facilities, programmes, activities, their quality, attractiveness and management), as listed by the above mentioned study (p.71).

One's life style, referring to the practice of a" culturally specific scheme which makes no claims to historical legitimacy and which can be freely chosen by the individual subject" (Friedman 1994: 35), largely displays individual cultural identity and embodies the "expectations, duties, obligations placed on them by the families, and on the way in which the family unit allocates its resources – material, financial, time resources. "(Bull 2003: 73).

Consequently, one's group identity will greatly influence leisure participation, the achievement of one's leisure potential and accessibility to leisure forms in terms of leisure goods and services in order to assert one's personality and to maintain the group boundaries.

The above mentioned observations related to leisure and its description can be successfully completed by the views of other two theorists, Page and Connell, foregrounding the changeability and flexibility of this microcosm which is leisure, deriving from the way we live, work, respectively spend our free time. They state that

- Leisure creates opportunities for social and community interaction, for leisure activities which are associated with the quality of life issues and offer the possibilities to escape the stresses, strains, and perceived monotony of everyday routines. (Page, Connell, 2010: 2)
- The meaning of leisure has constantly developed through time: it is time free from obligations, as well as a collection of specific activities (embracing sports, recreation, tourism, arts, entertainment) and a state o mind. (5)
- Leisure is an inherently social phenomenon encompassing the goals and activities people choose freely to fill their least obligated time. (83)
- Leisure lifestyles characterize the importance of leisure in individuals' identities and patterns of consumption. It is a key element of how we organize and live our daily lives. (85)

Merging leisure and pleasure

If leisure is regarded as a necessity for the individual to achieve their sense of identity, it is gained by a huge emotional support and investment; one can assume that the outcome should contribute to people's personal growth, their self-expression and their experiencing a certain amount of

pleasure. Frank Kermode was certain that "the idea of pleasure can be positively associated with a changing canonicity" as "pleasure can be taught because it is based on learning." (Kermode 2004: 55). He pleads for creating, respectively, finding artistic pleasure in our common ways of acting, that is, in our speech, manners, bearing, dress, houses, furnishings, public spaces, private entertainments, sex life, conversation, and food (see pp 70-75), in word, in the everydayness of our lives.

Performing trivial acts, such as eating or drinking, essentially represents that ordinary experience of the social world that is "a cognition", as Bourdieu states it, when assuming that "the art of eating and drinking remains one of the few areas in which the working classes explicitly challenge the legitimate art of living, in a "convivial indulgence"(Bourdieu, 1989: 179), thus generating the sense of both being and belonging. One becomes aware of the fact that

- "consumption of food and drink is a form of socialization and leisure experience"
- "historically, food and drink for leisured classes were an important form of hospitality and entertainment, reflecting one's status and wealth"
- "the venues and locations for consuming food and drink through history has expended from the intimacy of the home to the more commercial forms of inns and hostelries through to the evolution of the café, restaurant and pub"
- the merging of leisure and consumption points to the very process of consuming leisure ." (Page, Connell, 2010: 24)

Food and food consumption operate as means of rendering, shaping and maintaining one's identity, be it individual or group, "national/ethnic/class/gender based" (see Sutton, 2001: 4-5), through their very ability to connect "the mundane, the pleasurable and the necessary" (see Sutton, 2001: 4-5).

In his *Leisure Theory. Principles and Practice* (2005,), Chris Rojek distinguishes certain "intrinsic rewards" and the confirmation of "a sense of competence" as parts of the individual's research for achieving "optimal satisfaction" (Rojek 2005: 33) through the choice of the response to external stimuli by using a great amount of creativity and potential in order to display one's status.

Leisure and pleasure food

It's a fact that individual identity appears as being determined by "one's place in a larger network of relations"(Friedman 1994: 37) and also by the

goods the individual freely chooses to consume once "freedom is a quality associated with leisure and relates to freedom of choice as well. "(Bull 2003 : 37). Goods have been declared to be "building blocks of life worlds" and are regarded as "constituents of selfhood and of social identity" and "the practice of identity encompasses a practice of consumption and production" (Friedman 1994: 115)

There are many ways of relating to the consumption of food as it is a social activity "laden with complex and shifting layers of meaning" (Bentley 2001: 92) that can be read as a text about society, historical moment, cultural environment and consumers themselves. Warren Blasco's study 'Food Matters. Perspectives on an Emergency Field' (2001) is worth to be mentioned for its pertinent observations, that is,

- food is important, basic, the first of the essentials of life.
- food means creativity and diversity.
- food is the object of considerable concern and dread: what we eat and how we eat if may be the single most important cause of disease and death.
- food is fundamental, fun, frightening, far-reaching and a highly condensed social fact.
- food indicates who we are, where we come from, what we want to be; it reveals our soul.
- 0ur diet conveys images of public identity.
- we are what we eat and what we don't eat.
- to eat is to distinguish, discriminate, include, exclude.
- food choices establish boundaries and borders. (Blasco 2001: 2)

Leisure and pleasure food in popular Scottish fiction

If the connection between identity and consumption turns food into a major component of the community maintenance, then we may accept Friedman's statement that "consumption is a particular means of creating an identity", materialized through time and space recognition, operating as "an instrument of self-construction, dependent on higher-order modes of channeling available objects into a specific relation to a person of persons" (Friedman 1994:151).

Our study has opted for demonstrating how Scottish identity discourse can be rendered through food consumption instances which are part of "a system of social values, preferences, utility, etc, that is, categories that are imposed from the outside on an initially empty and random set of potential objects."(Friedman 1994:119). In A. Kennedy's

Paradise (2004), the protagonist Hannah Luckraft connects such a moment of consumption with memories of the past,

> I am currently in Stirling and a pub. It's Sunday – things don't open on Sunday. If it's late in the day and you've had no lunch and you want a sandwich, you have to go into a pub. …I am eating a sandwich. And drinking a glass of wine.(Kennedy 2004:121). respectively,
>
> I haven't eaten porridge since we used to have breakfasts together at home. He [Simon]'s made it thick with a little milk added and a touch of dark sugar on top, melting – the way I used to like it then.(Kennedy 2004: 140)

Jonathan Friedman quotes Albert Wendt, a Samoan author who used to say that "a society is what it remembers; we are what we remember; I am what I remember; the self is a trick of memory" (Friedman 1994: 142), a quotation that is suitable to Rosa, Andrew O'Hagan's Italian-born character in his book *Personality* (2003) who uses her ancestors' and her personal culinary history to discursively render their identity:

> "She put a pan of water on the cooker. She had a basin of chopped vegetables – onions, celery, carrot and garlic – and she put them in a pan. There was mince in the fridge she was going to throw out, but she browned it and then put it in with the vegetables, then added salt and tomato and let it simmer. (…)As she stirred the pan and gazed at the deep red of the sauce Rosa began to think of the book (i.e. *the Book of Stuff)* (…) She took the book down. (…) She leafed through the pages. She passed lasagne al forno and cannelloni, passed her father's secret, the recipe for Tambini ice cream, and stopped at *fetuccine* sauce. They didn't make these dishes so much now. They ate rubbish now (….) (O'Hagan 2003: 50)

She somehow demonstrates that consumption most often foregrounds the image of a good life, of a leisure moment,

> "The sauce was bubbling and Rosa stirred. She put spaghetti into the pan. (…)The spaghetti swirled in the pan. With the pad of her finger Rosa picked up chopped pieces of onion lying on the table and put them in her mouth."(O'Hagan 2003: 52-53),

and can establish "an identity space, a lifestyle, the realization of a daydream of the good life" (Friedman 1994:150), the feelings Rosa is driven by when reading from *The Modern Girl's Guide to Charm and Personality* to his daughter, Maria:

" The cakes and buns made at home are so much more popular that the shop varieties that they disappear with depressing rapidity, but that is quite a cheap price to pay for the reputation of turning out good 'eats'. (…). 'Sultana cake is made by the creaming method,' it said.(…) There it was: three sups of flour, a half pound butter, half pound sugar, half cup sour milk, three eggs, three-quarters pound sultanas, one and a half teaspoonfuls baking powder. Method: cream the butter and sugar and add the sour milk. Break the eggs separately in a saucer, then drop each in singly, and beat them well. Sift the flour and the baking powder and add, then put in the fruit, and beat to your heart's content. (…) it says in the book" (O'Hagan 2003: 59-60).

As any "space, place, environment can be utilized for leisure" (Bull 2003:.139), Alexander McCall Smith's protagonist in *The Sunday Philosophy Club(*2004), Isabel Dalhousie decides to indulge herself and to enjoy her leisure time by cooking something special for her boyfriend in the kitchen of her home:

Isabel "went into the larder and retrieved the ingredients for a risotto she would make for cat and Toby. The recipe called for porcini mushrooms, and she had a supply of these, tied up in a muslin bag. Isabel took a handful of the dried fungus, savouring the unusual odour, sharp and salty, so difficult to classify. Yeast extract? She would soak them for half an hour and then use the darkened liquid they produced to cook the rice" (McCall Smith 2004:30).

So would do Kennedy's main character Hannah in *Paradise,* in order for her boyfriend to be happy when consuming food:

"I am cutting lemon slices: thin half-circles, notched to fit on the lip of the glass. No one likes doing this, because it stings.(…) Abandoning my slicing, I pour him [Robert] a glass of wet, slap on his lemon and some ice.(…) 'What about the Atkins Diet? – you could try that.'
He's barely audible.' No, thanks.' Being full of fruit and vegetables can be draining.
 'A cow a day, roasted on a bed of cow, stuffed with cow chunks and topped with a single pound of cheese – how could you refuse?'
 'No, thanks.' I'll fry him some bacon tomorrow – for his own good. And a nice Irish coffee for breakfast".(Kennedy 2004: 266-7)

"Acts of consumption represent ways of fulfilling desires that are identified with highly valued lifestyles" (Friedman 1994: 150) says Friedman as if defining Isabel Dalhousie's cooking experience,

"Cooking in a temper required caution with the pepper; one might put far too much in and ruin a risotto in sheer pique….She stirred the risotto,

taking a small spoonful to test it for seasoning. The liquid from the soaked porcini mushrooms had imparted its flavour to the rice, and it was perfect…In the meantime, there was a salad to prepare and a bottle of wine to open…… Cat [her niece] had brought a plate of smoked salmon, which she took through to the kitchen with Isabel……They laid the salmon and returned to the drawing room." (McCall Smith 2004: 38 -39),

or Carol Jordan's exotic food choices, so welcome to end a long day of chasing a serial killer, in McDermid's *The Wire in the Blood* (1997),

"Carol wiped up the remaining traces of chicken jalfrezzi with the last chunk of nan bread and savoured the final mouthful. 'That,' she said reverently, 'was to die for.'"(McDermid 1997: 76).

Starting from the clichés *you are what you eat* or *you are where you eat* , Atkins and Bowler point to the existing correlation between people's diet (quantity, variety, quality) and "their characteristics in terms of social class, income, sex, ethnicity, household composition, religion, culture." (Atkins, Bowler 2001: 253) and to the fact that "food habits are among the most deeply ingrained forms of human behaviour" (296). McDermid's investigator Shaz Bowman commonly spends little time with food consumption being absorbed by her demanding job:

"She'd been inputting data since early that morning, so focused on her work that she hadn't even left the screen to cook lunch, settling instead for a banana and half a packet of digestive biscuits, upending the laptop afterwards to remove the crumbs from the keyboard." (McDermid 1997: 84),

whereas Ian Rankin's English Detective Inspector in *Tooth&Nail* (1992) sees any food events as being an essential part of his daily life:

"It is evening when George Flight gets the call. Sunday evening. Sunday should be his blessed relief, beef and Yorkshires, feet up in front of television, papers falling from his lap."(Rankin 1992: 2)

One of the essential categories of activities that are contained in the vast area of leisure opportunities is going for a social drink or eating out, mostly because "sharing food in the sociable setting of the meal is enjoyable and has fundamental symbolism for the solidarity of families and for the reproduction of relationships." (Atkins, Bowler 2001:296). Rankin's characters, Rebus and Flight share breakfast in a London restaurant where "most of the customers look like businessmen and tourists. The day's newspapers had been arranged across the vacant table

and (John) Rebus lifted a *Guardian* before being directed to a table laid for one by the harassed waitress."(Rankin 1992: 46). They honour the food habits of an English breakfast deploying personal interest for the very activity:

> "Breakfast was mainly help-yourself, with juices, cereals and fruit crammed onto a large central display. A pot of coffee appeared, unasked for, on his table, as did a toastrack filled with cool half-slices of lightly tanned bread. Not so much toasted as wafted in front of a lightbulb, Rebus thought to himself as he smeared a portion of butter across one pitiful triangle.
>
> The Full English Breakfast consisted of one slice of bacon, one warm tomato (from a tin), three small mushrooms, a sickly egg and a curious little sausage. Rebus wolfed down the lot. The coffee wasn't quite strong enough, but he finished the pot anyway and asked for a refill. All the time he was flicking through the paper, but only on a second examination did he find anything about the previous night's murder: a short, bare-bones paragraph near the foot of page four. "(Rankin 1992: 46-7)

Conclusions

The selection of texts pointed to the fact that both leisure and food consumption have an "important role to play in one's satisfaction with life" (Page, Connell 2010:121) and definitely say many things about individuals, their family, their locality/town/countryside (the kind of universe they are in), on vacation, at home, as Douglas and Isherwood observed as "consumption uses goods to make firm and visible a particular set of judgments in the fluid processes of classifying persons and events" (1996:45) and so do leisure patterns. They can be read as instances of asserting one's identity and personality in terms of group affiliation, ethnicity, gender, class: "Rebus was eating a cheese and onion sandwich from Gino's Comfort food. One of the nice things about being a bachelor was that you could eat, without fear of regrets, onions, Branston pickle, huge sausage, egg and tomato sauce sandwiches, curried beans on toast and all the other delicacies favoured by the male. (…) Rebus bit into the sandwich, chewing slowly." (Rankin 1992: 149).

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Perceptions of Self and the Other. From Fictions to Movies

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Abstract: The paper, part of an on-going larger study, aims to show how food can mark people's perceptions of themselves and of the others, create communities and define alterity, inferiority or superiority, stereotypes and relationships of power. It can also convey repressed feelings, trust or mistrust, acceptance or rejection in fiction and movies.

Key words: food, identity, alterity, fiction, movies

The Indian-born contemporary Canadian writer "weaves" his novel **A Fine Balance**, published in 1995, around four main characters whose stories are presented to us mainly through flashbacks. The strictly observed caste system in the Indian society, education or lack of it, are also transposed in people's attitudes towards food or table manners. Ishvar and Omprakash Darji, uncle and nephew, who leave their lower caste of tanners in order to become tailors.

Ishvar's and Omprakash's family belonged to the Chamaar caste of tanners and leather-workers, considered lower caste. Lower caste members were called Untouchables and included people whose occupations or habits were considered polluting, dirty, such as taking lives for a living, as did the fishermen, killing and disposing of dead cattle or working with their hides (tanners), coming into contact with human waste (sweepers), or eating flesh of cattle, pigs or chickens.

> The Chamaars skinned the carcass, ate the meat, and tanned the hide, which was turned into sandals, whips, harnesses, and waterskins. Dukhi learned to appreciate how dead animals provided his family's livelihood. And as he mastered the skills, imperceptibly but relentlessly Dukhi's own skin became impregnated with the odour that was part of his father's smell [...] Like the filth of the dead animals which covered him and his father as they worked, the ethos of the caste system was smeared everywhere. (Mistry, 1996:95-96)

Fed up with constant humiliations and the difficulties of his own life, Dukhi changes their family tradition and sends his two sons as

apprentices to a tailor, shocking the villagers: "consternation was general throughout the village: someone had dared to break the timeless chain of caste, retribution was bound to be swift." (Mistry, 1996: 95)

In Joanne Harris' novel, **Chocolat**, the priest of Lansquenet-sous-Tannes, Francis Reynaud is disturbed by the arrival of Vianne Rocher, a single mother and her daughter, and the fact that she opens a *chocolaterie* right opposite the church, tempting his parrishioners at the beginning of the Lent. A lot of the priest's thoughts describing the situation revolve around food.

Renaud visits the former priest in hospital, pray for him to come ut of his coma, and talks to him about the burdens of his daily life. He confesses to him: "All I want is to guide them, *mon père*, to free them from their sin. But they fight me at every turn, like children refusing wholesome fare in order to continue eating what sickens them". (Harris, 1999:23)

The disturbing element, Vianne and her chocolate shop, are, again, linked in his thoughts to food and mainly to the tale of Hansel and Gretel: "Evil lives with us–thinks Reynaud–. Evil wears a winning smile and bright colours. When I was a child I used to listen in terror to the story of the gingerbread house, of the witch who tempted little children in and ate them. I look at her shop, all wrapped in shining papers like a present waiting to be unwrapped, and I wonder how many people, how many souls, she has already tempted beyond redemption". (Harris, 1999:305)

Slowly but surely, Vianne makes her way in the heart of the community, which deceives and infuriates Father Reynaud, so in the end of the book he decides to destroy the chocolates she has prepared for the Chocolate Festival. But the image, the smell and the lure of the chocolate prove too much for the desperate priest, whose senses and body betray him, so he starts cramming more and more chocolates into his mouth: "It is like one of my dreams. I roll in chocolates. I imagine myself in a field of chocolates on a beach of chocolates, basking-rooting-gorging. I have no time to read the labels; I cram chocolates into my mouth at random. The pig loses his cleverness in the face of so much delight, becomes a pig again, and though something at the top of my mind screams at me to stop I cannot help myself. Once begun it cannot end. This has nothing to do with hunger; I force them down, mouth bulging, hands full. For a terrible instant I imagine Armande returning to haunt me, to curse me perhaps with her own peculiar affliction; the curse of death by gluttony. I can hear myself making *sounds* as I eat, moaning, keening sounds of ecstasy and despair, as if the pig within has finally found a voice. (Harris, 199:312-313) The novel was turned into a film and some details were changed, the gluttony scene in the film involving the Mayor of the village, a Count.

If "we are what we eat," and we think of the foods associated with our own families and communities; we see that food functions to create communitas and ethnic identity, often by defining alterity – what is outside, what is foreign – through stereotypes about the food of other groups, especially that of "foreigners" (see Roth, 2007:198)

A film in which the idea of a community is clearly marked by its foodways is **My Big Fat Greek Wedding**, 2002, directed by Joel Zwick. The film is narrated in the first person by Toula Portokalos, the second generation of migrants in an extended Greek family

At 30, she still lives with her parents and works at her fathers Greek restaurant in Chicago's Greek section, with no prospects of getting a life of her own. Her old-fashioned father, Gus, thinks the world is divided into Greeks and people who wish they were Greek. Toula was regularly told throughout her childhood that 'nice Greek girls are supposed to do three things in life: marry Greek boys, make Greek babies and feed everyone until the day we die'.

Members of her family repeatedly point out that, at thirty, Toula is virtually unmarriageable. We never see her assuming the traditional role of a woman, preparing food. Given the stated purpose of Greek women, Toula's failure to cook is significant. "It's like she don't want to get married," remarks Toula's bewildered father.

She recollects her childhood in Chicago through food scenes, through flash-backs and voice overs: My mom was always cooking foods filled with warmth and wisdom... Toula's mother equates love with overfeeding the family. "*Greek Wedding*" hits upon a pop-culture universal, writes Wes Gehring, wondering "how is all that extra moussaka and lamb any different from my Irish mother's practically force-feeding me extra rations of soda bread, corned beef, and cabbage? When I expressed concerns about becoming fat, she admonished me with, 'Our family is never overweight, only husky'." (Gehring, 2003:73)

All of the earls food events depict Toula being embarrassed and othered because of her family's "weird" Greek foodways.

> Christmas...? What's it like? Well... I'm Greek, right? My mom makes roast lamb; my dad and uncle fight over who gets the lamb brain; my Aunt Voula forks it with a fork and chases me around, trying to get me to eat it because it will make me smart… My whole family—is big and loud, and everybody's always in each other's lives and business. Like you never have a minute alone to just think because we're always together, just eating, eating. The only other people we know are Greeks… because Greeks marry Greeks, to breed more Greeks… to be loud, breeding Greek eaters!

Toula recounts other memories of ways her family's habits have caused her to feel othered: "When I was growing up, I knew I was different. The other girls were blonde and delicate. And I was a swarthy six-year-old with sideburns. I so badly wanted to be like the popular girls… all sitting together, talking… eating their Wonder Bread sandwiches." Wonder Bread stands for whiteness because of its uniformly white nature and for Americanness as it originates in the Midwest (see Abrams, 2004:90).

Here we see the young Toula at school, resignedly eating her lunch of moussaka at a table by herself, while at the next table, the popular girls—white, blonde, thin, pretty—are eating sandwiches, the all-American food. The girls make fun of Toula's lunch; one deliberately mispronounces it "*moose ka-ka*" (feces), establishing the boundaries between self and Other by associating the Other's food, and therefore the Other, with filth.

Grown-up, attending computer classes at college, "as she moves into the American mainstream, Toula swaps moussaka for Wonder Bread sandwiches, and is therefore accepted by her white peers, whereas before, her consumption of ethnic food symbolized her distance distance from the American mainstream" (Abrams, 2004:91)

Ian Miller, Toula's lover, is not Greek, a fact that triggers her father's disgruntled reaction: "A nice Greek boy? No, no Greek. A xeno! A xeno with big long hairs on top of his head! *[...]* When my people were writing philosophy, your people were still swinging from trees." Ian is also vegetarian. In the West, vegetarianism is often seen as a sign of resistance against the family system and the dominant meat-eating culture.

When Ian's parents first meet the Portokalos family, over what is supposed to be "a quiet dinner" with Toula's parents, the entire extended family is present (twenty-seven first cousins plus aunts and uncles), along with a lamb roasting on a spit on the front lawn (from which people take meat with their fingers), amid hearty drinking, dancing, and laughing.

What is normal and celebratory for the Portokalos family completely inverts the Victorian restraint that the Millers consider normal behaviour. They are soon intoxicated by the countless shots of the liquor ouzo being pushed upon them by their future in-laws, who are eager to liven them up. The camera reveals the Millers' dizzy and confused point of view while Mr. Portokalos brings another tray of food to them: "You like some meat? Some Greek meat, very good, very good." The Millers look away in disgust as if the thought of eating the meat makes them want to vomit.

We see several alimentary scenes in *My Big Fat Greek Wedding* when the Other is aware of being othered, as well as the inverse—when the Other is othering members of the dominant culture.

For instance, when Mrs. Miller nervously presents an elegant, but restrained, bundt cake as a gift, Mrs. Portokalos receives it politely, asking, "*What is it*?" H. David Dalquest designed the aluminum bundt pan in 1950 (derived from the German word bund (a group of people); the t was added for copyright purposes). At the height of its popularity, the bundt cake (a moist cake baked in the fluted tube pan) was considered to be the sophisticated dessert of choice for birthdays, weddings, and other special occasions.

Particular foods and food combinations, in particular cultures, can be associated with festivity and celebration, with piety, religious observance and sacred ritual, and with the rites of passage which mark crucial status transitions in the life cycle. What is more, gifts of food can be employed as rewards or as demonstrations of affection or approval. In Western cultures confectionery has a particular role to play in this context. (Beardsworth; Keil, 1997:52)

After several attempts, Mrs. Portokalos is ultimately incapable of correctly pronouncing the name of this strange item from the Miller food tradition. And its shape is also intriguing. "*There's a hole in this cake*," she whispers to a female relative, interpreting the gift as flawed, and she later emerges proudly with the cake, which she has "fixed" by filling the hole with a flowerpot.

That night after the party, Mr. and Mrs. Portokalos discuss the disastrous first encounter between the two families. Exasperated, Mr. Portokalos says to his wife: "They look at us like we're from the zoo. This no work. This no work, Maria. They different people. So dry. That family is like a piece of toast. No honey, no jam, just dry. My daughter… my daughter gonna marry I-an Miller. A xeno (=a foreigner), a xeno with a toast family. I never think this can happen to us. I try to put a little marmalade. Oh no, they don't like. They like themselves all dry and crackling".

Here we see the Other aware of being othered—like animals in a zoo—and also talking back with his own characterization of the Millers. As with the American schoolgirls eating Wonder Bread sandwiches, we see American food and Caucasian Americans themselves being compared to foods that are bland and dry, and so entrenched in their blandness that even Mr. Portokalos's charming efforts to sweeten them up with "a little marmalade" fail miserably. They like being that way, Mr. Portokalos concludes; they like being plain and dry—"*a toast family*."

The Millers are characterized by the Portokalos family—through absence (e.g., the hole in the cake, the rejection of meat, the lack of flavor/texture/moisture, and the refusal to be sweetened up).

If food reveals the difference and especially the initial polarity dividing the two families in *My Big Fat Greek Wedding,* food, finally,

becomes the means by which the families find themselves able to come together at the wedding banquet. Mr. Portokalos's knowledge of the Greek etiology of words succeeds in establishing a connection. He compares the families to the difference between apples and oranges. The root of the word Miller is the Greek word *milo* (apple), he explains, and Portokalos comes from the Greek word *portokali* (orange). "So, here tonight," he declares, "we have apple and orange. We all different… but, in the end, we all fruit."

The link between food and sex in film has been explored through the use of certain settings as part of a film's mise-en-scéne. Although not a Jewish invention, the delicatessen often symbolizes Jewish space (Harry is Jewish in the film); it is no coincidence –writes Abrams– that Katz's Deli is the site of the orgasm sequence in *When Harry Met Sally*, directed by Rob Reiner in 1989. (Abrams, 95)

The scene in question, revolving around food and eating starts with Harry's reluctance to stay with the women he makes love with until the morning after, which makes Sally state that those women probably fake their orgasms with him. As he is distrustful of such a hypothesis, and in order to prove har point, she brings herself to fake orgasm. The entire restaurant is quieted down and attentive to her realistic act. When she is finished with her demonstration, she calmly composes herself, picks up her fork and resumes eating.

The sequence ends with an older woman customer (Estelle Reiner, director Rob Reiner's mother) requesting, "I'll have whatever she's having," thus implying the erotic effect of non-kosher food upon Jews; the *treyf* version of the traditional Jewish sandwich being inherently preferable to Jews than the kosher one. (Abrams, 94)

Repressed feelings are conveyed through food in the film *Spanglish*, where the Mexican housekeeper of the Clasky family and the head of the family, John Clasky start feeling affection for each other. Both of them put their child(ren) above all else. A chef in a New York restaurant, Clansky receives a four star review but is not happy about what celebrity brings along. After finding that his wife has cheated on him, John drives Flor to his restaurant and cooks for her, and the two have a wonderful time "hanging out" and talking about different things ("My mother has often referred to that evening at the restaurant as the conversation of her life", writes Christina, Flor's daughter). They end up kissing and wishing that moment wouldn't end, but Flor confesses she loves him before fleeing.

Thus, in *Chocolat* we see how food in general, and chocolate in particular, represents temptation, denial of one's true nature, perception of others and of the Self. In Rohinton Mistry's novel, an entire caste is

defined through what it eats. An entire community is defined through food as well in *My Big Fat Greek Wedding*, where food defines ethnicity, community, and differences among people. In *When Harry Met Sally,* after the fake orgasm scene, a customer orders the same dish as Sally, equating her passionate outburst with the food she has been eating. And finally, in *Spanglish*, the restaurant scene where John Clansky cooks for his housekeeper and the two spend some time alone, talking, is a kind of climax of their growing affection for each other, in spite of their rational behaviour as parents with responsibilities. These are just a few of the various feelings and meanings that can be expressed through food.

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Commodification of the Female Image:
Aspects of Gender Identity
in Today's Romanian Pop Music

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Abstract: Gender refers to the ideas a society has regarding the temperament, behaviour and attitudes that are characteristic of men and women; in a nutshell, what society considers to be the norm regarding the way in which men and women behave or should behave. And this norm begins to influence and shape the individual even prior to his/her birth. As soon as the parents find out the biological sex of their future child, they use this information to tailor parental planning, to prepare the room, paint it in colours considered acceptable for the sex of the baby, buy toys, clothes etc. (While preparing the room for my baby girl, I have been told that the colours I used – i.e. yellow and blue – are colours fit for a boy, not for a girl). Gender-specific names, items of clothing/toys, and even aspirations for the soon-to-arrive baby may differ depending on the anticipated sex. And gender continues to play an important role in the child's development as the parents usually bring up the child as either male or female, with all of the associated social interactions; they provide gender roles and play a decisive role in determining environmental influences.

Key words: identity, gender, femininity, commodification, culture, beauty, values

Gender Identity and Femininity

Gender identity refers to one's inner sense of being male or female. This inner sense, heavily influenced by cultural definitions of masculinity and femininity is by excellence a subjective experience, the result of a complex process of interacting with oneself and the others. Gender identity is different from sex; gender identity is not something fixed at birth and physiological and social factors all play their part in defining one's identity. "Gender is not simply something passed on from one generation to another, but actively constructed in a particular context." (Romaine: 41) Sex is a biological term and gender a psychological, social and cultural one. Therefore, one may be biologically female and may be

viewed by society as a female but may not identify with the roles, behaviour etc. associated to women.

If *femaleness* is dictated by biology (Sigmund Freud's famous remark "anatomy is destiny' – i.e. one's gender determines one's main personality traits, arguing for biology over culture as the primary determinant of personality), *femininity* is dictated by society (Simone de Beauvoir "one is not born, but rather becomes a woman")

A socially constructed concept, femininity refers to a set of behaviours, traits and roles generally attributed to women. But being/becoming a woman is an ongoing process; being a woman in the 1970s is different from being a woman nowadays. There have been a lot of changes along the years in how gender is constructed. Once upon a time men were men and women were women; men were the masters of everything (including women) and women were their obedient 'servants'. But times have changed, and we are living in an era when men take parental leave, and women carry guns, an era when it's no longer easy to pinpoint what is strictly masculine or feminine. Norms change pretty fast, and what was one period's 'meat' is another period's 'poison', as the proverb goes.

To prove my point, I decided to take a quick look at the ideal of feminine appearance, the embodiment of femininity throughout the ages. There have been dramatic changes in what being a beautiful woman meat, shifting from a symbol of fertility to one of mathematically calculated proportions (90-60-90) meant to satisfy men's sexual desires. Throughout the years women have manipulated about every part of their body in order to fit in these beauty patterns: lips, eyes, hair, ears, waist, feet, breasts, etc. - anything that did not match a certain period's ideal of beauty. During the Renaissance a high forehead was considered an essential trait of beauty, therefore many women plucked their hairlines to get the desired effect; in China small feet were associated with aristocratic characteristics in women, hence the tradition of foot binding; or the African women with their elongated necks, to give just a few examples. Women have long suffered, sacrificed and punished themselves in order to fit the beauty ideal of their age, and unfortunately things haven't changed much, since nowadays women continue to engage in extreme measures with the same purpose: of attaining an enforced ideal. Such practices have been heavily criticized by feminists as restrictive, unhealthy and discriminatory. But let's start from the beginning.

Ancient cultures (30 000BC, 20 000BC) venerated the woman as mother, as a symbol of fertility. There are a number of prehistoric statuettes of women sharing common attributes: large breasts, prominent stomachs (looking as if they were pregnant). See the statuettes of Venus

of Frasassi or Venus of Willendorf, whose features are exacerbated to the point of deformity.

Around the year 350 BC, the ideal of feminine beauty slightly changes; the sculpture Aphrodite of Cnidus, one of the first entirely nude female statues, is characterized by balance and attention to proportion. The same holds true for the Egyptian symbol of female beauty, Nefertiti, conveying Egyptian standards of facial proportions and symmetry. Titian and later on Rubens, celebrate in their paintings the same rubiconde /curvaceous shapes of the female body. (Titian – The Venus of Urbino, Rubens - The Three Graces)

The key word for the Victorian woman is frailty. The ideal beauty of the period is represented by the frail and sickly woman, smiling from behind a fan and fainting more often than not.

The 1900s bring the concept of slenderness in the spotlight and the fashion of the towering hair, actress Camille Clifford representing the new ideal of the period. The 1920s represent a revolutionary period, a time where traditional feminine traits are abandoned; women start binding their breasts in order to attain the ideal of a washboard figure suitable for the flapper dresses in fashion at the time. Long flowing hair, which used to be associated with femininity is left aside in favour of the cropped haircut. The embodiment of femininity of the 1920s is the American actress Clara Bow.

During the 1930s taller women come into fashion, and we witness a return to the beautiful-looking woman with feminine traits. Greta Garbo represents the ideal beauty of this era. The 1940s are characterised by wartime restrictions, and the utilitarian clothing is preferred. Under these circumstances, the glamour of Dior brings back classic beauty and the actress Veronica Lake becomes the new feminine idol.

The 1950s are automatically associated with the Playboy magazine and the idolization of soft, coquettish woman with overt sexual behaviour. The epitome of beauty is in this case Marilyn Monroe. The 1960s represent a major shift into the notion of what's feminine or beautiful. Skinny models are heralded as the most stylish of the time, the model Twiggy embodying this trend.

During the 1970s women began to revolt against the constraints of such an ideal and natural beauty came back into fashion. The icon of the period is Farrah Fawcett. In the 1980s the career woman steps into the spotlight. Strong brows, big hair and powerful makeup seem to be the norm. The 1990s represent a controversial period, proposing two feminine ideals: on the one hand the athletic but still feminine shapes (Cindy Crawford) and on the other hand the anorexic super models. (Kate Moss)

Nowadays, the ideal of beauty seems to be set by fashion elite in Milan, Paris or New York, promoting the extremely thin model, bordering

anorexia, 1.80 metre tall, young, blonde, with hips no wider than 90 centimetres, in a nutshell nothing like the average woman in every culture. And let's face, the fashion world isn't likely to go XL, at least not in the near future. Our society seems to be obsessed with thinness, and set an ideal of beauty through beauty pageants which define this ideal.

Gender Identity and the Media: Romanian Pop Music

Media represents a central element of modern life. It's everywhere and no one can escape it. On a typical day, people consume several hours of television, look at magazines, listen to the radio, surf the Internet, pass billboards, go to movies, listen to music etc. Popular culture seems inescapable. A lot of information enters our head, even if we do not perceive it as information, and even if we say that we are not likely to be influenced by it. It's obvious and inevitable that we will be affected to a certain extent by these experiences.

The media represents an important source of knowledge regarding the physical, social and emotional aspect of relationships, romance and sex. Teenagers are supposed to acquire such information from their parents, educators or more likely from their friends. It goes without saying that they prefer to learn about the 'forbidden fruits' from the media, as it presents such issues in a more overt and appealing way than any parent or educator would. So when it comes to sex and romance parents may fall short as teenagers turn to media and the internet for answers.

Due to its content, the media may and does shape sexual attitudes, values, practices and behaviour in youngsters. The gender schema theory was first introduced by Sandra Bem in 1981. It is a cognitive theory explaining how people become gendered in society. Gender identity in an individual can be heavily influenced by his/her upbringing, the media, school etc. According to this theory, it is during adolescence that the understanding of the social definition of male and female roles, or gender role schemas is actually extended and refined. Media plays a major role in dispensing influential images to us; it presents us with luxurious homes, cars, glamorous clothes, and perfect bodies, making us self-conscious of how we look and what we have. Thus the media creates standards of beauty and success by which women in our case measure themselves. Ultimately it's we who have developed this flawed society, and we are responsible for the effect of media on youngsters.

Music plays a substantial part in the socialization of youngsters. By listening to a certain kind of genre, you identity yourself as a member of a group and teenagers use music in the process of building, and defining their own identity. Popular music is virtually everywhere,

available on the radio, TV, Internet, CDs etc. Technology makes it possible for teenagers to listen to music practically anywhere: on the street, o the bus, while jogging, while going to school etc. Pop music has a powerful impact on its audience. Actually we are talking about a double impact: a verbal and a visual one.

As a rule, the lyrics are but repetitions of phrases, clichés and stereotypes, requiring minimal effort on the part of the listener to comprehend and remember them, thus leading to a subliminal, unconscious acceptance of the message. What's more, radio stations have the annoying habit of playing the same cycle of songs over and over again, drilling these habits into young teen minds.

Over the years lyrics have become more and more explicit in their reference to love, sex, drugs etc. Parents are usually not aware of the content of the songs, due to the infinite possibilities to download music, and because the act of listening to music is more often than not solitary in nature (they listen to music in the privacy of their room, with their headphones on, without any parental monitoring).

Music videos are appealing to children and adolescents. Music videos actually combine two media, both of them among top the favourites in the youngsters' top of preferences: TV and music – the perfect combination. As music videos abound in sexual images, sexual stereotypes, skinny, almost naked bodies etc. thus tricking youngsters into accepting false stereotypes, and conveying the message that looks are all that important.

In order to analyse the sexual pattern in Romanian pop music, I took at random several songs that are played over and over again on the radio. (Maximilian feat Zhao&Spike – *Domnisoare*, Loredana feat Cabron – *Apa*, CRBL feat Adda – *Petre*, Corina – *A ta*, Anda Adam – *Amo*) Conclusions?

Romanian pop music glorifies sexiness. The way in which women are presented conveys the idea of sexual objectification, sex appeal or sexual passiveness. The feminine ideal is reduced to a hyper sexualised one, bordering pornography, sending the messages that it's OK for women to consider their looks and sexiness their greatest asset and it's OK for men to be obsessed by sex. In a patriarchal society like ours, the images presented in these videos are stereotyped: submissive women, dancing languorously and provocatively and asking verbally or non-verbally for sex.

The lyrics send the same message: sex's amusement potential and arousing potential, stereotypical sexual behaviours and relationships, permissive attitudes to sex, sexual promiscuity. Let me give you just some examples:

- *I have a heart to give to one man who knows what to do next to me in bed*
- *OK, I have a revelation, I'm not capable to be in a relation*
- *please open your garage and tell me which floor....can I come up and ruin your make-up*
- *I have no parking space so I'll park directly in their bedroom*
- *there are sexy, naughty girls*
- *it takes at least 2 to make love, it's a secret let's keep it between you and me*
- *she's hot like the summer ...super- hot like the Sahara....she's burning....super woman*

Every music video offers the same spectacle: women barely dressed, dancing provocatively, offering close-ups of their bodies, reducing women to merely body parts. If the lyrics of the song are not explicit enough, the body language and the images do the trick; everyone knows that a picture speaks a thousand words. Regardless the topic of the song, there has at be at least one scantily clad woman in the video, which seems to be the best strategy to attract attention. Everyone knows that sex sells. In the media sex is used as a bait to sell almost anything, so why not music. (This reminds me of an ad that used the same technique to attract the viewer's attention. The ad in itself had nothing to do with women, sex etc. but by simply using the word, the effect was guaranteed.)

Teenagers put pop idols on a pedestal. A successful singer may become for them a role model, may provide for them the prefect recipe for success (or disaster), a success that seems easily attainable. It's not big deal to display you 'femininity' in front of the camera or on the stage, and on second thoughts you really do not need too much talent, since the image takes precedence over the music itself. All you have to do is conform to the ideal beauty of the time and that's it.

Romanian pop music culture represent a genuine peril, since the youngsters listen to the lyrics and watch the videos at an age when they are shaping their gender identities and attitudes, and having them brainwashed with images of gender stereotypes and gender roles, and models of feminine 'success' will do them no good.

A song or a video is like a story, but unfortunately today's Romanian pop music tends to tell the same story: the story of the woman as a sex object. And what's worse, such messages/images that are normally found in the adult section of a video or book store are at just one click away.... And to make matters even worse, the old saying 'Beauty is in the eye of the beholder' is simply outdated; nowadays beauty is in the image offered by the media, so beware....

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LANGUAGE STUDIES

How to Teach English Stress

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Abstract: This paper[1] outlines the most important characteristics of English stress that need to be taken into account when teaching it. We will concentrate on the features that characterize English word-stress and thus we will confine our discussion to the level of the word. This also means that the discussion of phrasal and sentential stress will not be dealt with here since it would take us far beyond the scope of the present paper. Those interested in further details of English Stress are invited to consult Liberman and Prince (1977), Hogg and McCully (1987), Halle and Vergnaud (1987), Kager (1989), Hayes (1982), Giegerich (1982), Burzio (1994) or Nádasdy (2003). For a detailed discussion of morphological boundaries the reader is referred to Kiparsky (1985), Aronoff (1976), Spencer (1991) or Katamba (1993).

Key words: word-stress, phonology, suffixation, endings, prefixes, compounds

1. Stress, in general

Stress is a supra-segmental phonological feature whose phonetic correlates are full vowel quality, loudness, and change of pitch. Some languages – including Hungarian, for example – have static stress: this means that the position of stress is virtually invariable except for cases of *contrastive* or *emphatic* stress. Stress in Hungarian generally falls on the first syllable of the word and remains therein after suffixation. Moreover, the difference between stressed and unstressed syllables is not sharp in Hungarian since all the vowels are pronounced with their *full quality*. In other words, since there is no *vowel reduction* in Hungarian, the difference between stressed and unstressed syllables is not strengthened by the difference of vowel quality, and as a result there are fewer phonetic cues to signal the difference between stressed and unstressed syllables.

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[1] This paper follows the logical arrangement of the data presented in Nádasdy (2003). The reason for this is that I started teaching English Stress using this Practice Book at the beginning of my university career. A number of data and some of the technical terms are also borrowed from this Practice Book. Csides (in prep) will, however, present a more extensive discussion of English word-stress than that of Nádasdy (2003).

The situation in English is radically different; only a subset of the English vowel system occurs in an *unstressed/weak* syllable. This means that besides the change of pitch and the difference in loudness, the opposition between stressed and unstressed syllables is marked by the difference in vowel quality. Moreover, English stress is *kinetic*, i.e., the position of the stress is not fixed in all occurrences of the same morpheme but depending on suffixation, for example, the stress can fall on different syllables.

The term *stress* is often replaced by the term *accent* in phonological parlance. It is, however, advisable to avoid terminological confusion, since the term *accent* also refers to a host of other features in phonological description. For example, *accent* means special properties of pronunciation, usually foreign sounding or characterised by dialectal properties. Secondly, it can also refer to an orthographic symbol, which occurs usually above vowel-letters and frequently marks length instead of stress. And finally, the term *accent* is also used to denote the most prominent syllable of a phrase or a sentence. For these reasons, we will avoid the term accent and will use the term stress instead.

2. Degrees of stress and stress-marking

Another interesting property of English stress is that it is relative, and consequently it has several degrees. Mainstream textbooks make a difference between at least four different degrees of prominence in the characterisation of English syllables. Two different types of stressed syllables are distinguished from two different kinds of unstressed syllables, e.g., Nádasdy (2003). The distribution of different degrees of stress is illustrated in table (1) below.

(1) Degrees of stress in English[2]

stress type	degree of stress	accent	loudness	full vowel	examples
stressed	1. primary	√	√	√	de**móc**racy, se**rén**ity
	2. secondary	---	√	√	**dè**mocrátic
unstressed	3. strong unstressed	---	---	√	cára**van,** hési**tate**
	4. weak unstressed	---	---	---	cára**van,** hé**si**tate

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[2] Table (1) illustrates four different degrees of prominence characterised by the presence vs. absence of a special phonological property, and the relevant syllables of the examples are shown in boldface.

Primary stressed syllables are characterised by all the three phonological properties and they count as the most strongly stressed syllables of the word. The primary stressed syllable is characterised pitch change, loudness and full vowel quality. This syllable is the location of the accent and can carry phrasal or sentence stress. The secondary stressed syllable is one step weaker than the primary stressed syllable in terms of intensity; it is still loud like the primary stressed syllable but it cannot be the location of accent, and therefore no change of pitch is attested here. Secondary stressed syllables are also characterised by full vowel quality, and thus there is no vowel reduction in secondary stressed syllables. Strong unstressed syllables are traditionally referred to as *tertiary* stressed or *minor* stressed syllables the latter term expressing the fact that traditionally primary and secondary stresses are considered *major* stresses. *Strong unstressed syllables* are not characterised either by pitch change or loudness, but they still have a full vowel. And finally, *weak/unstressed syllables* are not characterised by any of the three properties listed in table (1) above.

There are several methods of indicating stress but the usual practice nowadays is the use of the *acute* accent for primary stress and the *grave* [grA‖v] accent for secondary stress when the given word is not transcribed. This method is shown in (2) below.

(2) Marking stresses in normal orthography

Reform	horízon
Rèformátion	hòrizóntal

In both the underived forms above, the second syllable is primary stressed represented by the acute accent tilting rightwards. In the second line the derived forms have two stresses, a secondary stress followed by a primary one. The secondary stress in both cases occurs on the initial syllable and is marked by the grave accent tilting leftwards.

When the lexical item is transcribed by IPA[3] symbols, stresses are marked by vertical lines, and these vertical lines occur either as a superscript or as a subscript before the consonant or consonants that start the syllable if there is/are any. Consider the relevant examples in (3) below.

(3) Marking stresses in phonetic transcription

rI:f□ˈm	h↔:raIz↔n
∩ref↔:meIΣ↔n	∩h□rI:z□nt↔l

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[3] The IPA here stands for International Phonetic Alphabet.

Primary stress-marks thus occur before and over the segment starting the stressed syllable while secondary stress-marks occur before and below the segment starting the secondary stressed syllable.

3. Basic regularities governing the distribution of stresses

As we have seen already only two different degrees of stress are usually marked in phonetic transcription: primary and secondary stresses. In fact, according to the approach adopted in this paper, we acknowledge only two types of stressed syllables. Note that whenever there are several stresses in a word always the rightmost one is the most strongly stressed syllable. In other words, a secondary stress can never follow the primary, i.e., there are no post-tonic secondary stresses in English. Note that the most strongly stressed syllable of the word is also technically referred to as the *tonic*. Consider the example in (4) below.

(4) The right-dominance of English stress

Utilitarianistic   /∩ju⌐tIlI∩te↔rI↔:nIstIk/

As the example in (4) above illustrates, the strongest stress of the word is always the rightmost of the stresses, i.e., the English stress system is *right-dominant*.

Another major regularity regarding the distribution of stresses is that they are virtually never adjacent. There are a handful of examples like sardine /∩sA⌐:di⌐n/ where the secondary stress immediately precedes the primary, but this is so rare that we do not need to deal with these cases in the present paper. According to received wisdom, stresses in English can never be adjacent since that would lead to a *stress clash*, and the English stress system strives to avoid *stress clash*. This is often termed the *Stress Clash Avoidance* or the *No Stress Clash* constraint or principle.

Another major constraint on the distribution of stresses is that one of the first two syllables of any English word must be stressed; either primary or secondary. This means that no English word may begin with two unstressed syllables, and this constraint is usually termed the *Early Stress Requirement*. One consequence of the conspiracy of this requirement and the *Stress Clash Avoidance* constraint is that if a given word has its primary stress on the third syllable, the first syllable will automatically be secondary stressed.

4. The relation of primary and secondary stresses: iambic and derivational secondary stress

We distinguish two different types of secondary stress depending on the position of the primary stress in the base with respect to the secondary stress in the corresponding derived form. Consider the examples in (5) below.

(5) Iambic secondary stress in English

reform /rI:f□˥m/	reformation /∩ref↔:meIΣ↔n/
horizon /h↔:raIz↔n/	horizontal /∩h□rI:z□nt↔l/
oppose /↔:p↔Yz/	opposition /∩□p↔:zIΣ↔n/
Japan /dZ↔:pΘn/	Japansese /∩dZΘp↔:ni˥z/

The primary stress in the left-hand column falls on the second syllable and there is vowel reduction in the initial syllable in each item. In the corresponding derived forms in the right-hand column however, the primary stress is attracted towards the end of the word as a result of suffixation. Consequently, the primary stress falls on the third syllable in the derived forms, and the original primary stress should be reduced to secondary since there should only be a single primary stress in a word and the secondary always precedes the primary. The simple stress degree reduction strategy is not enough in the present case since this would lead to a *stress clash* with the secondary stress immediately preceding the primary. As it appears from the items in right-hand column, the secondary stress is shifted one syllable leftwards and ultimately it appears on the initial syllable. This is called *iambic stress reversal*, and this seems to be an operation in order to avoid stress clash. The other option – deleting the original primary stress of the base word in the derived form – is not available here since that would leave the derived form with two consecutive unstressed syllables word-initially. This is clearly prohibited by the *Early Stress Requirement* constraint. The content of *iambic secondary stress* is that the original primary stress of the base form is demoted to secondary and is pushed one syllable leftwards. Obviously, the second syllable of the derived form will undergo vowel-reduction, and thus there will be an unstressed syllable between the two stresses to maintain *rhythmic stress alternation*.

    Derivational secondary stress differs from *iambic secondary stress* in that the position of the secondary stress of the derived word is directly

derived from[4] the position of the primary stress of the base. In other words, there is no iambic reversal since no stress clash results from the reduction of the original primary stress to secondary.

(6) Derivational secondary stress in English

purify /:pjY↔rIfaI/	purification /∩pjY↔rIfI:keIΣ↔n/
character /:kΘrIkt↔/	characteristic /∩kΘrIkt↔:rIstIk/
intensify /In:tensIfaI/	intensification /In∩tensIfI:keIΣ↔n/
invisible /In:vIzIb↔l /	invisibility /In∩vIz↔:bIl↔ti /

By examining the examples in (6) we can immediately notice that the location of the primary stress in the left-hand column is identical to the location of the secondary stress in the right-hand column. The reason for this distribution is that there is no need for *iambic stress reversal* in the items above because if we reduce the original primary stress of the left-hand column to secondary in the right-hand column no stress clash results since there will always be at least one unstressed syllable between the two stresses. Moreover, there will always be stress either on the first or on the second syllable and thus besides the *No Stress Clash Constraint*, the *Early Stress Requirement* is also satisfied.

5. Stress and word ending

The location of the primary stress is very often determined by the word-ending. Some word-endings – regardless of whether they are real suffixes or not – tend to be stressed while others attract the primary stress of the word onto the immediately preceding syllable. This section concentrates on the relationship between primary stress and word-ending.[5]

5.1 Stressed endings

Some word endings – of mostly French origin – attract the primary stress of the word onto themselves. Some of these endings may be analysed as meaningful units, i.e., suffixes. Tonic endings are listed in (7) below.

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[4] Hence the term *derivational* secondary stress
[5] The terms *ending* and *suffix* will be used in an interchangeable manner here. The question of whether the item under consideration is a real suffix or just an ending will not be discussed here due to space limitation.

(7) Stressed/Tonic endings

-ee /-i⌉/	-ese /-i⌉z/	-esce /-es/
-ique /-i⌉k/	-air(e) /-e↔/	-oon /-u⌉n/
-ette /-et/	-eer, -ier /-I↔/	-esque /-esk/

The endings in (7) are frequently referred to in the literature as *tonic endings*. It was already mentioned above that the most strongly stressed syllable of the word is also called the tonic since this is the position where the pitch changes. The term tonic ending thus means that the ending will bear the strongest stress of the word. Consider now the examples in (8) below

(8) Examples with stressed/tonic endings

critique, antique, boutique, picturesque, Romanesque, picaresque, maroon, platoon, racoon, bassoon, Japanese, Portuguese, journalese, kitchenette, launderette, cassette, adolescent, refugee, settee, addressee, millionaire, questionnaire, debonair, career, brigadier, volunteer, coalesce

In the examples of (8), the primary stress of the word falls on the word ending while secondary stress occurs at the beginning of the word if it is necessary to satisfy the *Early Stress Requirement*.

5.2 Pre-stressed suffixes and endings

There are some monosyllabic and disyllabic suffixes, endings and compounding elements that attract the stress on the immediately preceding syllable. Some textbooks refer to such suffixes and ending as *stress-fixing endings* or *post-tonic endings* because they fix the stress on the preceding syllable. These suffixes and endings may cause *stress shift* just like tonic endings. Let us examine monosyllabic pre-stressed suffixes first.

5.2.1 Monosyllabic pre-stressed suffixes

Consider table (9) below listing monosyllabic pre-stressed suffixes with a couple of examples for each.
        (9) Monosyllabic pre-stressed/post-tonic endings

+ic   symbólic, democrátic, dramátic, heurístic, fantástic, epidémic, phonétics, etc.

+id   Inválid (adj), intrépid, tímid, vívid, cándid
+ish   astónish, abólish, dimínish, demólish, extínguish, relínquish
(v)

There are a couple of counterexamples where a monosyllabic pre-stressed ending does not attract the primary stress of the word onto the immediately preceding syllable. These are listed in (10) below.

     (10) Exceptions to pre-stressed/post-tonic endings

+ic	ágaric, chóleric, aríthmetic, ársenic, rhétoric, pólitic(s), chátolic, lunatic, héretic, Árabic
+id	Invalid (n)
+ish	Impoverish
(v)	

Note that besides the exceptions listed in (10) –*ish* deriving adjectives is not a *pre-stressed suffix* either, cf., *féverish, dévilish*.

5.2.2 Disyllabic pre-stressed suffixes
There are a host of disyllabic pre-stressed suffixes that draw the primary stress of the word on the immediately preceding syllable and thus they occupy a post-tonic position. These are listed below in several groups.

5.2.2.1 General disyllabic pre-stressed suffixes
General disyllabic *pre-stressed/post-tonic suffixes* begin with a high vowel and there is a consonant between the two vowels of the suffix. Some frequently occurring examples are listed in (11) below.

     (11) General disyllabic pre-stressed suffixes

+ify (+efy)   indémnify, persónify, exémplify, idéntify, solídify
+itude   solícitude, exáctitude, simílitude
+ible   corrígible, divísible, incrédible
+itive   intúitive, repétitive, compétitive
+ity (+ety)   serénity, humídity, compléxity, banálity, socíety, variety, persomálity, populárity
+ular   spectácular, molécular, vernácular, perpendícular, triángular
+ulous   miráculous, metículous, ridículous

5.2.2.2 Disyllabic post-tonic suffixes beginning with a half-syllabic-*i* or half-syllabic-*u*

Suffixes beginning with a half-syllabic-*i* or a half-syllabic-*u* begin with a high vowel which is immediately followed by another vowel, and thus the initial vowel can be pronounced as a glide /j/ or /w/. Consider the examples in (12) below listing disyllabic post-tonic suffixes beginning with a half-syllabic-*i* and half-syllabic-*u*.

(12) Disyllabic pre-stressed suffixes beginning with a glide[6]

-ial	secretárial, congénial, celéstial, impérial, corónial, managérial
-ual	perpétual, resídual, contéxtual, habítual
-ious/-eous	courágeous, contágious, harmónious, Antónious, commódious
-uous	supérfluous, contínuous
-ion/-ian	contemplátion, navigátion, compánion, delétion, cohésion, abolítion, technícian, acad* émician, mathematícian,
-ience/ient	obédience, ingrédient
-uate	perpétuate, exténuate, eváluate

5.2.2.3 Greek compounds

Compound words borrowed from classical Greek are usually composed of two bases where the stress falls immediately before the second compound element, which is usually a connecting vowel. Consider the examples in (13) below.

(13) Pre-stressed Greek compound elements

-logy	bió-logy, criminó-logy, phonó-logy, morhó-logy, filó-logy, teleó-logy
-graphy	Geó-graphy, porno-graphy, photó-graphy, monó-graphy
-cracy	aristó-cracy, demo-cracy, theó-cracy, gerontó-cracy
-crisy	Hipó-crisy,
-meter	thermó-meter, diá-meter, baró-meter, kiló-meter
-tomy	Aná-tomy, lobó-tomy,
-thesis	Antí-thesis, hypó-thesis
-sophy	philó-sophy, theó-sophy,
-poly	monó-poly,
-lysis	Aná-lysis, diá-lysis, pará-lysis
-pathy	Antí-pathy, telé-pathy, psycho-pathy

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[6] Note also that a half-syllabic-*i* and a half-syllabic-*u* may cause the palatalization of the preceding non-palatal consonant. This is evident of we consider examples such as *perpetual* or *contagious*.

-gamy   monó-gamy, polí-gamy,
-menon   Legó-menon, phenó-menon

5.2.2 Multiple suffixation with post-tonic suffixes

There are words in which several post-tonic suffixes occur. In these cases always the rightmost post-tonic suffix wins, i.e., the primary stress of the word will be placed immediately before the rightmost pre-stressed suffix. Consider the examples in (14) below.

(14) Multiple suffixation with post-tonic suffixes

mónograph   monógraphy, monográphic
íntellect   intelléctual, intellectuálity, intellectualizátion
cónstitute   constitútion, constitutionálity, constitutionalízátion
cólony   colónial, colonizátion, colonialístic
áristocrat   aristócracy, aristocrátic
pérson   persónify, personificátion,
hístory   histór ic, historícity
fámily   famíliar, familiárity

5.3 Stress-neutral suffixes

Suffixes that have no effect on the placement of the primary stress are referred to as stress-neutral suffixes. They do not attract the primary stress towards the end of the word when they are attached to the base. Interestingly, these suffixes seem to have clear independent meaning and they are mostly of Germanic origin. These entities are *real suffixes* in that they are attached to free stems, they have clear identifiable meaning and are regarded as level 2[7] or analytic suffixes. They are indeed analytic in the sense that they constitute independent domains, the boundary separating them from the base block the operation of non-automatic phonological regularities.

(15) Stress-neutral suffixes

(e)s   # able
ed   # ful
ing   # less
ly   # ize
er   # ist

---

[7] For the level ordering of suffixes cf. Kiparsky (1985), Spencer (1991), Katamba (1993).

# or	# ism
# ness	# ish (adj)
# hood	# y (adj)
# ment	

No matter how many stress neutral suffixes are added to a base the stress pattern of the base is not influenced by them at all. This is shown in (16) below.

(16) Lexical items with stress-neutral suffixes

sócial	sócially, sócialize, sócialist, sócializing, sócialism, sócializes
ánalyse	ánalyses, ánalysing, ánalysable, ánalysingly
récognize	récognizes, récognized, récognizing, récognizable, récognizably
críminal	críminals, críminalize, críminalizes, críminalizing, críminalizingly
éducate	éducated, éducating, éducator, éducating, éducatingly
nátional	nátionalize, nátionalist, nátionalism, nátionally
mánage	mánageable, mánaging, mánages, mánagement, mánageably

6. Phonological information and word-stress

We have pointed out that the Hungarian stress system differs from the English one in a number of respects. First of all, while Hungarian stress is static, the English stress system is kinetic, i.e., the stress can move from one syllable to another depending on suffixation, for example. Secondly, unstressed syllables in English tend to undergo vowel-reduction, while this is not true of Hungarian. And thirdly, the English stress pattern is said to be *quantity sensitive*, i.e., the location of the primary stress is often determined by the weight of the syllable.

In order to be able to predict the location of primary stress, we need to take three different pieces of information into consideration: first, we need *syntactic information*, i.e., we need to know the word-class the given item belongs to Secondly, we need *morphological information*, i.e., we need to know whether the given word is simple or complex, prefixed or suffixed, or whether it is a compound. And thirdly *phonological information* is also necessary, in as much as the nature of the last two syllables plays a crucial role in stress assignment.

6.1 The basic stress rule for verbs

Once we have identified the lexical category of the word, the basic stress rule takes phonological properties of the word into consideration when assigning primary stress.

(17) Disyllabic verbs with heavy ults

Delete	persíst
Regáin	defénd
Denóunce	evólve
Belíeve	preténd
Enjóy	eléct
Refráin	eréct
Deláy	repént

The words in (17) above have two phonological properties in common: on the one hand they are all disyllabic (consist of two syllables), on the other hand they all have a heavy ult. In other words their final syllable is heavy.[8] In sum, the lexical items presented in (17) above are said to have heavy ults since the rhyme of the final syllable contains either a long vowel followed by any number of consonants including zero (the left-hand column) or a short vowel followed at least by two consonants (the right-hand column). The first part of the basic stress rule for verbs runs as follows: disyllabic English verbs having a heavy ult are stressed on the ult. Let us now see what happens to verbs with a heavy ult that are longer than two syllables.

(18) Verbs longer than two syllables with a heavy ult

Delegate	ímplement
Sátisfy	súpplement
Ínstitute	cómplement
Perámbulate	cátapult
Pénalize	
Réctify	
Intímidate	
Próphesy	

It appears from (18) above that verbs having at least three syllables and a heavy ult are stressed on the antepenult, i.e., on the third syllable from the

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[8] A heavy syllable is characterised with reference to its rhyme and a heavy rhyme contains either a long vowel or a short vowel followed by at least two consonants. Interestingly the characterisation of syllable weight makes reference only to the rhyme constituent of the syllable and completely disregards the onset constituent. Consequently, we can rightfully talk about heavy and light rhymes rather than heavy and light syllables, and this constitutes another strong argument in favour of the syllabic division where the onset constituent seems to be completely independent of the nucleus and coda constituents.

end of the word. The final syllables of (18) will be strong unstressed syllables having a full vowel and thus the stress pattern of these words will be 103.

The stressing of verbs having a heavy ult thus depends on the number of syllables the verb consists of. Let us now see the stressing of verbs having a light ult, i.e., a light final rhyme.[9]

(19) Verbs with a light ult

Vómit
Astónish
Elícit
Cóvet
Réckon
Rável
Súmmon
Hárras
Devélop
Abándon
Replénish

It appears from table (19) that verbs having a final light rhyme are stressed on the penult regardless of whether they consist of two or more syllables. It is important to emphasize once again that there are two factors that determine the operation of the basic stress rule for English verbs: the number of the syllables the verb consists of and the weight of the final syllable/rhyme.[10]

If we want to correctly predict the location of the primary stress in English verbs the first question we need to ask is whether the final rhyme of the given verb is heavy or light. If it is light no more questions are necessary because the verb will be stressed on the penult. If the final rhyme is heavy however, we need to take a further step by inquiring about the number of the syllables the verb consists of.

Besides the phonological factors, morphological considerations also play an important role in predicting the location of primary stress in verbs, and therefore, the basic stress rule must be complemented by morphological considerations.

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[9] Recall that a light rhyme contains a short vowel which is followed by maximally one consonant.

[10] It is for the latter fact that we regard English stress as quantity sensitive.

7. Morphological considerations

The basic stress rule does not take morphological considerations into account but it operates purely on the basis of syntactic and phonological information. The internal morphological make-up of the word, however, can influence the assignment of primary stress in verbs. Just like suffixes can alter the stress pattern of the base to which they are attached, prefixes can also interfere with the basic stress rule for verbs. Without going into the subtle details of different types of prefixes, we will make a difference between two sets of prefixes: stress neutral prefixes that leave the stress pattern of the base unaltered and Latinate prefixes that interfere with the basic stress rule in assigning stress to English verbs.

7.1 Stress neutral prefixes

Stress neutral prefixes are mostly of Germanic origin, they have an independent, identifiable meaning, they are usually stressed themselves and therefore are considered analytic. As a result, they are traditionally symbolized with the # boundary to show that they are attached to free stems and that they are independent of their base. Since these prefixes do not interfere with the stressing of the base and are stressed themselves, they will carry secondary stress in the resulting prefixed verb. This of course can lead to a situation that appears to be a *stress clash* at first sight, especially if the prefix is monosyllabic and the base is stressed on the first syllable. In these case a 21 stress pattern results, which was termed a *Stress Clash* back in section 4. Note, however, that in these cases the secondary and the primary stresses will be divided by an analytic boundary and the *stress clash avoidance requirement* holds in within *non-analytic* domains. In other words, the 21 stress pattern is regarded as legal if the two stresses are separated by a word-boundary, 2#1. Consider the examples in (20) below.

(20) Stress neutral prefixes with examples

de#	de#activate, de#classify,de#forest, de#frost, de#ice
re#	re#activate, re#analyse, re#read, re#write, re#nominate
pre#	pre#fabricate, pre#destine, pre#occupy, pre#suppose
out#	out#balance, out#number, out#strech, out#stay, out#grow
un#	un#button, un#leash, un#pack, un#mask, un#ravel
mis#	mis#guide, mis#calculate, mis#understand, mis#spell
up#	up#hold, up#turn, up#holster, up#set, up#root
fore#	fore#tell, fore#see, fore#close, fore#stall

over#	Over#lap, over#throw, over#flow, over#look, over#simplify
under#	under#go, under#estimate, under#pin, under#line, under#mine

All the prefixes listed in (20) carry secondary stress and the primary stress is on the base. The prefixes are completely independent of the base so that by removing the prefix the base still constitutes a free morpheme, and the stress pattern of the base is not at all influenced by pre-fixation.

7.2   Latinate prefixes

Some English prefixes have come from Latin either directly or through French transmission. The prefixes are collectively referred to as Latinate prefixes and they differ from Germanic prefixes in a number of respects. First, Latinate prefixes have no independent meaning, they do interfere with the stressing of the verb they are attached to and therefore are traditionally linked to the stem with the = boundary symbol. It is also important to note that some Latinate prefixes (especially pre=, re=, and de=) seem to be homophonous with some of the Germanic prefixes at first sight but ultimately they will sound differently since contrary to Germanic prefixes Latinate ones will be completely unstressed. Note that although the two sets are spelt the same way they have nothing in common and have different status in English morphology. Consider now monosyllabic Latinate stems combined with monosyllabic Latinate prefixes in (21) below.

(21) Monosyllabic Latinate bases with monosyllabic Latinate prefixes

Heavy stem	Light stem
pro=trúde	de=mít
re=súme	com=pél
se=léct	re=pél
re=sént	con=féss
de=fénd	re=bút
re=jéct	re=gréss
con=fíne	re=mít
de=tráct	o=mít

The examples in (21) illustrate that a monosyllabic Latinate stem preceded by a monosyllabic Latinate prefix is primary stressed on the stem regardless of whether the stem constitutes a heavy syllable (left-hand column) or a light syllable (right-hand column). The items in the left-hand column are not problematic since the basic stress rule would

equally assign primary stress to the second syllable given that the ult is heavy. Were it not for the morphological stress rule, however, the items in the right-hand column should receive primary stress on the first syllable according to the basic stress rule for verbs given that the ult is light in these cases. This is when the morphological stress rule intervenes and requires the stem to be stressed regardless of the nature of the ult. So, the bottom line of the argument is that monosyllabic Latinate prefixes followed by monosyllabic Latinate stems are stressed on the stem. The stress pattern of these words will thus be 01. Interestingly the same holds true of lexical items consisting of a monosyllabic Latinate stem preceded by disyllabic Latinate prefixes. Consider the list given in (22).

(22) Monosyllabic Latinate bases with disyllabic Latinate prefixes

contra=véne, contra=díct, intro=dúce, inter=rúpt, super=scríbe, inter=séct

The items in (22) will ultimately all be primary stressed on the ult. Recall that according to the basic stress rule for verbs these items should all be primary stressed on the initial syllable were it not for the morphological stress rule. According to the basic stress rule for verbs, verbs ending in a heavy ult/rhyme having more than two syllables are stressed on the antepenult, e.g., *sátisfy*. Here, however, the Latinate morphological boundary intervenes and keeps the primary stress on the Latinate stem. Moreover, secondary stress will be assigned to the initial syllable of the prefix given the *Early Stress Requirement*, which prescribes that one of the first two syllables of any English word must be stressed. As a result, the words in (22) above will have a 201 stress pattern.

Some words with monosyllabic Latinate prefixes contain disyllabic stems ending in a light rhyme. In these items the basic stress rule for verbs seems to conspire with the morphological stress rule in determining the location of primary stress. Consider the examples in (23) below.

(23) Monosyllabic Latinate prefixes with disyllabic stems ending in a light ult rhyme

de=vélop, re=mémber, de=términe, re=línquish, ex=híbit, de=líver, con=síder

The items in (23) satisfy the requirements of both the *basic stress rule for verbs* and the *morphological stress rule*. On the one hand the primary stress falls on the stem, while on the other hand it also falls on the penult since the ult is light. The prefix will naturally remain unstressed since

nothing forces it to become stressed as the early stress requirement is satisfied by the primary stress occurring on the second syllable of the word. The stress pattern of these words is thus 010.

The next large set of words containing Latinate prefixes will consist of words with multiple Latinate prefixes and a monosyllabic heavy stem, which is at the same time functions as the ult. Study the items in (24) below and consider the position of the primary stress.

(24) Multiple Latinate prefixes with a monosyllabic heavy stem

re=sur=réct, re=col=léct, re=pre=sént, re=pre=hénd, cor=re=spónd

The words in (24) satisfy the *morphological stress rule* since the primary stress occurs on the stem. They, however, violate the *basic stress rule for verbs* since the ults in (24) are all heavy and the verbs are longer than two syllables. Recall that according to the basic stress rule for verbs words having more than two syllables and a heavy ult should be primary stressed on the antepenult. Here, however, the morphological boundary overrides the effect of the basic stress rule for verbs and the primary stress will be on the final syllable, which is the stem. The first syllable in each of the above verbs will ultimately be secondary stressed in order to satisfy the expectations of *Early Stress Requirement*.

The final set of words that contain *Latinate prefixes* consists of lexical items whose internal structure contains a *Latinate prefix*, a root plus a synthetic (+ boundary suffix). The words in (25) below exemplify this constellation.

(25) Latinate prefixes followed by a base plus a synthetic suffix

ím=plic+ate, im=pérson+ate, ré=cogn+ize, intér=rog+ate, in=démn+ify,

The items in (25) all obey the basic stress rule for verbs and the morphological stress rule has no effect on them. Since the ults are all heavy and the words are longer than two syllables primary stress will be assigned to the antepenultimate syllable, which can be part of the root as well as the prefix depending on how many syllables the suffix and the root consist of.

8. Summary

Although there are a number of further details concerning the stressing of English words in general and nouns and adjectives in particular, we will stop at this point due to space limitations..

In this paper we have made an attempt at collecting some of the important facts characterising the properties, degrees and assignment of word stress in English that students of English should be aware of when studying English pronunciation. It is extremely important to emphasize the fact that the English stress system is *kinetic*, *quantity sensitive* and depends on a number of factors. Besides phonological pieces of information morphological and lexical/syntactic factors also have to be taken into account.

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Metaphors of Moral Purity and Impurity

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Abstract: This paper looks at English colloquial expressions manifesting the metaphors *morality is light, immorality is darkness*, *morality is cleanliness* and *immorality is dirt.* The paper argues that colloquial expressions of morality and immorality capture different aspects of a situation and shows the correspondences between the source domain *cleanliness* and the target domain *morality*

Key words: morality, immorality, metaphor, source domain, target domain

In their seminal book, **Philosophy in the Flesh** Lakoff and Johnson (1999) give a detailed analysis of the system of metaphors underlying our concepts of morality and immorality. The analysis presents the philosophical basis of moral cognition, however, mentions only a few linguistic examples. My aim in the present paper is to collect and discuss English colloquial expressions of moral purity and moral impurity, to show what aspects of moral reasoning they capture, what metaphors they are manifestations of. I focus on frequently noted metaphors MORALITY IS LIGHT, IMMORALITY IS DARKNESS (Lakoff, Johnson 1999:311), MORALITY IS CLEANLINESS (Lakoff, Johnson 1999:307) and MORALITY IS DIRT. I reveal how these metaphors work and show the mappings, that is, the correspondences between the source domain *cleanliness* and the target domain *moral purity/morality* (for source domain, target domain and mapping, see Lakoff, 1987:276-278). At the end of this paper, I show that washing one's hands (or cleansing in general) is a way to restore moral purity after one has sinned or done something against the expectations of moral principles or in a situation when one thinks his/her moral propriety is in danger.

In the present paper, I discuss colloquial expressions taken from monolingual and bilingual dictionaries of English (Collins Cobuild English Dictionary for Advanced Learners, 2001; Oxford Advanced Learner's Dictionary, 1989; Angol-magyar nagyszótár. English-Hungarian Dictionary, 1998; Anglicizmusok. Amerikanizmusok. 5000 angol szólás és kifejezés, 1988; Angol/amerikai idiomatikus szólások és kifejezések tára, 1987; Collins Cobuild English Guides 7: Metaphor,

1995; English Idioms and How to Use Them, 1978). The reason for discussing such a corpus is that expressions covered in dictionaries are word combinations that are permanent vocabulary items that have been in use in English for a considerable time. Consequently, they can be regarded as set expressions reflecting how speakers of English conceptualize moral purity and impurity. Therefore the expressions provide reliable data for linguistic analysis. (However, it must be noted that novel combinations of words, recent coinages may be representative and convincing examples of the same concepts and can be manifestations of the same metaphors as set expressions are.)

Our every day experience shows that *morality* is very often associated with the ideas *white* and *clean*, whereas *immorality* with *black* and *dirty.* Very often we see innocent and honest people white and clean, while betrayers or greedy people black and dirty. In other words, we tend to see aspects of moral purity in white and aspects of moral impurity in black. However, Lakoff and Johnson only claim that we think of morality/immorality in terms of light/darkness and cleanliness/dirt but they do not mention that some of our moral reasoning can go in terms of the colours white and black (cf. MORALITY IS LIGHT, IMMORALITY IS DARKNESS (Lakoff, Johnson 1999:311), MORALITY IS CLEANLINESS (Lakoff, Johnson 1999:307)).

There is an obvious relation between the notions *light* and *white* and *darkness* and *black. White* is the lightest of colours, while *black* is the darkest. At white light you can see things around you, whereas in 'blackness' or darkness you cannot see anything. This is part of our shared experience of the physical world around us. However, we also have linguistic evidence that the notions of *light* and *white* are related. The English word *white* goes back to the Indo-European word stem *kwitnos/kwidnos,* which is the origin of the modern Russian *svet* (n.b. the word *svet* is used in several Slavonic languages today). And there is another piece of linguistic evidence that there is an associative link between *white* and *honest.* Consider the meaning of the phrase *a candid friend,* which means he/she is frank and honest, someone who does not hide his/her thoughts. The word *candid* "came into English via French from the Latin word *candidum*, meaning «white», which came from the word *candere* «to be white, to glow»" (Nicholls, 2004). Nicholls considers this phenomenon a change of meaning through metaphorical sense extension (loc. cit.).

White

Light and *white* are commonly associated with positive ideas and values, while *dark* and *black* with negative ideas and values in general. In expressions of

morality *white* and *black* have positive and negative connotations respectively. First, consider the following expressions with *white:*

> *a white boy/ son*
> *a white-headed boy*
> *a white man*
> *he is lily-white*
> *she is whiter than white*
> *a white lie*
> *treat somebody whitely*
> *white-handed*
> *whitewash somebody*

A *white boy/son*, a *white-headed boy* and a *white man* are people who we love because they are good and honest. "When we consider someone or something «completely fair and honest», we say that it is *white, lily-white* or *whiter than white*, thus emphasizing an absence of blemishes or stains" (Nicholls, 2004). When one tells a *white lie* he/she does not hurt anyone or does not do any harm. When one *treats somebody whitely* he/she treats them fairly. We call somebody *white-handed* if they are innocent and do not do anything against moral rules (as opposed to a *light-fingered* person, who is in the habit of stealing). So in sum, all these expressions show that *white* stands for positive values and is associated with *goodness, honesty, innocence* and *harmlessness*. All these values are in accordance with morality or moral propriety. Lakoff and Johnson (1999:298) claim that "Morality typically concerns the promotion of the well-being of others and the avoidance or prevention of harm to others." However, if someone or something is not 'white', that is not 'completely fair and honest', one may try to *whitewash* them. It means that one tries to make the person or thing appear blameless by hiding errors and faults, in other words, tries to make the person or thing appear morally clean.

Black

The opposite of *white* is *black*. As can be seen bellow the following colloquial expressions with *black* all refer to things, events, actions, characters/people that get negative evaluation:

> *sell goods on the black-market*
> *black-marketeer*
> *blacketeer*
> *black economy*

A *black-market* is an illegal market, a real or virtual place, which operates against the law, where you can sell and buy things and services that are banned by law to sell and buy because they are dangerous (e.g. drugs) or because only the government/state has the right to trade in them (e.g. petrol, gas). But if you sell and buy those things and services, you go against rules, laws and regulations of the community you are a member of. A *black-marketeer* or *blacketeer* is a person selling things on the black-market. The term *black economy* refers to the part of the economy of a country in which participants, buyers, sellers and producers of goods and services conduct transactions without informing the authorities about their activity in order to avoid paying tax. The existence and working of black economy is against not only financial laws but also general laws of ethics or morality. (However, often it provides some way to earn a living for members of the lowest layers of society.) In all these expressions *black* has a negative connotation and figuratively/metaphorically refers to things that 'cannot be seen'. If one works in the black economy of a country, he/she is not/cannot be seen by the authorities, therefore, the person cannot be charged to pay tax.

The idea of not being seen is present in the following expressions, too:

> *blackmail*
> *blackmailer*
> *black rents*

If someone is threatening another person to reveal information that could be harmful to him/her unless the person does something they tell them to do (usually pay them a considerable amount of money), they are *blackmailing* the other person, and they are called *blackmailers*. Another expression for blackmail is *black rents*. According to the prototypical scenario of an act of blackmailing (a) the blackmailer contacts his/her victim in secret by sending a blackmailing letter without a(n identifiable) signature, (b) he/she threatens the victim to reveal harmful to him/her information, (c) the victim can only avoid it only if he/she pays a certain amount of money to the blackmailer, (d) the payment (paying the black rents) should usually be done in a place where noone can see the blackmailer and the victim, (e) the blackmailer often warns the victim not to contact the police or else he/she should face some awful consequences. In other words, the blackmailer, the blackmailing letter, the money transfer and all the other details of the act of blackmailing should be kept out of sight of other people.

> *the black sheep of the family*

You call someone *the black sheep of the family*, if he/she lives a life or has done something that is not in line with the family norms therefore you and other members of the family regard him/her worthless or as a disgrace or failure of the family. Therefore it is very unpleasant to be seen together with him/her. A prototypical sheep, and a prototypical lamb in particular, is white and usually associated with being worthy, innocent, graceful and perhaps with some other positive qualities. *Black,* on the other hand, is associated with worthless, disgraceful, shameful, harmful, or threatening as can be seen in the following expressions:

> *he is not as black as he's painted*
> *blacken someone's character/name*

If you describe someone *not as black as he is painted*, you mean that the person is better than he/she is presented. However, if you *blacken someone's character/name*, you want other people to believe that the person in question is a bad person or worse than other people think, in other words, you tell derogating, discreditable or disgracing things about him/her.

> *blackguard*
> *blackguardedly trick*
> *black-hearted*

You call someone a *blackguard*, if they have no moral principles and no conscience and they usually use bad language. You find such people dishonourable most often because they do *blackguardedly tricks*, that is, dishonest or immoral tricks on other people. Such evil-minded people are often called *black-hearted*.

> *blacklist someone*
> *be on the blacklist*
> *be in someone's black book*

When a negative evaluation of a person comes from some kind of institution, for example the government or the police we can say that *someone is blacklisted* or *someone is on the blacklist* meaning that the authorities consider the person as being one of a number of people who cannot be trusted or are dangerous or harmful to the community or the society. But when someone gets bad assessment from an individual we can say that *he/she is in someone's black book* meaning that the formerly good relations have changed for worse.

We have seen that illegal and immoral thoughts, things and deeds are generally associated with *black*. *Black* means 'bad, evil, wicked, cruel' and just like all other adjectives of quality it can be graded and used in comparative constructions. Consider the sentence:

> *I think their crime is a blacker one than mere exploitation.*
> (Deigner, 1995: 188)

(Remember also *he is not as black as he is painted*, where the *as + POSITIVE ADJECTIVE + as* construction is used.)

Finally, consider the phrase

black humour

Humour is a good thing. It means amusement, good mood or temper, the ability to appreciate situations that are funny or comic, etc. However, *black humour* is different, it is regarded 'bad' because it makes fun of sad or difficult situations in a way that is unpleasant to tender-hearted people.

As we have seen above *white* and *black* are associated with good and bad, moral purity and impurity, that is the two extremes along a continuum. The phrases containing the two adjectives manifest the two metaphors MORALITY IS WHITE and IMMORALITY IS BLACK, which are similar to the Lakoffean metaphors MORALITY IS LIGHT and IMMORALITY IS DARK. The idea of the two extremes is present in the following examples:

> Everything is black-and-white to Bill; if you are not his friend you are his enemy. {You can't be anything in between or different from his friend or enemy.}
> The old man's religion shows his black-and-white thinking; everything is either completely good or completely bad. {The old man judges everything as very good or very bad} (Makkai, 1987: 29)

Clean

In many other expressions, the words *clean* and *clear* have the role to refer to *good morals* or *clean soul* and *clean conscience*. Consider the saying:

> *Cleanliness is next to godliness.*

Cleanliness means 'being clean, having clean habits' and *godliness* means 'loving and obeying God, deeply religious' (Hornby, 1989). The two

notions are easily related to each other since physical cleanliness goes hand in hand with spiritual cleanliness. Being physically clean can be the basis of or the first building block of being morally pure. And since God approves of these things because they are good, they represent positive values.

Now consider the following English expressions related to *good morals*, all of them use the terms *clean* and *clear*:

> *as clean as a whistle*
> *be squeaky clean*
> *clear somebody of something/ all charges/ guilt*
> *clear one's name (of suspicion)*
> *clear oneself (of charge)*
> *be in the clear*

If one lives a life that God likes, one is *as clean as a whistle* meaning 'he/she has not done anything wrong' or one can be called *squeaky clean*, that is, he/she lives a very moral life. (If something is *squeaky clean*, it is washed so clean that it squeaks, that is, it is very clean indeed.) But if one is not absolutely free from vices or wrongdoings, one can *be cleared of* his/her vices, that is, he/she can be shown or declared to be innocent, or someone can *clear* the person's *name*. If someone is cleared of something in any of the above ways or in some other way, he/she will *be in the clear*, that is, free from blame or suspicion.

> *clean up*
> *wipe the slate clean*
> *(with) a clean sheet/ slate*
> *come clean about something*
> *make a clean breast of something*

The cleaning procedure can also be done by *cleaning up*, that is, by removing dishonest activity from something or by *wiping the slate clean*, that is, by forgetting past faults or offences. If it has been done for someone, the person can start a new phase of his/her life *with a clean sheet* or *a clean slate*, in other words, with a record not showing any of his/her wrongdoings in the past.

Of course, the wrongdoer or sinner can make the cleaning procedure for himself/herself easier if he/she *comes clean about* his/her vices or *makes a clean breast of* his/her vices, that is, he/she tells the truth or confesses his/her vices. (Another option is *to whitewash someone*, that is, try to make someone appear blameless or faultless when, in fact, he/she is not clean at all as I have already pointed out above.)

keep one's nose clean

Probably the best way to stay faultless is *to keep one's nose clean*, that is, to stay out of trouble, not to do anything wrong and do only what one is supposed to do. Consider:

> The policeman warned the boys to keep their noses clean unless they wanted to go to jail. {not to do anything wrong or they would go to jail} (Makkai, 1987:189)

So figuratively or metaphorically speaking not even one's nose, one of the tiniest parts of the body can get in touch with anything dirty.

Dirty

The opposite of *cleanliness* is *dirt.* Not surprisingly, the term *dirty* appears in many expressions related to moral impurity or impropriety. As we can see bellow, *dirty* is the modifier/attribute of morally lacking people/characters, morally unacceptable deeds, things and objects that come into being as a result of activities that cannot be approved of by rules of good morals. Consider the following examples:

> *dirty fellow*
> *dirty dog*
> *be dirty mean*
> *dirty lot*

If one's deeds and behaviour are questionable or unacceptable on moral grounds, the person (especially a man) can be called a *dirty fellow* or *dirty dog*, or the person can be described *dirty mean*. Sometimes one needs to talk about a number of very unpleasant and morally lacking people, so he calls them together a *dirty lot.*

> *dirty money*

If someone earns money in some illegal way, e.g. by taking part in a crime, the money is called *dirty money* probably because the situation or event in which one gets it involves so called 'unclean' or 'dirty' aspects.

The term *dirty* is often used to describe people who behave in a morally unacceptable way, do illegal or unethical things, or have immoral ideas. Consider:

> *have a dirty mind*
> *dirty old man*

If the person's behaviour is unpleasant because he has an unhealthy interest in sex, he can be described as someone *having a dirty mind* or being *a dirty old man* especially if he is a man of age.

> *dirty joke/book/story*
> *dirty language*
> *dirty weekend*

If someone tells about sex in a way that other people find unpleasant or offensive, what the person tells is often called dirty, hence *dirty joke, dirty book, dirty story.* And even the way one speaks can be called dirty, hence *dirty language*, which is most often about sex. Spending time with one's friends and family is totally accepted, however, spending time with one's lover if one is married to another person is not, hence the phrase *dirty weekend*, which is often used to denote a weekend disguised as a business trip with one's colleague(s).

Bellow I discuss expressions naming deeds that usually dirty people do to other people to harm them or take advantage of a situation they are involved in:

> *do a dirty deed*
> *play someone a dirty trick*
> *do/play the dirty on someone*
> *treat someone like dirt*
> *dish the dirt on someone*

If someone *does a dirty deed*, he/she does something that cannot be approved of or accepted because of moral considerations. It is a more specific case of a 'dirty deed' if a person *plays someone a dirty trick* or *does* or *plays the dirty on someone*, because it means he/she cheats or betrays them. Sometimes the 'dirty deed' is done in a more indirect way by *treating someone like dirt*, that is, treating him/her unfairly and without paying respect to him/her, or even worse by *dishing the dirt on someone*, that is, by saying bad things about the person and not worrying if those things may damage one's reputation (cf. *blacken someone's character/name*).

Someone's reputation may be damaged also by presenting his/her usually unpleasant private or family affairs in front of other people. Normally people keep their *dirty linen* out of sight of other people:

> *have dirty linen*
> *wash/air one's dirty linen/laundry in public*

Being 'dirty' or having *dirty linen* is regarded very unpleasant therefore people usually disapprove of someone's *washing/airing dirty linen/laundry in public*, that is, discussing or arguing about unpleasant private/family affairs in front of an audience.

On the whole, doing something that is not in accordance with our moral principles results in getting dirty. If one has done something morally wrong/unacceptable, the person is responsible for it. If the dirt is on someone, he/she usually wants to remove the dirt. One can remove the dirt by washing his/her hands and by doing so he/she can refuse the responsibility for something, hence:

wash one's hands of something

Let me refer to two famous examples of the use of this phrase. One is form the Bible, Pontius Pilate says 'I wash my hands' (Matthew 27:24). As it is well-known he says so before the people as a sign that he is innocent of the death of Jesus Christ. The other example is taken from scene 1 act 5 of Shakespeare's Macbeth, where Lady Macbeth is sleepwalking and (imitating) washing her hands. In the scene the Doctor and the Waiting Gentlewoman are watching and discussing this strange habit of Lady Macbeth, which she has had since the death of King Duncan.

Doctor:	What is it she does now? Look, how she rubs her hands.
Gentlewoman:	It is an accustomed action with her, to seem thus *washing her hands*: I have known her continue in this a quarter of an hour.
Lady Macbeth:	Yet here's a spot. [...] Out, damned spot! out, I say! (Shakespeare, 1985: 940)

Comparing the two acts of washing hands we can see that Lady Macbeth's is not successful or not effective therefore she keeps washing her hands repeatedly night after night because she still seems to find blood spots on her hands.

The discussion of phrases containing *clean* and *dirty* shows that a large part of our moral reasoning is in terms of *cleanliness* and *dirt* metaphorically meaning 'moral' and 'immoral' respectively. The phrases containing the two adjectives manifest the two metaphors MORALITY IS CLEAN and IMMORALITY IS DIRTY, or using the Lakoffean metaphors MORALITY IS CLEANLINESS and IMMORALITY IS DIRT.

Based on the expressions above we can say that in the English concept of *moral purity* 'whiteness' and 'cleanliness', 'blackness' and

'dirt' are related to people and things and are attributed in general to someone living a moral or an immoral life. The expressions listed above capture different aspects of morality and they represent correspondences between the *cleanliness/dirt* domain (source domain) and the *morality/immorality* domain (target domain) (Lakoff, 1987, Kövecses, 1990).

The source domain *cleanliness/dirt* seems to have three subdomains: *person/self, person's name* and *person's slate*, where *slate* bears the greatest level of abstraction. In all the three versions cleanliness is associated with moral purity, whereas dirt with moral impurity. Being dirty is shameful, unacceptable and should be avoided therefore if one loses his/her cleanliness, he/she tries to restore it (as soon as possible). So in the process of moral purification there is always a stage of washing or cleansing included. The washing is either done by the wrongdoer or by a helper no matter what is dirty, the person, his/her name or his/her slate where his/her wrongdoings are (symbolically) recorded. Consider the correspondences between the source domains and the target domains:

clean/dirty person

Someone is clean.	The self lives a moral life.
Someone is dirty.	The self lives an immoral life.
Someone clears oneself of something.	The self tries to make oneself appear blameless.
A helper whitewashes someone.	Another person tries to make the self appear blameless.

clean/dirty name

Someone has a clean name.	The self lives a moral life.
Someone has a dirty name.	The self lives an immoral life.
A helper clears one's name.	Another person tries to make the self appear blameless.

clean/dirty slate

Someone has a clean a sheet/slate.	The self lives a moral life.
Someone has a dirty sheet/slate.	The self has sinned. (The self lives an immoral life.)
Someone cleans the sheet/slate.	The self tries to get rid of self's sins.
Someone wipes the sheet/slate clean.	The self tries to get rid of self's sins.

Finally, it is interesting to note that we do not only have linguistic evidence to prove the importance of cleansing when one's moral purity is threatened but also evidence of psychological (case) studies as well.

Zhong and Liljenquist, for example, call the hand-washing phenomenon the 'Macbeth effect'. claiming that

> [...] a threat to one's moral purity induces the need to cleanse oneself. [...] physical cleansing alleviates the upsetting consequences of unethical behaviour and reduces threats to one's self-image. Daily hygiene routines such as washing hands [...] can deliver a powerful antidote to threatened morality, enabling people to truly wash away their sins.(Zhong and Liljenquist, 2006:1451)

Schnall et al. (2008:1219) report that experimentees make significantly different moral judgements about events involving some element of immorality depending on their opportunity to wash their hands. Those who wash their hands as a part of the experiment have much less concerns about their own morality than those who are not offered to do so. Schnall et al. claim that

> [...] in the context of morality, purity is not just a metaphor. Presumably because human beings aim to distinguish themselves from other animals, they attempt to place themselves close to higher spiritual beings by being physically and morally pure. [...] Because of its potential to lead people to regard moral actions as pure and good, cleanliness might indeed feel as if it were next to godliness.

To sum up, we have found that (1) in addition to the Lakoffean metaphors MORALITY IS CLEANLINESS and IMMORALITY IS DIRT and MORALITY IS LIGHT and IMMORALITY IS DARKNESS there are other metaphors, namely MORALITY IS WHITE and IMMORALTIY IS BLACK, (2) the *cleanliness/dirt* metaphor has three subdomains, *clean/dirty person, clean/dirty name* and *clean/dirty slate* (3) the *cleanliness/dirt* metaphor is experientially grounded, that is, physical cleanliness is the basis of moral purity whereas physical dirt leads to moral impurity.

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English Language Proficiency of Students of Non-Philological Specializations at the Partium Christian University

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Abstract: Developing multilingual and intercultural knowledge and skills are fundamental values in a multilingual and multicultural Europe. All students of non-philological specializations are required to engage in the study of a foreign language and before sitting the graduation exam they have to provide a certificate of their linguistic competences in a foreign language of international circulation. Thus, it is almost impossible to over-emphasize the importance of learning a second or a third language and research in the global field of English as a foreign or second language is vital for improving the methods and approaches to teaching and learning languages.

The purpose of the study is to present the results of my investigation into freshman students' level of English language proficiency specializing in Economy of commerce, tourism and services, Fine arts and Music pedagogy at the Partium Christian University, pointing out some possible problems related to language teaching and learning in primary and secondary education.

Key words: linguistic competence, proficiency, employability, evaluation, globalisation

Why learn a foreign language?

In the last decades, with the fall of communism, the impact of globalisation, the recession, as well as the implementation of the Bologna Process higher education in Europe has undergone significant transformations. One of the most important changes concerning foreign language teaching, which is a direct consequence of the Bologna Process, includes higher demands for language learning across all areas of study, as well as increasing the mobility of students and staff, which is not possible without achieving linguistic competence in at least one or two foreign languages. As the formula of the mother tongue plus 2 languages to be taught in the educational systems of the EU member

countries was accepted by the European Council, „education is seen as investment, especially considering the fact that economic losses due to the lack of language skills amount to 100 billion euro per year in the sector of small and medium enterprises, the so-called SMEs, as demonstrated by the ELAN Study commissioned by the European Commission in 2005 and completed a year later." (Komorowska, 2010:9)

With the growth of the Internet and travel industries we are also interacting more and more with people of different cultures and languages and we can no longer afford to remain monolingual. Thus, learning a new language is no longer a pastime, being necessary for a number of personal, cultural, educational, political and economic reasons and purposes, such as:

➢ to develop one's personality, interpersonal skills, intercultural competence
➢ to be able to study or work abroad
➢ to be able to get a certificate and to sit the graduation exam
➢ to increase one's own chances of employability and professional career
➢ to expand one's opportunities for meaningful leisure activities (such as travel, reading foreign language books, watching foreign language films and TV programmes)
➢ to have the accomplishing feeling of having learnt another foreign language (second, third, fourth language etc.)
➢ to gain new horizons, but at the same time to reinforce one's own identity and self-confidence
➢ to be able to directly and effectively communicate with foreign visitors, customers, colleagues
➢ to get to know other communities and their cultures and in consequence to prevent stereotyping and promote tolerance.

Aim of study and methodology

The main aim of the present study was the evaluation of first-year students' level of English language proficiency when starting their studies at our university. Data sources include freshmen from different educational backgrounds, specializing in Economy of commerce, tourism and services, Fine arts and Music pedagogy at the Partium Christian University of Oradea, who were given a test designed by Longman Publishing Company. They had to fill in 80 sentences by choosing the correct one from the four answers given. According to this test, students who achieve between 0 and 40 points are pre-intermediate

and those between 41 and 80 are intermediate. A drawback or deficiency of the test is that it does not focus on all four language skills, thus, the results of the study can and should be regarded as guides and guidelines.
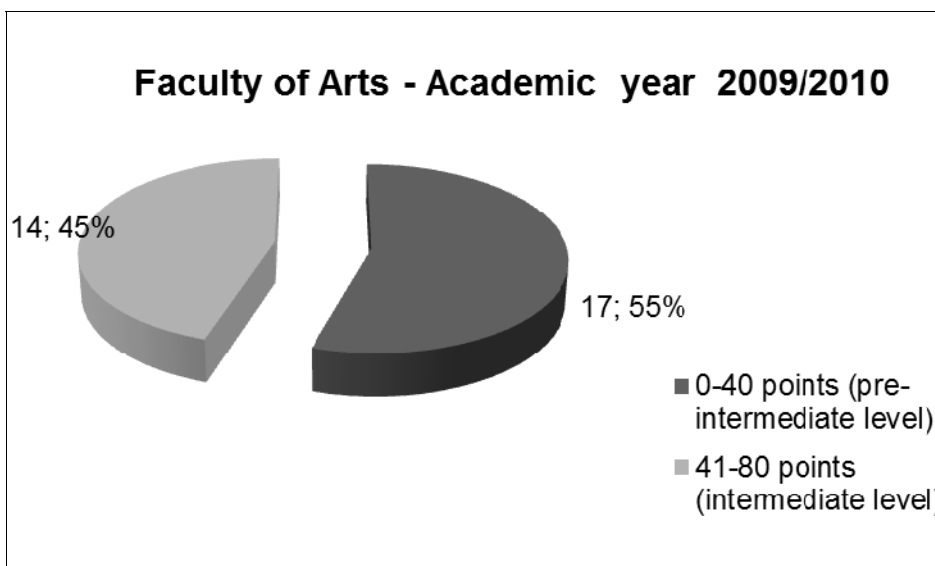
Results

In what follows we will present the distribution of the number of freshmen according to their level of English language proficiency for the academic years 2009/2010, 2010/2011 and 2011/2012.

As Figure 1-3 shows, in the course of the three academic years, there were 101 art students specializing in Fine arts and Music pedagogy sitting the placement test in English, the best results being achieved in academic year 2010/2011, with 22 intermediate students and 8 pre-intermediate students.

Figure 1. *Distribution of the number of freshmen according to their level of English language proficiency*

In the academic year 2009/2010 (Figure 1) we had 13 intermediate and 11 pre-intermediate students, 3 of whom achieved outstanding performance (between 60 and 80 points) and 5 very poor performance.
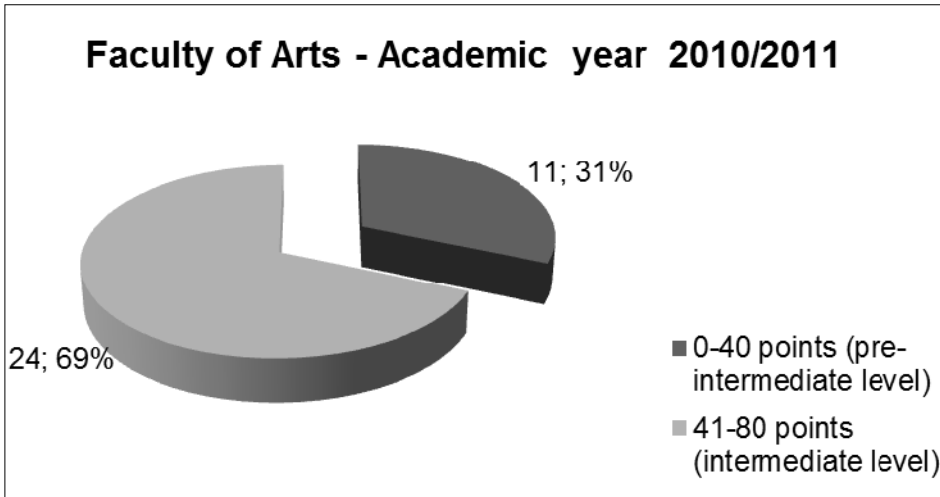
Figure 2. *Distribution of the number of freshmen according to their level of English language proficiency*

In the academic year 2010/2011 (Figure 2) there was a sharp increase in the number of students with outstanding performance, i.e. 16 and there were only 2 with very poor results.
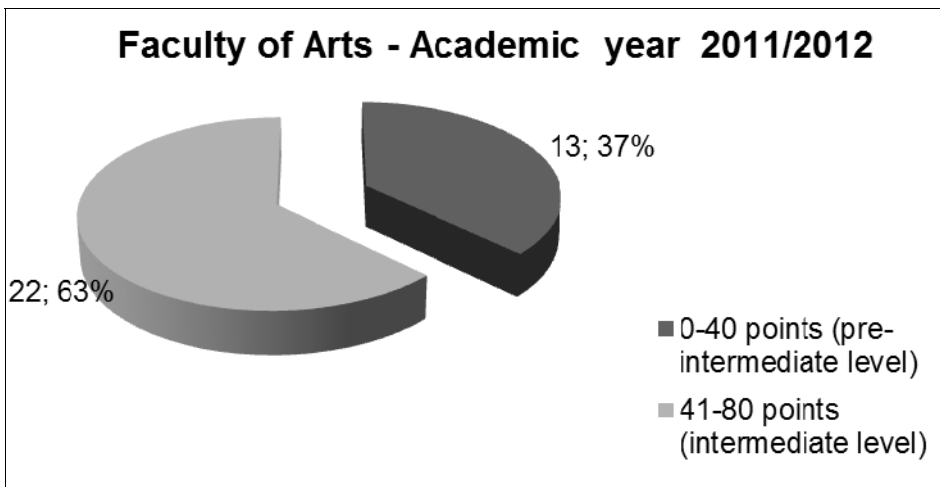

Figure 3. *Distribution of the number of freshmen according to their level of English language proficiency*

Compared to the previous years, in the academic year 2011/2012 (Figure 3), there were no students with very poor results, 19 students being at intermediate and 8 pre-intermediate level of English language proficiency.
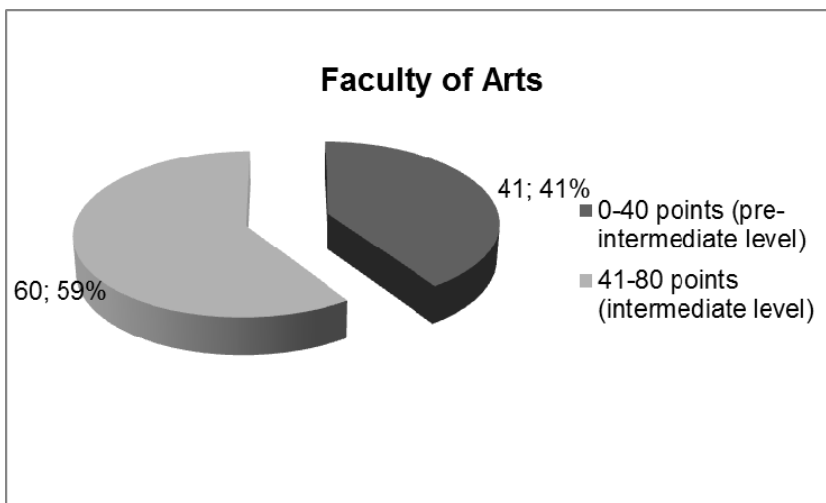
Faculty of Arts

41; 41%
- 0-40 points (pre-intermediate level)

60; 59%
- 41-80 points (intermediate level)

Figure 4. *Distribution of the number of freshmen according to their level of English language proficiency for all three academic years*

In the course of the three academic years there were 60 intermediate and 41 pre-intermediate students according to the results of the placement test (Figure 4).
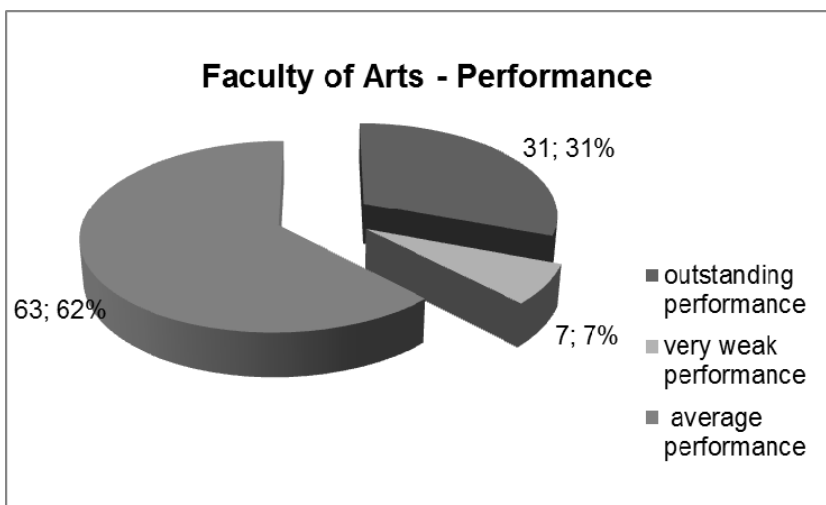
Faculty of Arts - Performance

31; 31%

7; 7%

63; 62%

- outstanding performance
- very weak performance
- average performance

Figure 5. *Numbers and rates of freshmen according to their performance for all three academic years*

As far as the overall performance of art students is concerned, there was a total number of 63 students with average performance, 31 with outstanding performance and only 7 with very poor performance (Figure 5).
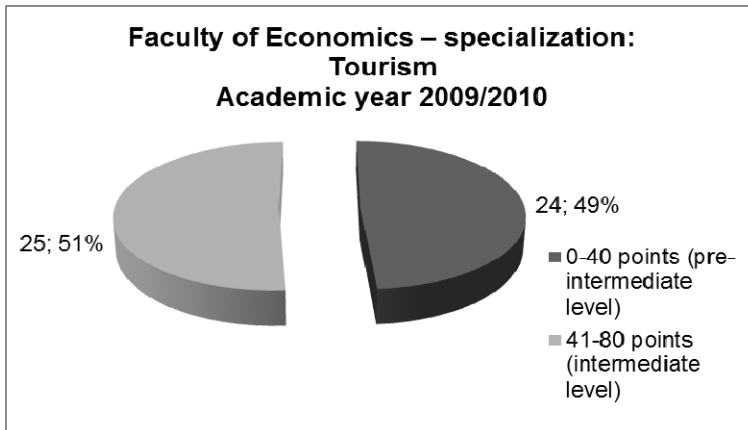
Faculty of Economics – specialization: Tourism
Academic year 2009/2010

24; 49%

■ 0-40 points (pre-intermediate level)

25; 51%

■ 41-80 points (intermediate level)

Figure 6. *Distribution of the number of freshmen according to their level of English language proficiency*

As Figure 6 shows, in the academic year 2009/2010 we had the largest number of first-year students specializing in Economy of commerce, tourism and services sitting the placement test in English (49 students). There were 24 pre-intermediate, and 25 intermediate students 6 of whom achieved very poor performance and 8 outstanding performance.
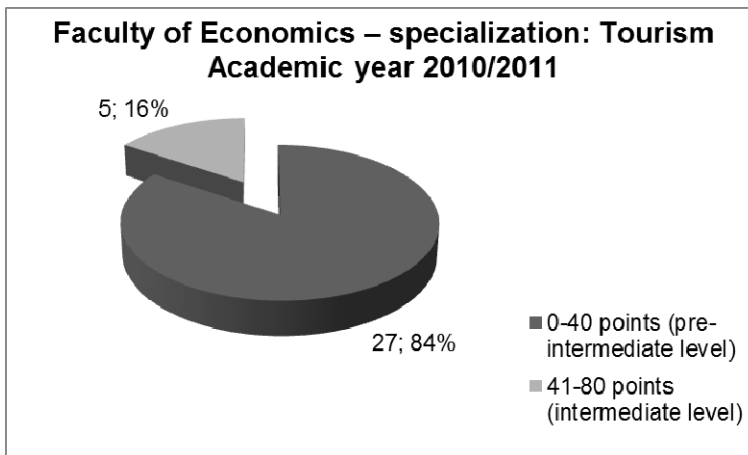
Faculty of Economics – specialization: Tourism
Academic year 2010/2011

5; 16%

27; 84%

■ 0-40 points (pre-intermediate level)

■ 41-80 points (intermediate level)

Figure 7. *Distribution of the number of freshmen according to their level of English language proficiency*

In the academic year 2010/2011 (Figure 7) there was a sharp fall in the number of students sitting the placement test (only 32 students). There were 27 pre-intermediate and 5 intermediate students, among whom 11 students with very weak and only 2 students with outstanding performance (between 60 and 80 points).
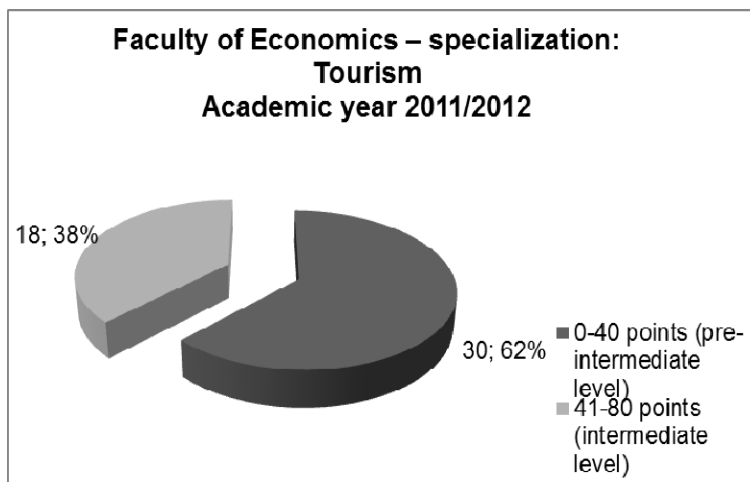
Faculty of Economics – specialization: Tourism
Academic year 2011/2012

18; 38%

30; 62%

- 0-40 points (pre-intermediate level)
- 41-80 points (intermediate level)

Figure 8. *Distribution of the number of freshmen according to their level of English language proficiency*

Compared to the previous academic year, in the academic year 2010/2011 (Figure 8), there was an increase in the number of first-year students sitting the placement test in English (48 students). There were 30 pre-intermediate and 18 intermediate students, 5 of them with very weak and 9 with outstanding performance.
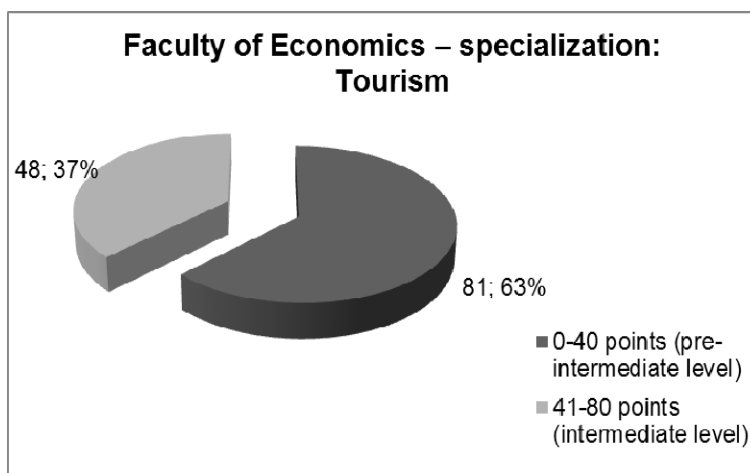
Faculty of Economics – specialization: Tourism

48; 37%

81; 63%

- 0-40 points (pre-intermediate level)
- 41-80 points (intermediate level)

Figure 9. *Distribution of the number of freshmen according to their level of English language proficiency for all three academic years*

In the course of the three academic years there were 129 students sitting the placement test, 81 of whom being intermediate and 48 pre-intermediate students according to the results (Figure 9).
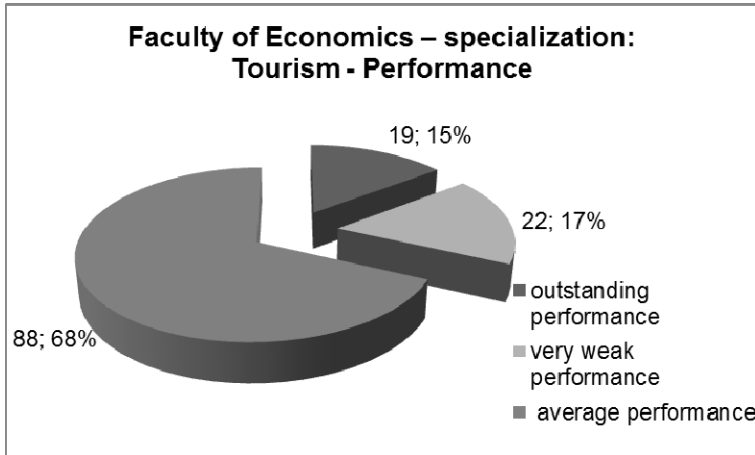
Figure 10. *Numbers and rates of freshmen according to their performance for all three academic years*

As Figure 10 shows, there was a total number of 88 students with average performance, 19 with outstanding performance and only 22 with very poor performance.
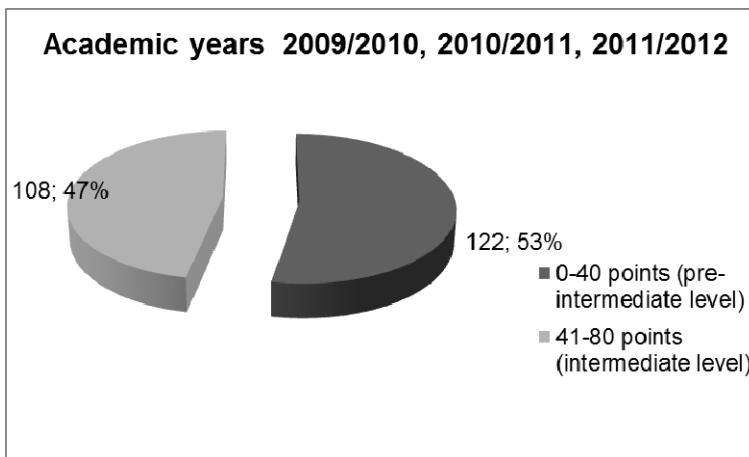

Figure 11. *Distribution of the number of freshmen according to their level of English language proficiency for all three academic years, all three specializations*

In the course of the three academic years (2009-2010, 2010-2011, 2011-2012) there was a total of 230 freshmen sitting the placement test, 101 belonging to the Faculty of Arts and 129 to the Faculty of Economics. As shown in Figure 11, we had a total number of 108 intermediate and 122 pre-intermediate students for all three academic years.
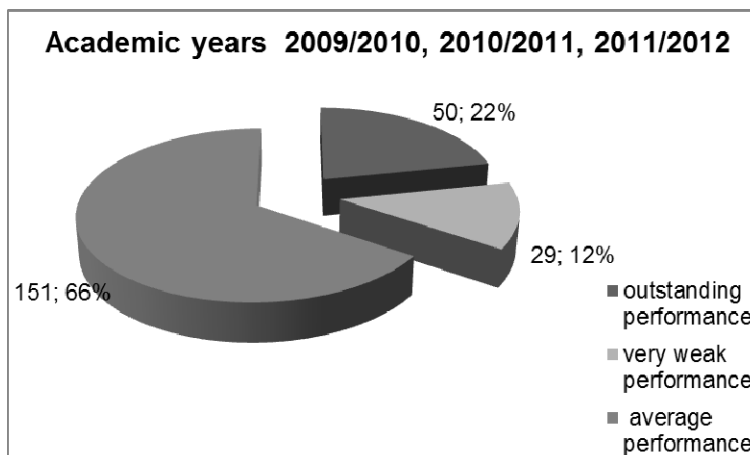
Academic years 2009/2010, 2010/2011, 2011/2012

50; 22%

29; 12%

151; 66%

■ outstanding
performance

■ very weak
performance

■ average
performance

Figure 12. *Distribution of the number of freshmen according to their performance for all three academic years, all three specializations*

Figure 12 shows the numbers and rates of freshmen according to their performance for all three academic years. As we can see, a total number of 50 students achieved outstanding performance, 151 students displayed average, while 29 very weak performance in the course of the three academic years.

The Faculty of Arts improves our statistics, as it has the highest number of students with outstanding performance (31%) and the less with very weak performance (7%). Although for students specializing in Economy of Commerce, Tourism and Services knowing at least one foreign language is a must, and although having the highest number of students, contrary to expectations, the Faculty of Economics has the highest number of pre-intermediate students, the majority being of average performance (between 16 and 59 points). However, the overall performance of the students of the Partium Christian University gives reason for optimism, as there was a total number of 50 students displaying outstanding and only 29 displaying very weak performance in the course of the three academic years.

Conclusions

Evaluation of first-year students' level of English language proficiency can help us build up a picture of the current state of the art of language teaching in primary and secondary education. Present results confirm that there is still a need for rethinking language teaching methods, raising the question of what might be the most beneficial approach to foreign language teaching and learning.

Speaking a language other than our mother tongue and the official language of the state we live in is an integral part of this modern day society. Besides its role of removing the barrier of misunderstanding amongst individuals, the impact of globalization has also seen the relevance of learning a foreign language. Countries enter into business agreements and businesses flourish through this indispensable tool we call language. While economic interactions are important, foreign language proficiency would also lay the foundations of a greater and more effective scientific collaboration.

The findings of this study also support the fact that Universities have a particular responsibility in developing the multilingual and intercultural knowledge and skills that are fundamental to graduate's employability and personal development, regardless of their field of specialisation by providing opportunities for improving their knowledge in languages and for learning new languages.

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The Translatability of Texts: Machine Translation vs. Human Translation

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Abstract: In this paper I would like to show how modern technology has helped many translators due to the fact that there can be found online all sorts of dictionaries: monolingual, bilingual, multilingual. There is much criticism around the machine translation which is directed towards its inability to perform tasks it was never designed to deal with, for example: literary translation. The translators who worked with the machine translation had a positive and optimistic attitude toward it. They also know everything that they can do on it and they are aware of its limitations. There should not be any conflict of interests between machine translation and human translation. The machine translation has proved beneficial to some translators through opening up a new challenging career.

Key words: computers, translation, to convey, message, target text, consistency

Present-day translators have the help of the personal computer. The majority regard word processing as a normal method of creating target text but others use dictionaries and use the help of the computers only for transcription. Modern technology has helped many translators due to the fact that there can be found online all sorts of dictionaries: monolingual, bilingual, multilingual. These are accessible from a text file, via windows, and allow selected translation equivalents to be „pasted" directly into the text at the cursor position; some also permit the user to make new entries and modify existing ones.

The machines and electronic mail system have brought significant benefits, eliminating delays in sending and receiving a text and make suitable equiped translators globally and instantly accessible no matter where their base location is. Although it has been a great benefit to translators, this system was created to meet a great range of general needs outside of translation. (Steiner, Yallop, 2001: 22).

We are concerned of two headings: machine translation systems and translation tools. Which is the difference? Well:

„Systems which perform a syntactic analysis of a source text and then generate a target language rendering there of which seeks to preserve

and reconstitute its semantic and stylistic elements are described as „machine translation" (MT) systems , while those designed to facilitate human translation through providing a terminology management system, instant access to one – line dictionaries, and other utilities are referred to as „translation tools". (Newton, 1992: 2)

Despite this difference we have to emphasize the role of machine translation in most of its applications.

A typical translation tools package is formed of: a text analyser, which gives input for various wordlists and bilingual glossaries; and a terminology database, which provides a flexible framework for storage and retrieval. These are used to form a bilingual ‚document" dictionary containing all the lexical items except prepositions, conjunctions and articles, found in a specified source text along with their translation equivalents. They perform morphological reductions to generate lists of base forms to simplify dictionary updating.(Newton, 1992: 4)

Machine Translation vs. Human Translation

What is the status of machine translation? If we accept that translation asks for total sensitivity to the cognitive aspects of a source text, it means that a computer would need to understand language and assimilate facts in the way that humans do in order to solve textual ambiguity and create a version that paid with regard to semantic content register. For example: when translating the sentence „visiting European political dignitaries can be a nuisance", a person takes into account the context before and after this sentence as well as the general context, and if there are any social, economic or cultural factors. A computer inability to acquire, comprehend and rationally apply real world knowledge in this way does not render machine translation useless as a production tool. This output does not have to be perfect in order to be useful. This translation is not regarded as finished only through human agency: post – editing by people.

Contrary to a view sometimes expressed by people remote from the translation process, a source text lexical item does not neccessarily have just one word in the target language as an equivalent. The notion that there is always a unique translation from one language to another is not true. The numer of combinations in any language is unquantifiable and infinitely expandable, yet humans manage to infer intended meanings from context.

The headline „Navy bases are safe" which appeared in a Hampshire (UK) newspaper in February 1991, illustrates the importance of context. Anyone unfamiliar with the local scene could have assumed that terrorist threads had been made against naval bases, or that there had

been fears of radiation or some other form of contamination. The headline was, in reality, aimed at dispelling rumours of closure and consequent job losses. Anyone who had followed the controversy surrounding the bases, would have grasped the intended meaning immediately, and those without such prior knowledge would have been fully enlightened by the irst paragraph of the article, which read: „The Royal Navy is set to expand its bases in the Solent...fears that base could be closed...were unfounded."(Newton, 1992: 4-5)

The humans' ability to infer meaning does not always solve all the translation problems. To produce a translation which may need to convey concepts, attitudes and physical realities alien to the target language culture could demand considerable resourcefulness and creativity. When choosing a translation in preference to the others, it must ultimately be based on subjective criteria. One cannot translate with total fidelity and it is imposible that two, three or more translators provide the same translation for a document, article or others, no matter how simple the text could be. Not even the same person, when asked to translate a text several times, will make an identical translation. These points are to demonstrate that translation is not a straightforward process involving clear choices. The human translation is better than the machine one when it comes to interpretation and preservation of register but when we talk about spelling and terminological consistency, the computer outperforms the humans. (Robinson, 2003: 124) In these areas it simply cannot make mistakes, all spelling anomalies are attributed to human error in dictionary compilation or updating; likewise, it cannot deviate from the translation equivalents that are entered.

Computers can handle any number of different spelling, provided the dictionary entries and rules allow for them, for example: British/ American spellig – sceptical/ skeptical, time frame/ time – frame/ timeframe and so on; and render them with a single target language equivalent, if this is desired. Nevertheless, computers are made to deal with standard syntax and grammar. This means that they are unable to compensate for human errors and ideolectal deviations in the form of non – standard syntax, usage and punctuation, or inadvertently missed or repeated words. Furthermore, they lack the capacity to comprehend what an author intends to convey when he/she deliberately deviated from the established conventions in a very personal way. In these cases a human translator will guess the author`s intended meaning. However, this ability does not guarantee the consistent use of terminology. Stylistic variations may be prized in some forms in writing but in technical manuals and users instructions it can be disorientating and is generally frowned upon. The problem of human inconsistency is acute when a text is divided into

several parts and it has to be traslated by several translators in order to meet the delivery deadline. This case highlights collective as well as individual inconsistency and editing is generally needed to achieve an acceptable level of homogeneity.

Spelling mistakes and typing errors are not at all unusual in human translated output, nor are serious errors of usage and grammar. Here computers can help but only if people remember to use the correct programs to check the grammar. When we think of the merits of the machines we should think that not always the human translation is perfect. A translator that has translated all day long can easily make a mistake. This is why in organsations there is a translator who corrects the other ones` mistakes. (Bell, 1991: 44)

Machines translation systems cannot deviate from the translation equivalents that appear in the dictionary or dictionaries specified for any particular task. If the human supplied dictionary input is wrong, the system will reproduce only errors until it is corrected. Fortunately, most machine translations output is post – edited and a post – editor is expected to notice problems of this kind and correct them in the text and in the dictionary. Moreover, machine translation does not carry the risk of lines, paragraphs or pages being unintentionally „skipped" in translation.

Where can machine translation (MT) be used to advantage?

The suitability of MT for any particular task depends on the nature of the source text and the intended purpose of the translation; several contributors to this book make this point (Chandioux, Gross, Melby, Newton). Poetry and industrial parts lists represent two extremes in this regard, for while it would absurd to contemplate using MT for the former, one could reasonably expect a perfect result (requiring no editing) or the latter.(Newton, 1992: 7-8)

We cannot use the machine translation indiscriminately. We have to exclude many source texts from this translation because their text tipology precludes anything but the attention of a skilled and highly specialized human translator. For example, the literary texts will be surely removed. There is a substantial and growing body of technical and scientific text that can be handled efficiently and profitable with the aid of the machines.

Due to the fact that the machine translation, the raw translation is not regarded as a finished product, most users have to practice post – editing. Most of machine translation has a syncronized split – screen editing mode which enables the post – editor to view and scroll the raw translation in tandem with the corresponding section of source text. The

quality has to be controlled by the post – editor and has to be rigorous as that applied to human translation producted to similar purposes. Syntax errors in raw translation only are a problem if they are so many and require so much editing like a normal human translation.

It is always advisable to conduct tests to as certain whether MT is suited to a particular environment before incurring the expense of purchasing a system, but if such tests are to be fair to the prospective purchaser and to the system, they should involve a subtantial volume of truly typical text and the requisite level of dictionary updating. Anything less than this is unlikely to yield an accurate picture.(Newton, 1992: 7)

The human factor in machine translation

If machine translation is to be used at maximum advantage, those responsible for operating the system have to be receptive; that is why those people have to know to operate with the system and they want to work with it. These systems demand a considerable learning effort from their operators; it would be therefore unrealistic to expect translators to maintain their normal workload. Over all, to manage to work with it, the operators have to know all aspects of the system and feel comfortable with it. Of course, if during the training someone skips some aspects it would be likely to have a very deleterious effect on the results obtained and on the translators` attitude to machine translation. It also demands special skills of a very high order on the part of the operator. When introducing this machine in a department we must be careful that it does not lack the recquisite attitude and commitment or it is unlikely to have optimum results.

My experience of training groups of translators to use MT systems suggests that a good translator does not necessarily make a good MT operator; although I did find that the most translators – including some who were nearing retirement – were able and willing to make the necessary adjustment.(Newton, 1992: 8)

There should not be any conflict of interests between machine translation and human translation. The machine translation has proved beneficial to some translators through opening up a new challenging career. The presence of it serves to highlight the skills of the human translator/ post - editor.

Attitudes to machine translation

There are some strange computer renderings of well – known phrases and idioms; the most notorious of these is probably `out of sight, out of mind`, allegedly rendered as `invisible idiot`.

It calls to mind an occasion when I was invited to demonstrate a French – English MT system on television...Plongeur dans un restaurant, il avait du mal à gagner sa vie and asked me to enter the sentence and translate it. Given the fact that the only translation for plongeur in my dictionary was diver, the the desired comic effect was achieved. Fortunately, I had time to create an other entry for plongeur, in a different dictionary giving washer – up as its translation, and I retranslated the sentence using a diferent dictionary look – up sentence. This enabled me to demonstrate that, with MT, vocabulary and terminology are totally controllable.(Newton, 1992: 9)

On one hand, there is much criticism around the machine translation which is directed towards its inability to perform tasks it was never designed to deal with, for example: literary translation. On the other hand, the accuracy claims sometimes made for it by salesmen do nothing to enhance its image among the better informed. Although there are more than electronic dictionaries with very limited vocabularies, they had helped to spread the notion that automatic translation is routine and common place.

Another misconception concerning machine translation comes from a false analogy drawn between the nature of natural language and the exactitude and precision of mathematics. Computers are assumed to be able to to produce flawless on-demand translations of any source text. If each word in a language had one — and only one — clearly circumscribed value, and if the total value of a group of words could be ascertained by adding together their individual values, this analogy might have some merit. The reality, however, is very different and those who propound this theory would do well to ponder natural language a little more intently.

The translators who worked with the machine translation had a positive and optimistic attitude toward it. They also know everything that they can do on it and they are aware of its limitations. Due to this fact, some of them find working with the machine translation more challenging and fulfilling than traditional translation methods. Because there are few environments that work with machine translation system, the translators do not have time or do no have where to familiarise with the system.

Evaluation of machine translation

The automated high quality translation was a goal for many researchers in the period up to 1980s. The limitations of the technology helped them form an idea regarding the process of translation and made them adopt a disciplined, scientific approach to linguistic problems, with the accent on

formal rigour and computability. Due to this, the field of machine translation has evolved as an independent area of activity and with close relations with other fields like: computer science, artificial intelligence, theoretical linguistics and natural language processing.

The range of protagonists in machine translation has also expanded considerably since its inception. It has extended beyond the domain of academic research to include private industry and national governments. In recent years, there has also been an increasing internationalization of machine translation activities with established international conferences and publications, and transnational project collaboration. .(Newton, 1992: 11)

The expansion of the concept of machine translation was helped by the appearance of acronyms denoting different levels of automation and human intervention. Thus, we speak of machine-assisted human translation, where the major translating effort comes from a human user, as opposed to human-assisted machine translation, where the machine performs the basic translation process and the human operator's intervention is restricted to pre- or post-editing texts. The trend in recent years, which is continuing today, is a move away from large-scale systems towards an increasing variety of automatic aids for translation, including on-line dictionary facilities, multilingual word - processing packages, interactive editing facilities, etc. It is these sorts of aids which have proved most susceptible to commercialization, although larger systems can also be found on the market. From the majority of human translators, the machine translation system is an ally not a threat which is continuing to evolve.

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Adverb Employment as a Means of Supporting Involvement Features

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Abstract: The paper aims to illustrate that writers make use of adverbs in order to render a text as exhibiting rather highly integrated and coherent structures as well as the degree of involvement features employed. In order to heighten the dramatic effect of description, they instinctively use adverbs, thus depicting the desired effect of emphasizing, focusing, denoting manner or frequency, direction or degree.

Key words: adverb, semantics, Francis Bacon, focus, emphasis, degree

Introduction

Downing and Locke (2002:553) note that writers, in order to 'heighten the dramatic effect of description, instinctively use adverbs', thus depicting the desired effect of emphasizing, focusing, denoting manner or frequency, direction or degree.

The aim of this paper is to discuss and illustrate how Francis Bacon, one of the Utopia writers, makes use of adverbs in order to render a text as exhibiting rather highly integrated and coherent structures as well as the degree of involvement features employed.

Adverbs, even though not as frequently used in a sentence as verbs or nouns are, should not, for that matter, be cast aside as unimportant in the string of elements making up the sentence, as they play an essential role in text construction.

General considerations on adverbs' ability of disclosing the writer's involvement in the text

As Jacobson (1978) points out, almost all assertions entail conclusions due to the fact that they must be based on certain evidence. Generally, when the evidence is clear by itself, the force of the conclusion is usually not marked in any special way. When, however, there is the desire to emphasize the

evidence or compensate for its lack of clarity, a marker is added by means of inserting an adverb. When authors are not necessarily concerned with clear evidence, they employ persuasive techniques meant to convince the recipients that what they are reading is the unvarnished truth. Simply assuming that the readers will believe the author's words is not enough.

Such texts anticipate a potential distrust on the part of the readers and fill a void of trust by using adverbs. The writer's authority is felt less likely to be questioned when employing stance adverbs of the kind *undoubtedly, certainly, definitely*. By making use of such adverbs s/he emphasizes the idea that s/he is in possession of such information and clear evidence that there is no doubt that what s/he is presenting or predicting is unquestionably true

Spectacularly written texts specific for example to tabloids will normally exhibit a higher percentage of adverb frequency even though not necessarily a wider range of semantic features. Epistemic, attitude, and style stance adverbs alongside degree adverbs are likely to be employed more generously in order to support subjective implication on the part of the writer. Such texts are supposed to be written not only simply but especially dramatically and, therefore, this characteristic is used to support a larger occurrence of adverbs

A lower rate of adverb frequency is normally expected when texts are written objectively, especially when treating issues of serious concern to readers. When the text is directed towards a neutral presentation, featuring less subjectivity and no tendency towards the spectacular spectrum of writing, the quantitative and qualitative employment of adverbs will be less significant.

The main function of a writer is to seize the information and events as they occurred in their crude or pure form, and through various processes of sifting and editing to convey them into a form that is recognizably different. The study aims to show that adverbs are an important part in this process, essentially when the author wants to assess the truthfulness of actions or comments, as well as their validity in the face of reality.

It is precisely this personal involvement which is expected to be displayed by means of adverb employment that I constantly monitored through Francis Bacon's.

Adverb analysis

The initial paragraph begins linearly exhibiting an impression of chronological orderliness. This is suggestively underlined by adverb usage setting the action temporarily and geographically. Although the indicators employed mostly pertain to the other word classes such as

nouns and prepositional phrases, some adverbs, especially of the closed class system, serve the same purpose:

> But *then* the wind came about, and settled in the west for many days, so as we could make little or no way, and were sometimes in purpose to turn *back*. But *then again* there arose strong and great winds from the south, with a point *east*; which carried us *up*.

The parallelism of constructions is suggested not only thematically in introducing a probable explanation for their misfortune, namely the air currents which are mentioned even previously, but also by circumstance adverbs having a temporal connotation: *then, again*. The latter one, however, reveals a cyclicity of events with antagonistic results: the wind abating versus gathering momentum, supported also by two location adverbs of circumstance: *up* and *back*. Even though not necessarily the perfect opposites, they still sustain the divergence.

Although the frequency of adverb employment is not scarce in terms of percentages (4.4%), it does however want in creating an elaborate atmosphere or setting a rather mysterious veil. The semantic choices as far as adverbs are concerned are rather specific, clear-cut, alluding to no personal interpretation and supporting a realistic observation of facts.

Even when clinging to any hope the characters have got, be it of a heavenly origin, the linguistic choices are poorly portrayed: the contrastive concessive linking conjunct *yet* or the place adverbs indicating the source of their only hope: *up* and *above*.

> *Yet* we did lift *up* our hearts and voices to God *above*.

Spatial adverbs are frequently employed in order to place the actions and events in definite, precise geographical locations. The narrative is presented as neither allegorical nor phantasmagorical and, therefore, temporal and spatial references are frequently employed to guarantee authenticity and placement in real, verifiable space and period. Hence, adverbs play the important part of rendering the text as acceptable and believable due to frequent reference to existing places and projection in time and cardinal points such as *east* or *west*.

Few involvement features are present in the opening paragraphs. If we were to identify any we'll have to go to great strains to be able to locate one:

> … which did put us in some hope of land, knowing how that part of the South Sea was *utterly* unknown, and might have islands or continents that *hitherto* were not come to light.

The amplifier with a maximizing function *utterly* is felt to be rather unexpected in the light of the linguistic and semantic choices so far encountered. There were absolutely neither extent nor degree adverbs, nor boosters, intensifiers nor focusing adverbs to prepare the reader for the implicature of an amplifier modifying a verbal adjective which is rather surprisingly included in the gradable adjective category. Generally, maximazers are restricted with respect to the semantic class of verbs or adjectives they modify. *Utterly* is normally associated with verbs which have an unfavourable implication, like *despise, abhor, hate, dislike, regret*. Favourable connotation is unusual for such amplifiers. For a moment, objective description of events appears to have diminished in importance, an impression which is however unsupported by the unfolding of the text.

Even though personal involvement can be sensed, it is rather moderate as suggested by the lexical and semantic adverb choices, such as:

> … we entered into a good haven, being the port of a fair city. Not great, *indeed*, but *well* built, …

The emphasizer *indeed* reveals a slight implication of the narrator when postmodifying the negated adjective, but the context as a whole is balanced by the manner adverb *well* which renders a positive orientation on the sentence.

The same impression of impartial perspective is generated again also by means of adverbs:

> … *somewhat* yellower than our parchment, and shining like the leaves of writing tables, but *otherwise* soft and flexible …,

where the downtoner *somewhat* scales down the meaning of the adjective it modifies as it has a lowering effect, but is evened out by the inferential linking conjunct *otherwise*.

Whenever sentences tend to be longer, more fluid, and more closely interrelated, it is easily discernible that the narrator makes use of highly integrated structures where transitions are performed rather smoothly and easily, coherence being achieved by means of linking conjuncts, be they transitional temporal:

> *Meanwhile*, if you want fresh water, or victual, or help for your sick

resultive:

> *Wherefore* we bent our course thither, where we saw the appearance of land,

> *Therefore*, for God's love, and as we love the weal of our souls and bodies, let us so behave ourselves

Concessive:

> …*yet* without any cries or fierceness, but only as warning us off, by signs that they made.

Reinforcing

> *Besides*, we are come here among a Christian people, full of piety and humanity.

Their realization can vacillate from the rather ceremonial *whereby* or *whereof* to the frequently employed informal resultive linking conjunct *so*. In fact, the latter is used no less than 57 times, which accounts for 8.5% of all adverb realizations. Even though not all of them are employed with a linking value but rather as amplifiers, their number still counts high:

> *So* he returned;
> *So* he left us;
> *So* he went from us, not without tears of tenderness in his eyes
> We desired to know (in respect that land was *so* remote, and *so* divided by vast and unknown seas from the land where our Saviour walked on earth) …

The recurrence of constructions infers a rather abrupt style, depriving the reader of any emotional colouring specific to high involvement features while mainly exhibiting realistic observations of facts. The writer apparently presents and weighs matters, at the same time highlighting the advantages or possible disadvantages, if that be the case, but without making any attempt of luring the reader into any preconceived ideas by means of epistemic stance disjuncts denoting certainty, reality, viewpoint, source of knowledge, perspective or even style such as: *evidently, definitely, certainly, honestly, frankly*. Instead, he seems to allow readers to form their own and final resolution. Stance and linking adverbs serve the purpose of not only integrating the events in the narrative and thus maintaining the cohesion of the text, but at times, of forcefully emphasizing results, inferences, contrasting events or reinforcing them, all having the religious and social realities of the time as background.

However, even though seemingly his style does not favour the expression of his own feelings, there are noticeable inclusions which render the presentation as rather personal.

> God *surely* is manifested in this land.

Primarily, attitudinal disjuncts such as *surely* express conviction, a subjective view on the truth of what is being said. It is mainly the view of the narrator.

Due to their nature, disjuncts, which draw attention not only to what is being said but also to how it is being said, are often an implicit comment on language itself. Displaying this characteristic makes them take the initial position almost invariably:

> For *assuredly*, such a thing there was.
> For *indeed* we were all astonished to hear *so* strange things *so probably* told.
> *Surely* this man of whom I speak would *ever* acknowledge that Christ was born of a Virgin.
> And *surely* you will *easily* believe that we, that have *so* many things *truly* natural which induce admiration …
> (But <u>certain</u> it is there *never* came *back* either ship or man from that voyage; It is an obvious situation of an adjective favoured over the adverb form)

These are some of the few examples where epistemic stance adverbs are employed to actually take sides when contrastively presenting the realities in the two worlds being compared. Their lexical realization is, again, not very pretentious, as the narrator resorts to adverbs which appear to render the situation clearly and fluidly. It comes as no surprise that all the realizations are specific to descriptions depicting the newly found land and way of life, which in terms triggers the bridled enthusiasm in connection to their society. However, pointing them out in terms of adverb employment is rather unproductive, even though they sometimes permeate the text.

> The street was *wonderfully well* kept
> But yet setting aside these Jewish dreams, the man was a wise man and learned, and of great policy, and *excellently* seen in the laws and customs of that nation.
> (Jews), contrariwise, give unto our Saviour many high attributes, and love the nation of Bensalem *extremely*.

Such exemplifications, nevertheless, are quite infrequent and they are not characteristic of Bacon's **The New Atlantis**.

A low percentage is recorded for stance adverb. The immediate conclusion might be that the writer's involvement in the text and his attitude towards what is being said are consistently kept under control. Whether there are other involvement features, they need to be identified. A possible hypothesis would be the writers' reorientation towards manner adverbs, employed more frequently even though their occurrence is not spectacularly higher.

Occasionally, the narrator makes use of even two instances coordinated by conjunctions and sometimes even undergoing premodification by other adverbs:

> … who having awhile *attentively* and *devoutly* viewed and contemplated this pillar and cross, fell down upon his face.
> … and promised me to live *soberly* and *civilly*
> … they mended *so kindly* and *so fast*.
> So we spent our three days *joyfully*, and <u>without care</u> (preposition preferred to adverb)
> I shall *gladly,* and *briefly*, satisfy your demand.
> We *also most humbly* besought him to accept of us as his true servants
> (We) lived *most joyfully*, going abroad and seeing what was to be seen in the city
> … nor have shed blood, *lawfully* or *unlawfully*, within forty days past.

The political, social, and religious issues are of genuine and deep interest to the narrator as suggested by the rather colourful choice of adverbs and likewise their occasional premodification by means of maximazers (*most*) or boosters (*so*).

Such semantic choices, nevertheless, do not permeate throughout the work, giving room rather to more precise, exact linguistic selections which preserve the cohesion of the text and at the same time retain the conspicuous intentions of the narrator of maintaining the text under close supervision and structuring it in a very well organized way. This is highlighted in the recurrence of the same adverb (or even adjectival root) as in:

> We found him in a fair chamber, *richly* hanged, and carpeted under foot, without any degrees to the state; he was set upon a low throne *richly* adorned, and a <u>rich</u> cloth of state over his head of blue satin embroidered. He was alone, save that he had two pages of honor, on either hand one, *finely* attired in white.

The scarcity of semantic choices is emphasized by the parallel constructions specific to descriptions in Bacon's work especially when presenting newly introduced realities by means of enumeration:

> We have *also* pools, of which some do strain fresh water out of salt
> We have *also* some rocks in the midst of the sea
> We have *likewise* violent streams and cataracts
> … and *likewise* engines for multiplying and enforcing of winds
> We have *also* a number of artificial wells and fountains
> … and *again*, we have little wells for infusions of many things
> We have *also* great and spacious houses,
> We have *also* certain chambers,
> We have *also* means to make divers plants rise by mixtures of earths without seeds, and *likewise* to make divers new plants
> By art *likewise* we make them greater or smaller than their kind is, and *contrariwise* dwarf them and stay their growth; we make them more fruitful and bearing than their kind is, and *contrariwise* barren and not generative.

These patterns unfold 67 times, with slight variations of almost insignificant importance as far as lexical choice of adverbs is concerned. The impression the reader gets is that of a mathematical formula where the freshly presented information will only fit in a specific pattern which has been empirically proved to be the only functional one. The stern and precise rendering of identical semantic implications, those of addition and reinforcement specific to *also* and *likewise*, once established as an accepted and accessible pattern, no longer necessitates the reader's attention upon the linguistic choice of introducing the new element in the sentence structure but rather on the semantic implication brought about by the concepts represented by the nouns sometimes immediately following the adverbs of addition. The emphasis and informational value is therefore projected upon other parts of speech, the adverb serving a pure syntactic purpose: maintaining the coherence and cohesion of text, (rigidly) structuring it and at the same time, by its simplified organization, underscoring the effect each and every addition has in putting all the pieces together so as to form a general picture of the (utopia) society.

The same deep structure and integration in the text is shown and underlined by means of enumerative linking conjuncts as in:

> *First*, I will set forth unto you the end of our foundation. *Secondly*, the preparations and instruments we have for our works. *Thirdly*, the several employments and functions whereto our fellows are assigned. And *fourthly*, the ordinances and rites which we observe.

Due to their important role in terms of signalling the connections between stretches of text, linking adverbials are important devices for creating textual cohesion.

The same organization pervades throughout the text. Part of this organization are also the circumstance adverbs denoting temporal and spatial reference. No less than 191(out of 671) instances are employed throughout the text. The high propensity for such adverbs not only sets the action geographically and temporarily, but also adds to its cohesion.

The narrative exhibits such adverbs in accordance with the necessity of precisely pinpointing the actions and events, and rendering the text as not a mere concoction but as real a happening recording episodes involving genuine people and places.

The writer's intention of not being overtly concerned with elegance of style but especially with exactness and precision of expression is also underlined by the lexical choices he makes even as far as linking conjuncts are concerned. He prefers the forms *so* and *thus* to the detriment of *accordingly, consequently* or *hence,* as he is well aware that they all denote the same function. As long as the message of the utterance is pervading, there is no reason of embellishing it only for the sake of style.

Another argument supporting the idea that the writer is not unduly concerned with eloquence of style lies in the poor representation of –*ly* adverbs, commonly suggesting, alongside the obvious semantic implications, a tinge of conscious concern towards elegance. Only a small percent of all adverbs are formed by means of the specified suffix. As long as the message is conveyed successfully without the immediate need of open class adverbs, the writer perceives no reason to employ them unless strictly necessary and only when emphasis is especially indispensable. The reader is not supposed to be enchanted by the linguistic choices but rather made aware that the utterances are to be taken exactly as formulated without superfluous interpretations or unwarranted interferences, be they linguistic or not. Temporal and degree adverbs of intensification are employed with specific purposes and in adequate contexts to plastically and vividly suggest imminence of fulfillment or the scalar magnitude of events. Although not derivationally obtained, they accomplish their undertaking.

Conclusion

Generally, the preference for specific adverbs and their semantic realizations render the text as rather elegant or just informative, formulaic or accusatory. Their high frequency denotes an inclination towards spectacularly presenting facts or events with explicit effect on the readers whereas their infrequent usage may denote a rather plain presentation of events or ideas.

Even though Bacon's style is not as simple as it seems or has been described, it does have reveal an air of ease and clarity achieved especially through carefully arranged symmetries (as illustrated in the paper in terms of adverb employment) than through the use of plain words and straightforward syntax. He prefers blunt expressions instead of fine words and magniloquent phrases to achieve the envisaged effect.

In *The New Atlantis* Francis Bacon apparently tries to maintain an unbiased attitude. There appears to be no emotional colouring and involvement, therefore an uncalled for occurrence of adverbs is not necessitated.

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