Comparativism, Identity, Communication

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Contextualizing Identity through Comparativism and Communication

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By bringing the concepts of "comparativism", "identity", "communication" together, this collective volume invites a reinterpretation of these defining concepts for postmodernism, a style which considers art as contextual(ized) and constructed. Their specific contextualization is reflected in the centrality of identity problematics actuated through various communication processes brought into sharp relief through the comparative method at a linguistic and literary level.

Comparative studies provide new insights into the complex matters of intercultural relations and identity issues, but they also inspire the field of communication studies. While focusing on comparative literature, it is not our intention, though, to limit the scope of the volume to this; we envisage comparison as an all-encompassing scientific method, which might apply to linguistics, anthropology, cultural studies etc., facilitating a discussion about both objects and contexts of comparison.

Identity is a basic umbrella-term nowadays, because the opening towards "otherness" that accompanies the transgression of the borders of communication implies identity awareness. Multicultural cohabitation is possible if individuals become aware of symbols of identity and their value, if they consciously participate in the intercultural dialogue and operate with flexible concepts and, by all means, if they place themselves under the unifying sign of tolerance.

Identity theories identify four facets of this notion: personal identity, role identity, social identity, and collective identity; the subcategories of cultural, ethnical, racial, religious, group, gender identity could be added. Contemporary social psychologists defend both processual symbolic interactionist viewpoints (McCall and Simmons. 1978; Burke and Stets. 2009) and self models on roles and identities (Goffman 1959). For most scientists and writers identity is not a stable, homogeneous, independent, but a rather fluid set of characteristics, connected to/with others' in time and space (Ferréol & Guy 2005).

Literature fictionalizes and "empowers" identity (Holden Rønning 1998) in a complex and subtle manner, dramatizing its fixity or fluidity, purity or hybridity,

its deconstruction, dilemmas and interconnectedness. In fact, the issue of identity – otherness plays an essential role in arts as well as in social interactions.

Linguistic identity is implicit in the theory of enunciation (the discursive ethos), in the stylistics/pragmatics of variation in language use, in names and naming practices, in humor, in representation strategies etc.

Transmodern "globalized" communication implies rapid, spectacular, and ambivalent processes: the global aspect can no longer be separated from the local; communication can be seen as a means of emancipation of the individual/nations, but also as a means of controlling them. It is necessary, therefore, to rethink "human condition" in the context of interculturalism and "netocracy" both from the point of view of mutual conditioning and interactive feedback. According to Jean Baudrillard (1997: 16), "we no loger live the drama of alienation, we live in the ecstasy of communication". Ecstasy and excess of communication are emblematic of postmodern culture, reducible to metonymies such as: network, screen, rhizome, fractals. Repositioning verbal communication in the present image centric context (Parpală 2009) brings in the volume an interdisciplinary constellation which includes: anthropology, comparatist literature, discourse analysis, cultural/gender studies, imagology, pragmatics, rhetoric, semiotics, social history (lifestyles), cognitive linguistics.

The contributors expanded the topics raised in the previous four editions of CIC conference hosted by the University of Craiova since 2008. Having an extensive theme range, the conference suggested the following thematic areas:

- comparativism: influence, reception, intertextuality, palimpsestic rewriting, comparative poetics, comparative imagology, inter-aesthetic and inter-semiotic relations (literature and the other arts); comparison between languages and linguistic phenomena.
- pragmasemantic aspects of communication: emotive meaning, argumentative roles, illocutionary functions, implicit meaning, linguistic/semantic context and extralinguistic/situational context.
- the rhetorical aspects of communication: tropes, figures of thought, sophisms; political, journalistic, didactic discourse.
- new media/communication technologies and corresponding anthropological mutations: cyber-culture and cyberspace, virtual communities, "secondary" orality, re-reading of texts in different contexts.
- identity (re-)deconstruction: discourse on identity and cultural diversity; post-communist transition and negotiation of identity; "the writing" of the multicultural self in the media; otherness and the dynamics of communicative relations.
- postmodern culture: hybridization, polyphony, interculturality.

In this respect, it is worth pointing out the contributors' feedback to this "offer"; we notice that the three concepts have stimulated original, theoretical and empiric reactions, but at the same time, certain thematic areas have not been dealt with, while others, which are extraneous to the project, such as archetypal identity,

are quite extensive. A conference represents a developer of the points of stimulus for coagulating the research directions at a certain moment. As one of the participants states, Jelena Veljković Mekić, "scientific international conference which poses such a serious topic as *Comparativism, identity,communication* might be understood as a chance of humane communication which will not seek to overcome differences but to exercise their coexistence." The interdisciplinary and intercultural dialog proposed by researches from Germany, Latvia, Marocco, Romania, Russia, Serbia and India covers the multiple identities activated in broader literary contexts and the relation between different forms of communication.

The collection of 22 articles is structured into two unequal parts: the first, focusing on the identity – alterity binomial, contains a series of "case studies" that can be subsumed within imagology and comparatism; the second, more restricted, can be subsumed within linguistics and the science of communication.

The volume opens with a "tale" by Mariana Neț – the plenary speaker of the conference; in an essay-like manner, she documents the analogy (differences and similarities) between Bucharest and New York City in 1900. The first element to be noted in her article is the freshness and the adequateness of theoretical perspective; although Mariana Neț is a reputed semiotician, she preferes the socio-historical approach (lifestyle) to the semiotics of the urban spaces (López-Varela and Neț 2009). As a result of the option for specificity, the analogy between "mouse" and "elephant" becomes compatible. The discourse on cities is grounded on two rhetorical devices: (a) the metaphor of reflexion: "As a rule, cities are reflected into one another"; New York City, as "a second Paris", mirrors Bucharest, as "the little Paris"; (b) the synecdoche of fragment-totality substitution: "once you talk about a city, you talk about all cities". The most telling exemple is offerd by the beginnings of urban facilities introduced in the two cities by 1900, a fact which reinvented the cities. In the specific domain of telephony, the author concludes that "Bucharest was fairly compatible with New York City".

Part I. Plural identities and comparativism provides a panorama of various forms of identity representations in world literature, emphasized by adopting a comparative study approach.

The poetics of racial identity, outlined in the chapters 1, 3 and 4 points out some formal literary effects destined to emphasize "the distinctiveness of certain groups against a diffuse social landscape" (Kerkering 2003). While Daniela Andronache concentrates on literary representations of black identity and Youssef Boutahar focuses on white women's interaction with the trope of Barbary captivity, Maria-Magdalena Făurar exposes the relation between beauty and racism.

In the light of racial identity theory elaborated by Janet Helms, Andronache sketches "the dynamics of change ethnic identities" and the racial typology of the African American characters in Richard Wright's novels in the first half of the 20th century. The human interaction of black characters with their white opponents is a

simulacrum, concludes the author, on account of the fact that whites consider blacks to be mere objects of experience. Within the defining frame of social identity, the racial concept of "black identity" results in the occurrence of a split self and, implicitly, of institutionalized inequality, intolerance and violence.

Role models, liminality, the pleading against stereotyping and manipulation in postcolonial discourse can be found in Boutahar's research on the white female contemporary captivity genre. The stories of Jessica Lynch and Yvone Ridley's experiences in the Orient has inspired a critical interpretation of the relation between personal, gender, religious, and national identity on the one hand and the corresponding postcolonial official discourse on the other hand: "white women captives' struggle with identity frustrates and undermines the legitimacy of colonial discourse." It is interesting to observe that the stereotyped tropes which reduce the Orient into a homogeneous entity are once again deconstructed in both .cases. Regarded as a marker of cultural identity, white womanhood crisis and reconstruction validates not only Said's binary model (West vs. East) but also Homi Bhabha's theory of ambivalence of colonial discourse.

Like Andronache, Făurar argues that Toni Morrison's novel *The Bluest Eye* thematizes the catastrophic impact of white feminine archetypes on black feminine identity. The canon of beauty being whiteness, Morisson depicts "the bad influence of mass-media and the damage that beauty perception can have in the shaping of feminine identity, all in the context of dysfunctional family relations and a society characterized by racism and voracious consumerism". Images of Western beauty allure the young protagonist into consuming white standards of beauty, thus leading her to a permanent loss of identity, to sufferance and marginalization.

Cultural and gender identities are frequently plural in contemporary multicultural world, as a result of geographical and social mobility. Women, in particular, are much more sensitive to feelings of belonging.

What is significant in chapters 5 and 12 is the theme of female interpreting the Other's world. Alexandra Marina Gheorghe confesses that she aims "to introduce an original topic in the contemporary cultural studies regarding otherness and imaginary as far as the Romanian interaction with the Oriental space is regarded." Her research is centered on the realistic, nuanced manner in which three Romanian female writers (Claudia Golea's two books, *Planet Tokyo* and *Tokyo by Night;* Ioana Nitobe-Garrison's book *Ai suru. To Love*; Daniela Firanescu, *More Beautiful than Nefertari. My Egypt*) integrate themselves into the Japanese and the Arab civilizations; their fresh feminine perception invalidates the exotic stereotyped Orient imagined by the nineteenth or twentieth century literature and even Said's concept of homogenous Orient as a counter-part of the West.

Remina Sima (chapter 12) relies on the family context to reveal the interconnectedness between the private sphere that represents the home and the public one; the chance women have now to cross the boundaries is a gender topic dealt with in this sociological approach.

In the migrant literature, (re)defining identity is the most important existential problem. In chapter 6 Milica Grujičić investigates the theme of imigrant male personal identity in the novels of Cătălin Dorian Florescu and Saša Stanišić, authors who were born in the Balkans and now reside in Zurich and Berlin respectively. The sociological theories of interaction and collective memories have been applied in order to shed new light on the relationship between the past (*Yesterday's ME*) and the present self (*today's WHO*) of the main characters. The search for identity implies auto-reflection, conflict of roles, alienation and the intricacy of cultural, social and national identity.

Psychocritics and hermeneutics emphasize the defining role archetypes and affects (specially emotions) play in shaping personal or collective selves (chapters 2, 7 and 8). Having a „duplicitary and composite" semantics, jealousy is an emotion with identity and communication valences for which literature offers eloquent illustrations. From a psychoanalytical and literary perspective, Crinela Leti ia Borcut gets downn to the archetypal basis of jealousy and creation, „Homo zelotypus" being the archetype of creative being – "homo narrativus". The premise of Borcut's comparative research (she parallels *Othello* by W. Shakespeare and *Last night of love, first night of war* by Camil Petrescu) is: "both texts may be read in the key of poetic arts". The context is also significant in such an approach: each story of the Creator in love with his Creation could be correlated with an archetypal chronotope of jealousy attributed to "homo narrativus zelotypus.

In chapter 8 Iulia-Alina Mocanu analyzes two aspects of the narratorial madness in John Fowles' *The Collector*: the literal madness which aims at destabilizing the connection between reality and representation and the textual enigmatic structure. Jacques Lacan's three dimensional concept of "Father" and Wayne Booth's "narrative unreliability" are useful theoretical frames for the issue of altered egoes.

Jeļena Semeņeca's contribution (chapter 11) is centred on the archetypical representation of the mythical "snake-woman" in the prose of a 19th century mystic writer Arthur Machen. She states that, although man images are dominant in the Victorian hierarchy of gender relationships, the appearance of demonic snake-women connotes a Romantic symbolism: "any woman is a potential goddess directly connected with the primordial mother, with the terrible chaos".

The universality of archetypes is proved, in a wider perspective, by Alexandra Roxana Mărginean in chapter 7, dedicated to Canadian (literary) mentality in Howard 'Hagan's *Tay John* and Howard 'Hagan's *The Temptations of Big Bear.* Postmodern concepts like "other" and "othering", "mapping", "frontier", "difference", „whiteness" are related to the theme of collective identity construction. A special mention deserves the idea that Canadian literature can be considered a form of othering with respect to the traditional Western canon (see the section "More others").

An Indian view of social collective identity will be found in Angelie Multani's examination of two Indian-English novels. In this culture, individual identities are given less importance than group or social identities; nevertheless, the protagonists strive for fashioning their own self, a trajectory which presupposes the transgression of the boundaries and limitations of community. The trope of the journey (be it literal or even metaphorical), an important one in South Asian imagination, signifies the search of the modern personal self.

The methodology turns once again in chapter 10; Claudia Pisoschi relies on pragmatic categories such as: Face Threatening Acts, Cooperation Principle, actant models etc. in order to illustrate "the complex levels making up characters' identity" in Kazuo Ishiguro's novel, *Remains of the Da*y. Pisoschi explores, at the level of discursive roles, the "evolutive referent" (as it is defined by Jean-Michel Adam) oscilating between social and cultural determinations and outlining the thematic complementarity between bantering and dignity. The conclusion aims at generalizing the identity scale: "national identity remains the superordinate term, subsuming socio-professional and psychological and gender identity, which gives the direction of evolution of the main character".

Comparativism prevails in the next chapters 13. Inspired by Aristotle's poetics, Liliana Tronea-Ghidel and Amada Mocioalcă concentrate on four Shakespearian tragedies and the contradictory world they reflect. The loss of identity is, in fact, contained in the split selves of heroes. The separate sets of values results in expressive parallelisms such as: "Hamlet, as a royal prince who has been denied succession to the throne, has status but no power. Othello, as a mercenary general admired for his skill but disdained for his colour, has power but no status. Lear, keeping the title of king but not the reality of the office, has status but no power. Macbeth, killing Duncan, gains power but not status." The conflict is in fact projected in the relationship between men and women, two sets of values which breaks down.

In chapter 14 Alina Țenescu focuses on the idea that, with Postmodern English-American and Francophone writers, urban space relies on conceptual metaphors related to peculiar spatial perceptions and representations. Using anthropologic and cognitive models, she argues that, in order to organize conceptualizations of urban space, we should rather classify them; within the corpus of study, the most recurrent urban space metaphors are those of the city as human body, as network, machine, chessboard and self-conceived entity.

The articles brought together in *Part II. Communication and discourse* illustrates the following directions of research: literary communication in anti-utopian and horror prose (chapters 15 and 21), terminology (chapters 16 and 20), the rhetoric of scientific, technical and journalistic discourse centred on basic trops – metaphor (chapters 17 and 20) and metonymy (chapter 19) – pragmatism in academic discourse (chapter 18), cognitivism (chapter 19 and 20).

The idea of communication as a matter of communicating something needs to be qualified, considers R.D. Sell, the pioneer of communicational criticism, because „Literature can be thought of as a dialogue between writers and their public: a kind of give-and take which have both ethical entailments and communal consequences" (Sell 2011:10). We have to admit that the qualification of this dialogue is dependent on literary genres, as Jelena Brakovska's article on horror literature's conventions suggests. She presents, within a broad literary context of English Gothic literature, a comparative study of ghosts' forms and effects in Le Fanu's stories. Contrary to exotic Gothic novels, Le Fanu created an aesthetic of supernatural terror; key to his style is the avoidance of overt supernatural effects and the creation of an "artistically consistent world of philosophical and psychological speculation where the supernatural was a natural manifestation."

The pathology of communication in three dystopian novels makes the object of Jelena Veļjković Mekić's comparative study on the (im)perfect worlds of Zamyatin, Orwell and Huxley (chapter 21). In these worlds an individual is undesirable, therefore the new man will be modelled on a machine: "Inhumane and violent communication, which stems from the attempt at implementation of the ideological guidance, results in fractioned identities, unfulfilled individuals, emotionally and intellectually stunted freaks." The communication becomes narrow, false and fictitious and finally is abolished by the "Great Communicator".

Socio-cultural expansion of terminologies reflects the present process of Anglicising the lexis, as well as the increasing interest for its linguistic and extra-linguistic dynamics. Elena Museanu warns that the absence of Englishisms from the current Romanian language dictionaries leads to construal ambiguities. She operates the classification and adjustment of a corpus of English economic terms that are distinguished by the frequency

Body, mind and language meet in Ana-Maria Trantescu's cognitive study on metonymic conceptualizations of *eye* in English and Romanian idioms. She proves that "idioms are motivated by metonymic conceptual structures" and "there is a considerable degree of correspondence between English and Romanian *eye* idioms." Even if the conceptualizations of *eye* in these two languages is a restricted study, the results can be extrapolated to cross-cultural similar concepts in people's minds, because "Idioms display not only cross-language diversity, but also a considerable degree of cross-language similarity".

From a cognitive poetics perspective (Stockwell 2002), metaphor is a device for "better comprehension". Jeļena Tretjakova argues that in technical terminology metaphoric terms create a clearer image in the mind of the recipients: "Metaphor can be regarded as an even easier way for gaining scientific knowledge" The appropriateness of tropes in professional communication is considered to be not only expressive, but useful and necessary.

Unlike Tretjakova, who studied the lexical metaphoric level registred in technical dictionaries, Ilze Oļehoviča (chapter 17) undertakes a qualitative

analysis of the use of extended phraseological metaphor in the discourses of British and Latvian newspapers. Although this pattern is not very frequently encountered in the newspaper discourse, journalists use it in headlines of newspaper articles, aiming to attract readers' attention: "Extended phraseological metaphor serves as a cohesive strategy and promotes the unity of a newspaper article, especially if PUs are used in headlines (umbrella use) and then reiterated within articles".

In academic argumentation, cultural identity has serious implications for intercultural communication. Alla Smirnova (chapter 18) examines the cultural value of Pragmatism in research articles written in English by Russian scholars and states that, in the competitive context of commercialization of science, Russian scientists reject research practicality, viewed as the first priority in Anglo-American culture. Smirnova warns that ignoring the teleological proof in research articles could cause most serious communicative failures.

The selected papers illustrate the richness and plurality of the area, including literature, language and culture. In spite of the methodological and thematic polyphony, the volume has, in the space outlined by the three concepts, unity and coherence.

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A Tale of Two Cities in 1900: Bucharest and New York City

Mariana Neț (Plenary speaker)
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There is an old fable speaking of a mouse who claimed to compete with the elephant. At first sight, the mere idea of a comparison between Bucharest and New York City seems as preposterous as the pretense of that old mouse. How can one think of comparing a city lost in the Balkans with a metropolis which, around 1900, was already emblematic for the United States, for the American continent, for the American way of life?

Almost everything seems to separate these two cities. Here are some of the major differences:

1. In 1865, at the end of the Civil War, New York City already had a tradition of *urban* civilization, a *European* urban civilization. Bucharest was just beginning to adopt this kind of civilization.

2. Around 1900, the first skyscrapers were built in New York City. Park Row Building was inaugurated in 1899, and was to stay the highest building in the world until 1909. The Flatiron dates from 1902. The Woolworth Building was completed in 1913, etc. From this moment on, most buildings in the metropolis were to develop vertically.

At that time, Bucharest was a very horizontal city, with pretty wide spaces between most buildings. Most people lived in private houses, while nearly every house had its own courtyard and garden. According to official statistics, in 1900 sharp, 26,296 houses had only one level. Within the 1885-1901 span, 9,132 two-store houses were built, while 2,058 of the newly-built houses were three-store buildings, 340 houses were four-store high, and only 57 buildings had more than four stores (cf. Parusi 2007: 474).

3. New York City was a perfectly ordered city, with straight avenues and streets. They had been traced by the Commission Plan as early as 1811, and no future development has ever departed from this chart.

In this respect, Bucharest was the opposite. Its development took place randomly. All strangers (whether they were only passing through the city or had settled down there), noticed the curved, crooked streets, the obvious absence of any town planning. A first, partial street alignment had been attempted by Alexander

Ypsilantis[1] in 1806. The endeavor was aborted half-way by the outbreak of the Russian-Turkish War. Other attempts along the same line also had to stop half-way. The most important street alignment in Bucharest began in 1888, under the mayorship of Em. Protopopescu-Pache.[2] However, to give only one telling example, in 1896, Emperor Franz Joseph, on a short visit to Bucharest, was astonished to see how tortuous CaleaVictoriei[3] was, not to mention other streets.
4. The New York City subway was inaugurated in 1904. The first project to build a subway in Bucharest dates from the 1930s; it was put into practice in the 1980s.
5. During the 1865-1900 span, between New York City and Bucharest there was hardly any contact.

The list of differences can go on indefinitely. Nevertheless, I claim that an analogy between the two cities, such as they were around 1900, is perfectly possible. Let us see on which grounds:
1. Both cities are relatively new, as compared to ancient European cities like Athens or Rome, and even to medieval cities like Paris or London. Bucharest is first mentioned in an official document in 1459, whereas New York City was founded in 1609.
2. Each one of these two cities represents a country. There have been always huge differences between Romania and the USA. Notwithstanding, the main concern of this essay lies not in the political, economic, or cultural history of the two countries, but in the social history of Bucharest, on the one hand, and new York City, on the other hand, viz. in the way in which historical events and urban progress are mirrored in everyday life. This research deals with lifestyles. From these points of view, the two cities are compatible.
3. As a rule, cities are reflected into one another, and engender thoughts about each other. Reflections are never bi-univocal; "mirrors" are either convex or concave, and they are always partial. Sometimes, a fragment can resemble to the whole, etc. This investigation will try to see "how to understand [a] fragment in relation to the totality of the city [as] no interpretation can apply to the city as a whole" (Harvey 2006: 18). With due respect to proportions, once you talk about a city, you talk about all cities.
4. Modern identities are essentially urban ones. They were generally framed in the 19th century. It was also in the 19th century, especially in its latter half that a new kind of city emerged, or rather that a new type of urban civilization and lifestyles were engendered both in Europe and in the United States.

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[1] Alexander Ypsilantis (1725-1805) was ruling Prince in Wallachia (1775-1782) and (1796-1797).
[2]Em. Protopopescu-Pache (1845-1893) was one of the most revered mayors of Bucharest (1888-1891). He contributed to no small extent to the city's modernization.
[3]CaleaVictoriei (Victory Avenue), 2.8 km long, is the main axis of Bucharest; it was opened in 1692.

As the 19th century was drawing to a close, New York City, just emerging from the Civil War, was aiming to develop a new look and an emblematic identity.

It was about that time, i.e. in 1866, that Carol I[4] came to Romania, and Bucharest began a remarkable transformation, at a really speedy pace. From a little more than a mere borough, it gradually became a modern city. It goes without saying that the urbanization process was incomplete; it was bound to be. But it was fairly noticeable and it did not fail to attract attention.

In the latter half of the 19th century, each one of the two cities was a case apart among modern cities.

5. The urban model in the 19th century, everywhere in the world, was Paris. Every city in Europe and the Americas strived to be like Paris. Some cities succeeded in this attempt (to various degrees), some others failed. But an emulation process could be noticed, an idea of unofficial competition was in the air, which had benefic effects on all cities.

Thus, many of the guidebooks dedicated to New York City in the latter half of the 19th century explicitly dubbed it "a second Paris." In 1874, E.C. Prescott explained that "New York was second to London and Paris in wealth and refinement" (Prescott, 1874: 7).

As for Bucharest, two emblems circulated at the time. The city was considered either as lying "at the gates of the East" or as "the little Paris." It is usually forgotten that it was not Romanians but strangers who had devised both these clichés. A guidebook of the city, dating from 1906, the year of the Jubilee Exhibition,[5] contains one of the many references to this effect, as it mentions "such titles which Bucharest first from strangers has acquired, as 'the little Paris,' 'the city of joy', etc."

In interwar times, Bucharest continued to be "a little Paris" (with a slight Oriental fragrance). New York City consolidated its emblematic status for the United States, for the American continent, for the American way of life. Nevertheless, it has remained to this day subtly "European", challengingly "Parisian," just as it used to be at the turn of the century. Therefore, both cities have achieved their aims.

6. English has always been the official language in New York City, as everywhere in the United States. However, turn-of-the-century immigrants coming in thousands from Europe and Asia every year used to speak very little English, often reduced to the basic vocabulary and an approximate grammar.

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[4] Carol I (1866-1914) from the dynasty of Hohenzollern-Sigmaringen was first reigning prince (1866-1881), and then King of Romania (1881-1914).

[5] In 1906 (June 6 – November 23) a Jubilee National Exhibition was organized in order to celebrate Carol I's forty years of reign, 25 years from the proclamation of the Kingdom of Romania, and 1800 years from the conquest of Dacia by the Romans.

In Romanian cities, French was *lingua franca* – in aristocratic and intellectual milieus, but also with the liberal professions and tradesmen. It was taught in high schools, as well as in grammar schools.

In this case, the analogy between the two cities is established at a deeper level. For a city, a nation, a community to develop, it is necessary that a relevant segment of their population should speak the language of a great culture. English, in New York City; French, in Bucharest.

7. One of the basic characteristics of New York City in the latter half of the 19th century is massive immigration. In 1898, the population of the city thereafter to be called "Greater New York" was of 3,487,202 inhabitants. Over one third thereof were recent immigrants. Were one to consider only the population in Manhattan, the percentage was even higher. Germans and Irish held the first place, but the number of Italian and Austrian immigrants had also increased. The ethnic structure of the metropolis, so spectacularly modified in a comparatively brief interval, had considerably altered the urban structure at all levels.

However, does this mean that New York City should be compared only to Sydney, Buenos Aires or Toronto, whereas the only cities to which Bucharest could ever be compared ought to be Paris and possibly Saint Petersburg? In order to express a qualified opinion in this respect, an examination is necessary of the ethnic structure of Bucharest at that time:

At the beginning of the year 1900, the population of Bucharest amounted to 282,071 inhabitants, out of which 186,623 were Romanians, 43,318 were Jews, 38,660 came from the Austrian-Hungarian Empire (this figure included the Romanians from Transylvania), while 13,530 inhabitants belonged to various other ethnical groups (cf. Parusi 2007: 421-422). Simple arithmetic indicates that that only 66.16 p.c. inhabitants were ethnic Romanians, whereas 33.84 p.c. were allogeneous elements. This percentage was fairly close to the one in New York City.

In the American metropolis, immigration had been strongly encouraged because cheap labour force was badly needed. Throughout the 19th century, as a consequence of the modernization and "Westernisation" of the country, the city of Bucharest, and Romania in general, basically needed specialists, i.e. diplomat engineers, technicians, qualified workers for roads and bridges, etc., as well as physicians, pharmacists, teachers, bankers, highly trained tradesmen, a.s.o. A solution to this problem was to send a significant number of young people to study abroad.[6] But allogens were also encouraged to settle down in Romanian cities and

[6] Elena Siupur (1998: 215) identified 2270 Romanian students only at the German Universities of Bonn, Berlin, Göttingen, Heidelberg, Leipzig, and Munich in the 1800-1880 interval; she estimates that the number of Romanian students at all German Universities raised to 2,600-2,800. In the latter half of the 19th century, most Romanian young people also went to study in France, Switzerland, Italy.

towns (and, to a much lesser extent, villages); they significantly increased the percentage of the middle class. In this way, late 19th century Bucharest witnessed, as Adrian Majuru put it, "an import of modernity, as an institutional, social, cultural, and imaginary model" (Majuru 2007: 26).

In New York City, an overwhelming percentage of the endless immigration in the latter half of the 19th century were extremely poor or belonged to the lower middle class. But on both continents, in both countries and cities, in spite of significant differences, the "strangers," the newcomers substantially altered the urban configuration, massively contributed to modernization and modernity.

The two parallel biographical sketches summarized below, Joseph Pullitzer (1847-1911) and Frédéric Damé (1851-1906), are meant as a partial illustration of this thesis:

Joseph Pullitzer was born in 1847 on the present-day territory of Hungary. In 1858, his family, who had reached an advanced state of poverty, immigrated to the United States. At the age of 20, Joseph Pullitzer got US citizenship (after having given up his Austrian-Hungarian one) and started studying law. A year later, he joined the bar, but his impetuous temperament and his poor English prevented him from real practicing. It was also in 1868 that he studied working as a reporter for *Westliche Post,* and two years later he became editor-in-chief and co-owner of this publication.

Pullitzer was a member of the American Philosophical Society, and frequented a German language bookstore, where he often talked to Joseph Keppler and Thomas Davidson. He was a member of the Republican Party, and in 1870 was elected in the Chamber of Representatives (before reaching the age stipulated by the statuses, and after having lived for only two years in Jefferson City, which he was to represent).

Then Pullitzer settled in New York City, and in 1883 he bought *The New York World,* which he saved from bankruptcy by orienting it towards sentimental stories and scandal.

Joseph Pullitzer was often attacked by rival publications like *New York Sun* and *New York Journal*. Theodore Roosevelt and John Pierpont Morgan sued him for calumny, but the trials never came to court.

Joseph Pullitzer died several times a millionaire, onboard his yacht, on the way to his residence in Georgia, in 1911.

In his will, Pullitzer left 2 million dollars to Columbia University, in order to fund a School of Journalism. This project was accomplished in 1934. However, Pullitzer's worldwide posthumous fame is mainly due to the literary prize he established, first bestowed in 1917.

Frédéric Damé was born in 1850 in Tonnerre (France), and graduated from Saint Louis high school in Paris.

From his early years, he published articles in newspapers like *Le Figaro, Le Gaullois, L'Evénement illustré,* as well as in journals such as *La revue populaire* and *La Cloche.* During the French-German war, Damé edited the journal *L'Invasion,* and after the Commune in Paris he was Thiers' secretary, and published *La Renaissance.*
In 1872, Frédéric Damé settled down in Bucharest. Shortly afterwards, he took up Romanian citizenship, and started a career as a journalist by publishing very successful articles in the *Journal de Bucarest* edited by Ulysse de Marsillac.
A year later, in 1873, Frédéric Damé founded *La Roumanie,* the first big-format newspaper in Romania. At the same time, in Paris, he founded the monthly journal *La Roumanie contemporaine.* Frédéric Damé also published articles in C.A. Rosetti's *Românul,* as well as in *L'Indépendance roumaine* and *L'Orient.*
Frédéric Damé was not only a journalist. He also functioned as a teacher of French at high schools in Craiova and Bucharest. He was also a playwright. His play *Le rêve de Dochia* was successfully represented in 1877.
But posterity remembers Frédéric Damé for two really remarkable achievements, viz. two of the French language dictionaries in Romania,[7] and his monumental monograph *Bucarest en 1906,* in many respects still valid, though unfortunately unfinished, which came out a year after his death. Frédéric Damé died in 1906.

This brief survey shows that the two personalities, Joseph Pullitzer and Frédéric Damé, had quite compatible biographies. They published significant works in their adoptive countries and cities, and their names are remembered to this day. The main difference between Pullitzer and Damé lies in the former's fortune. As a multi-millionaire, Pullitzer was able to make an important bequest to his adoptive city. This ensured his worldwide, everlasting fame. Frédéric Damé never got rich. But he enriched the city of Bucharest with an extraordinary monograph and Romanian language with some of its first bi-lingual dictionaries. Nowadays, he is solely remembered by Romanian teachers, lexicographers, and historians.
8. The most propitious ground for an analogy between the two cities is offered by an examination of the urban facilities introduced then, viz. the telephone, electric lighting, running water, sewerage systems, street paving and asphalt, sidewalks and boulevards, urban public transportation, a.s.o. Owing to all these facilities, in the latter half of the 19th century, cities were re-invented everywhere in the world.

In order to illustrate this thesis, a brief survey will be made in what follows of the state of the art of telephone communication in the two cities by 1900:

New York City:

The telephone was invented in 1875 and patented a year later. The first Bell telephone was sold in New York City in 1877 (cf. Trager 2003: 184). In 1878 the

Metropolitan Telephone and Telegraph Company was founded, which had 271 subscribers.
The first telephone book in New York City was also published in 1878.
Two years later, in 1880, the number of subscribers will be of 2,800, therefore over three times higher. As the population of New York City in 1880 counted 1,206,299 inhabitants, it results that one telephone device virtually served 430 inhabitants.
The available data for the next years vary considerably; it is therefore difficult to make a close statistics. However, it is a fact that the rate between the number of inhabitants in the metropolis and the number of telephones will slightly decrease.
Long-distance telephony was introduced in 1892 by a line between New York and Chicago (Trager 2003: 232).
An advertisement from 1906 announced that 264,364 telephones were in function in New York City, i.e. two and a half times more than in London (cf. Trager 2003: 301).

Bucharest:

In 1877, while the first Bell telephone was sold in New York City, Messrs. Engels and Tierich, the owners of a small telegraph company in Bucharest, announced they had begun experimenting with "the new device, called telephone or speaking telegraph" (Parusi 2007: 338).
Telephones were introduced in Bucharest in 1882, when a private line connected the Socec bookstore to the Socec printing shop (Parusi 2007: 359).
The first governmental telephone connection dates from 1884, and was established between the Home Office and the Post and Telegraph Corporation (Olteanu 1992: 284).
A telephone exchange was built in Bucharest in 1886. It had five operating numbers but displayed the possibility to increase the number of subscribers.
The beginnings of telephony in Bucharest were modest, timid, and slow. However, in 1890, a telephone network started being built; a year later it already had 300 subscribers.
As the population of Bucharest in 1890 counted 203,375 inhabitants, one can estimate that the average rate was of 1 telephone per 677 inhabitants.
The number of subscribers increased to 700 in 1898. In 1900, the population of Bucharest counted 287,233 inhabitants; consequently, the average rate was of 1 telephone per 410 inhabitants.
Long-distance telephony started functioning in 1893; in 1894 it was open to the public (Parusi 2007: 397).
The first telephone book was also issued in 1894. It listed 31 institutions and 2 private subscribers.
In 1906, 3,000 telephone connections could be established in Bucharest, but there were only 1,400 actual subscribers.

A few conclusions can be drawn from this brief survey, namely:

At the turn of the century, the number of people which could virtually use the same telephone device in Bucharest was almost double as compared to the state-of-the-art in New York City.

In this respect, Bucharest was two decades behind New York City. Only in 1900 does Bucharest reach an average of 410 inhabitants per telephone, viz. the number of subscribers in New York City as early as 1880.

In actual fact, the gap between the two cities was much narrower than that, because a few objective factors should be taken into account, i.e. New York is the city where the first telephone devices for public use were produced. Besides, in 1900, the American metropolis was a world industrial and commercial power, and the telephone was adopted mostly for business reasons. None of these statements applies to Bucharest, where both industry and trade were rather weak, and telephony was basically used in administration.

It is also a well-known fact that, when this invention was introduced in Europe, people were rather reticent and suspicious about it. The families which did choose to have a telephone installed at home kept it in the entrance hall, and used it especially for placing orders with various suppliers; it was mostly servants who answered the phone (cf. Weber 1986: 76). This state-of-the-art continued until as late as the 1930s. Agatha Christie's novels contain lots of examples in this respect.

Besides, spaces between houses in Bucharest were fairly large. This made the installation of a telephone network far from profitable. However, long-distance telephony was almost simultaneous in the two cities.

All things considered, as far as the beginnings of telephony were concerned, Bucharest was fairly compatible with New York City.

Instead of a conclusion

Bucharest made best use of the chance offered by urbanization; by the turn of the century quite a lot of the gaps which had separated it at the beginning of the period under discussion from modern European cities were considerably narrowed.

It should be emphasized that all the urban facilities invented in the 19th century are primarily meant to aid the middle class; so does public transportation. As a rule, the members of the aristocracy used to drive, whereas the poorer classes were not yet taken into account in town planning.

It is however difficult to define the middle class. It is a heterogeneous social category (including liberal professions, as well as tradesmen, and clerks), constantly oscillating between the condition of "slums," to which they might fall anytime (out of poverty, maybe for lack of education) and the aristocracy to the status of which they tend and which they emulate. The middle class represents "normality," *aurea medicritas,* whatever does not shock and is not salient.

Respectful towards norms and hierarchies, maybe unimaginative but industrious, the middle class was surprisingly alike in turn-of-the-century New York and Bucharest, and probably in many other cities. Their similarity is proven, among other things, by an insight into the guidebooks and yearbooks issued in the two cities, into their cookbooks and conduct manuals. It is also proven by the music and noises in the two cities, but especially by the hundreds of photographs by means of which the two cities and their middle class refer to themselves.

All these facts are solid grounds for a complex comparison. All these aspects are to be developed in a book already in the making. For the time being, it can be asserted without fear of being much mistaken that at the turn of the century both the mouse and the elephant were trampling happily and enthusiastically.

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PART I

Plural identities and comparativism

CHAPTER 1

Literary Representations of Black Identity in Richard Wright's Fiction

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The current article focuses on the investigation of the theme of social and racial identity of the African American characters in the fictional work of Richard Wright, an outstanding writer of American literature. He drew on the problematic aspects of the social life in the United States in the first half of the 20th century, and especially on the tensed and controversial interracial relationships, as well as on the generalized and institutionalized racism with which the African Americans were forced to cope for decades. In the social climate characterized by racial conflicts and psychic tension specific to the previously mentioned period, the identity formation process of the Negroes is a highly debatable and a never ending one. Therefore numerous literary exemplifications from Richard Wright's novels and short stories will be offered, including Wright's self-referential account that also illustrates the tragedy of an author held captive in a hostile world.
Whereas in the first part of the current article I made an approach to the works of Erik Erikson, James Côté and Charles Levine, in the second half of this article I dealt with the racial identity theory elaborated by Janet Helms. More concretely, I endeavoured to cast light on the racial typology of the African American characters, providing relevant literary illustrations for each racial category.

Keywords: alienation, identity crisis, split self, racial inferiority.

1. Introduction

Dealing with the concept of "black identity" in Richard Wright's fiction involves a complex approach to a whole network of critical perspectives and fictional representations of institutionalized inequality, intolerance and violence at the crossroads of the various cultural discourses that marked important developments

in 20th century America. More specifically, *Literary Representations of Black Identity in Richard Wright's Fiction* is aimed at examining the dynamics of change concerning ethnic identities affecting an important segment of the African American population for which the freedom and equality invoked by the Founding Fathers had made very little difference for a couple of centuries. Quite obviously, the 20th century American society that Richard Wright depicts in his work of fiction characterized by a powerful racist mentality and a well-established system of exploitation and racial segregation is the result of the long historical period in which the economic American system was based on slavery, especially in the South. In this context, I shall demonstrate that black identity represents a source of social damnation for the numerous black characters in Richard Wright's novels and short stories – Bigger Thomas in *Native Son*, Cross Damon in *The Outsider*, Big Boy, Mann, Silas and Sarah in *Uncle Tom's Children*, Saul Sanders in *Eight Men,* Johnny Gibbs in *Rite of Passage,* the "black boy" in *Black Boy – A Record of Childhood and Youth,* Fishbelly and Tucker in *The Long Dream* or *The Man Who Lived Underground.*

In the investigation of a major American author, an attempt will be made to analyse the intricacies of the problematic concepts of social identity. Identity is a matter of knowing who is who and this thing is hugely facilitated by the social dimension of the human nature as well as by the fact that individuals usually live in society and not in seclusion. Thus, by comparison, people can easily relate to each other in a consistent and meaningful manner and "all human identities are social identities" (Jenkins 2004: 4) or "without social identity there is no human world" (Ibidem). Burke and Stets (2009) are other important 21st century social scientists who deal in their work, *Identity Theory,* with the concept of identity that is indisputably connected with that of society[1]:

In other order of ideas, one of my main concerns have to do with a series of related subjects regarding the elements that compose the human self, the psychology of the self, social identity, psychological identification, group interaction and last, but not least, race and ethnicity. It may well be argued that black identity represents a source of social damnation in Richard Wright's fiction, especially because ethnicity and race stand for the historical series of the blacks' traumatic racial experience. According to Maykel Verkuyten (2005: 45)., the African Americans are the bearers of "visible characteristics" and this fact enables white Americans to easily identify them and keep them at the periphery of their society.

Furthermore, I shall demonstrate that the human interaction of Wright's black characters with their white opponents is a simulacrum, there is no active

[1] "Identity characterizes individuals that according to their many positions in society and it is important to note that […] both individual and society are linked in the concept of identity." (Burke, Stets 2009: 3).

involvement of the African Americans in their social interaction with the white Americans, therefore blacks are considered mere objects of experience.

2. Black social identity

A cogent analysis of identity formation process cannot overlook Erik Erikson's theory that makes a fundamental reference to the three interrelated dimensions of the human self – the psychological dimension or ego identity, the personal dimension or a behavioral register that differentiates individuals and the social dimension that deals with "recognized roles within a community". In his opinion, all these dimensions need to come together during the identity formation process otherwise an identity crisis occurs. (Erikson 1980).

In Richard Wright's fiction the African Americans are treated as inanimate objects and are forbidden any possibility of human manifestations. Quite obviously, this fact results in the annulment of the personal and social dimension of their self and implicitly in a split self and an identity crisis. Bigger Thomas, the main character of *Native Son*, represents the most convincing example of the split self in Richard Wright's fiction. His case is not an unusual one in terms of external perception, human interaction or social identity. It may well be argued that Bigger Thomas' humanity is not a matter of concern for white people. Just like all the black characters from Wright's prose, he is considered to be an inferior human being and therefore he is not allowed to socially interact with members of white society. This results in a total failure of the process of the identity formation, which eventually leads to a split self and implicitly, to an identity crisis. Quite significantly, the identity crises spans almost a life time, since he never actually succeeds in becoming a real human being.

The fear and hatred that constitute leitmotivs running through all Wright's fiction, replace rationality and equilibrium and turn him into a semi-wild creature capable of irrational acts. Henceforth, he kills Mary Dalton, the daughter of his employer, for fear he might not be discovered in her bedroom after he helped her climb the stairs while this one was in an advance state of inebriation as a result of a party. Shortly after, Bigger kills his black girlfriend, Bessie Mears for fear that she might inform on him. As one can notice, fear represents the cause of Bigger Thomas' actions as well as of the majority of Wright's black protagonists. This negative feeling, experienced in various degrees of intensity in accordance with the circumstances of their daily life, destroys the African-Americans' personality and it constitutes the key of the domination-subordination relationship between whites and blacks and also the instrument with which the former manipulate the latter.

While applying Erik Erikson's theory to Richard Wright's fictional work, we have drawn the conclusion that all black protagonists are facing a demoralizing

identity crisis that originated in the domination-subordination relationship existing in American society at the beginning of the 20th century. More concretely, life in white subjection reduces the collection of social selves of the individual to a single and insignificant variant – that of a humble and obedient employee meant to perform hard and menial work.

A most relevant example in this respect is offered by the short story entitled *The Man Who Lived Underground*. The black protagonist is running away from some "policemen who had wrongly accused him" (Wright 2008: 27). As the situation stands, the underground seems to be the safest place for him to hide. Quite obviously, the obstruction of the identity formation process is suggested from its very title. Living underground renders him invisible for white society. His existence, although objective and undeniable, does not have any social consequences or implications. If in *Uncle Tom's Children,* white people used extreme violence as an immaterial element to definitely eliminate the rebellious blacks from the social scene, in this short story the underground stands for the concrete element that obstructs the natural development of the black protagonist's ego identity. Mention should be made that there are some interesting facts regarding this location. The most interesting one is that, on the one hand, living underground does not definitely eliminate the black protagonist from the social scene, but it only deactivates him for the time being. On the other hand, although it is a safe place to live, it reduces all the three dimensions of his self – the psychological, the personal and the social one.

Perhaps *The Man Who Lived Underground* constitutes the most relevant case of identity instability in Richard Wright's work. Considering Erikson's theory according to which "the crux of identity stability in any culture lies in the interplay between the social and the physic" (Ibidem: 16), it goes without saying that the case of this black protagonist represents the negative illustration of this theory. His hovering between the two worlds equates with a loss of a well established reference frame and, at the same time, it demonstrates his incapacity to belong to a certain ontological space. But, above all, this case becomes highly relevant for his lack of emotional balance. Most significantly, rationality that seems to be the constant part of his ego and fear that is the leitmotiv of any Negro's life urge him to stay away from the world aboveground that not only annihilates the natural process of identity formation, but also endangers his existence. With all this, the underground world cannot stand for his permanent home. Finally, he is forced to go out and Lawson, the white policeman, arbitrarily shoots him. When his colleague asked Lawson for the motivation of his murderous act, he gives an inconceivably absurd reply: "You've got to shoot his kind. They'd wreck things" (Wright 2008: 84).

In *Rite of Passage*, published more than thirty years after the author's death, Richard Wright illustrates the most dramatic case of identity crisis. This time the protagonist of the novel is a fifteen year old black boy, Johnny Gibbs who, without

knowing it, is brought up by a foster family. Unaware of his origin, he prospers in almost every way, but at the age of fifteen the authorities order that the boy should be transferred to a new foster family. The climax of the whole story is represented by the moment in which Johnny is given the great piece of news by his foster mother. It is an extremely intense moment from the emotional point of view and, at the same time, it becomes a turning point in Johnny's life. From that moment on, the black boy does away with his happy childhood for ever. It is also the moment when the symbolical title of the novel – *Rite of Passage*- gains the full relevance of its meaning. More concretely, this is the moment that tragically depicts the protagonist's passage from a world of normality to the bleak and doomed realm of delinquency. Johnny Gibbs runs off the streets of Harlem where he meets a gang whose members also used to live in foster homes. His running off the streets represents in fact a brutal interruption of his identity formation process and it is also a moment of great spiritual loss. The outcome of all these is that he not only turns himself into a character with no consistency that loses the control over his life, but he also becomes completely alienated from the traditional values of the family as well as from society.

3. Black and white human interaction – a social simulacrum

Considering the principle of racial inferiority, we may generally argue that the marginalization of the black people excludes their active involvement in American society and cancels the social and personal dimensions of their ego, leading to an emotional instability and, implicitly, to an identity crisis. Another cause of African-Americans' identity crisis in Richard Wright's fictional work is represented by the lack of a fundamental factor in identity formation process – human interaction that, in blacks' case, is a simulacrum.

In *The Outsider*, Wright presents the unique case of "multiple identities" (Woodward 2004: 7) in his fiction. Cross Damon, the black protagonist of the novel, goes through an underground accident in Chicago which leaves him with a choice: he either sets himself free from an existence dictated by others – his mother, his wife, Gladys, his job at the Post Office, his under age pregnant girlfriend, Dot, by adopting a new identity, or turns himself into a survivor of the wreck and resumes his life under the same alienating circumstances. Finally he decides "to bury" his initial identity and to take on the identity of Lionel Lane, whose name he chooses from a graveyard. It is in this unexpected accident that Cross sees a chance that the destiny offers him in order to avoid the danger of being put in prison for raping a girl under the age of sixteen. This is a crucial moment that implacably changes the trajectory of his life and triggers a series of interrelated events. With respect to the concept of "multiple identities" that I have previously mentioned, Garry S. Gregg asserts that "probably most of us present

different sides of ourselves in different contexts, depending on the demands of the situation, our personal goals and intentions" (Gregg 1991: 181).

Nevertheless, by changing his initial identity he was not able to liberate himself from a dominant racist society. The only advantage conferred on him by his new identity is the fact that he does away with his family problems as well as with the potential problems with the white police. Through his symbolic death, he ceases to display some of the social selves that composed his initial social identity: that of a son, husband, father and lover. What he cannot change, not even through death, be it real or symbolic, is his ethnicity. Gender and ethnicity stand for other aspects of human identity that can never be changed. Even if he has a different name now, Lionel Lane, his ego identity remains unaltered - he is still the same black man living in the same white racist society in which he cannot have the control of the things, but which compels him to be subjected to the dominations of others.

In *Black Boy, A Record of Childhood and Youth,* the author depicts the climax of white violence against black people. The "black boy" is compelled to learn facts about life in a climate of terror, fear, hunger, hatred and violence that turns his life into a nightmare: "My sustained expectation of violence had exhausted me. My preoccupation with curbing my impulses, my speech, my movements, my manner, my expressions had increased my anxiety." (Wright 2000a: 197).

A salient factor that triggers blacks' identity crisis is the fact that it has its roots in the perpetual dissimulating attitude that the black boy has to adopt in his relationship with white people. Subservience and dissimulation are damaging attitudes that act against human nature and, at the same time, they pervert the identity formation process of the young person. The most confusing part of the social simulacrum in which the "black boy" has to participate relies on the fact that he has to dissimulate all the time in his relationship with white Americans. Thus he runs the risk of not knowing what his pure self really is. Furthermore, the fact that he has to behave in an unnatural, different way than the one in which he would have liked to, absorbs all his energy and places him on a humiliating and painful condition: "While standing before a white man I had to figure out how to perform each act and how to say each word. I could not help it. I could not grin. (…) I could not react as the world in which I lived expected me to; that world was too baffling, too uncertain." (Ibidem: 198).

In other words, he is compelled to lead his life according to the racist laws of white society which proves to be a rather tough learning and humiliating experience. The manifestation of the psychological dimension as well as of the personal dimension of his self is prevented by the racist law system that functions as an equalizing factor for all the members of black community. Bernard Bell (1989: 155) makes a synthesis of what *Black Boy* represents in his view: "In *Black Boy* Wright sums up life in the South for a black man as a choice between

militancy, submissiveness, projection of self-hatred, or escape through sex and alcohol."

It seems that racial tolerance stands for an utopian dream that finds its most refined artistic expression in Richard Wright's *The Long Dream.* The novel owes its title to the statement of Tyree Tucker, a black mortician and owner of a brothel who, using a tone of bitter conviction, tells his son, Fishbelly: "A black man's dream, son, a dream that can't come true" (Wright 2000b: 79). The bitterness of his voice comes from the protagonist's racial awareness and strong belief in the never ending oppression of black people. He attains his wealth and power by bribing and forging business arrangements with the corrupt white authorities. Thus, Tyree makes regular payment to Cantley, the chief of police until one day when a fire breaks out in the club owned by a black physician called Bruce, with Tyree Tucker as his silent partner. The former is to be hold responsible for breaking the fire code, but he threatens to involve Tyree as well. Chief Cantley, in turn, is worried about the incriminating evidence that Tyree has against him and kills him in order to eliminate him from the equation. The extremely complicated plot triggers the entire action of the novel that reveals, on the one hand, the complex and fairly fascinating image of the father in contrast with the deceptively naïve and rather inexperienced image of the son and, on the other hand, the illusory collaboration between Tyree and the corrupted white police officer. The term "illusory" is the most appropriate one to describe the relationship between the black mortician and the corrupted white officer. No black man can run his own business or company without the approval and consent of white authorities. Furthermore, black prosperity does not represent the dream of the 20th century racist American society whose permanent tendency is to repress any black aspiration towards social equality and social justice. In other words, the so called collaboration between Tyree and Cantley for a temporary mutual benefit is nothing else than another form of blacks' exploitation by the white local authorities, that derives from the only accepted relationship in a racist society – that of domination-subordination. The communication between Tyree, his son, Fishbelly and whites is in fact a simulacrum, as long as the two of them are not allowed to negotiate or to express their agreement or disagreement with respect to the topics under discussion. In a racist society it is the oppressors that make the rules and the communication process is unilateral.

Quite predictably, social commitments represent a mere utopian black dream and the integration in the social milieu of the white people is a matter out of question since they are not treated as equal partners. Consequently, neither Tucker nor his son can develop a functional social identity or a psychological sense of ego-identity. What is worse than that is the fact that they cannot achieve an identity stability especially because the psychological and the personal dimension of their human self are continually canceled by white racism. What is valid in the case of the "black boy" – the fact that he is compelled to lead his life according to

the racist laws of white society – is perfectly valid in the case of all Wright's black characters. More concretely, blackness is considered more like "a normative and behavioral system, a way of looking at the world reflecting, deciding on how one ought to behave, and then acting accordingly." (Hutchinson 1997: 50).

4. *Uncle Tom's Children* – the new typology of the African American character

Uncle Tom's Children represents a collection of five outstanding short stories that in 1938 launched him on his career in fiction. The black world that Richard Wright depicts in his collection of short stories is one of fight, self-sacrifice and even martyrdom. Consequently, the author decides to do away with the literary tradition launched by Harriet Beecher Stowe, by conferring some reactionary aspects to his prose. Therefore, with the exception of *The Ethics of Living Jim Crow*, the rest of his short stories portray the black protagonists in a way that no other American writer has done it before. The author actually modifies the typology of the black character imposed by his predecessors, especially by Harriet Beecher Stowe whose black character – the mild and humble Tom in *Uncle Tom's Cabin* was emblematic not only for the black race in America but also for African American literary tradition.

Richard Wright is the first writer who describes violence in a black man (High 1999: 215). In other words, no trace of uncle Tom's mildness, piety and subservience can be detected in his *children*. On the contrary, Wright prefers to construct his characters from a belligerent, activist perspective. This is the case of the black reverend Dan Taylor who keeps on fighting for the civil rights of black people, even though he is severely whipped by the white police and submitted to a great racial tension meant to intimidate him and to make him stop fighting. History demonstrated that ethnic and racial pluralism was the cause of numerous bloody wars or conflicts. These conflicts must be seen as attempts of the oppressed people to claim and defend their identity and "to have this identity respected with full legitimacy" (Scheibe 1995: 10).

In *Big Boy Leaves Home,* black violence triggers a wave of violent acts from the part of white people as well. The main black character, Big Boy, kills a white man and he manages to escape North with the help of black community.

In *Down by the Riverside,* the author presents the drama of a black individual called Mann who, against his wish, shoots a white person because this one wants to confiscate the boat he urgently needs to take his pregnant wife to the hospital. When he finally arrives at the hospital, his wife is already dead. After a violent confrontation, Mann is arrested and killed by the white soldiers.

Long Black Song illustrates another case of black drama: Sarah is raped by a white man and her husband, Silas wants to retaliate by shooting whites, but he is finally killed by them.

Saul Sanders in *Eight Men* is another black individual who is compelled to take his environment for granted and to accept the rules of his black world. Just like the rest of Wright's black protagonists, he leads his life under a permanent state of fear. He manages to dissipate this overwhelming fear by taking action. To be more precise, he kills his white female employer, Maybelle Eva Houseman because the woman was always shouting at him. It may well be argued that committing a murder represents in Saul's view a modality through which he re-establishes the social dimension that the racist society has annulled in him. Paradoxical as it may seem, by committing a murder, the black protagonist draws whites' attention upon their human identity – it is their unconscious way of saying that they do not stand for objects, but for human beings. Therefore, they can do a lot of things, they can even commit murders. And this is also the case of Bigger Thomas, Cross Damon, Mann, Big Boy or Silas. As regards the black protagonists' attempt for the recognition of their human identity, Michael Pickering wrote: "Your struggle for identity is confined to recognition by those who have denied your identity. The desire to be properly recognized is itself a product of the stereotypical regime in which you have been constructed as inferior." (Taylor, Spencer 2004: 102-103).

5. Black racial identity

While trying to provide illustrations of the concept of racial identity theory in Richard Wright's fiction, we have focused on the book of Chalmer E. Thompson and Robert T. Carter, entitled *Racial Identity Theory: Applications to Individual, Group and Organizational Interventions*. Their attempt to identify and explain the stages of racial identity development has its roots in Janet Helms' racial identity theory who "drew upon and built upon the work of a variety of other scholars, including Cross (1987) and Hardiman (1979)" (Thompson, Carter 1997: 240). In Helms' view, "racial identity theory in general refers to a Black or White person's identifying or not identifying with the racial group with which he or she is generally assumed to share *racial* heritage" (Helms 1990: 5). According to these social scientists, there are four stages in the development of the process of racial identity of individuals living in a multi-ethnic society.

The first stage refers to individuals with a less developed sense of ego identity who have not gained a racial identity awareness, who are unaware of the negative consequences that racial manifestations have upon their life. From the psychological point of view, it is as if they live outside their racial group or it is as if the concept of race did not exist in their view. This stage is typical for the very

young black protagonists in Wright's fiction such as the "black boy" in *Black Boy,* Johnny Gibbs in *Rite of Passage* or Fishbelly in *The Long Dream*.

With respect to the individuals that find themselves in the second stage of racial identity formation process – we hereby refer to black people who begin to develop race awareness and can no longer deny the destroying effects of whites' racism- mention should be made that, in their case, the process of identity formation is obstructed by the racial laws of dominant society. This is the case of Bigger Thomas in *Native Son,* Cross Damon in *The Outsider,* Saul Sanders in *Eight Men* and Tyree Tucker in *The Long Dream*. All the enumerated characters are aware of the imperative of American society according to which they have to dissemble all the time so as not to become victims of white violence. Therefore, unlike Johnny Gibbs, who lives happily in the bosom of his adoptive family and who initially does not have any idea about the implications of the concept of racial identity, Bigger Thomas is already aware of his racial identity. He is even afraid of the possible consequences that his racial identity can have upon him and upon his family.What can be inferred from Bigger's behaviour before committing the two murders is the fact that he is the keeper of a traumatic racial experience and that he was exposed to the hostile reality of American society for a long time.

The third stage refers to individuals that have gained psychological awareness of membership in their own racial group. Whites, for instance, "may assert their belief in the moral and intellectual superiority of their own group", (Thompson, Carter 1997: 242) whereas blacks may assert their support for black culture in the detriment of white culture (Ibidem). It may well be argued that the individual that has gained psychological awareness of membership into his own racial group belongs to the third stage of his or her racial identity formation process and strives to extensively promote the values, customs and traditions rooted in the racial heritage of the respective ethnic group. For the black protagonists in Wright's novels and short stories, the third stage of the racial identity formation process represents an impossible dream – "a long dream" (*The Long Dream*) that not many of them are able to fulfil because of the fierce manifestations of white racism.

The black reverend Dan Taylor in *Uncle Tom's Children* is a singular representative of the third stage of his racial identity formation process. His position of moral authority greatly helps him in his fight for blacks' civil rights as well as in his endeavours to promote the traditional values of the black culture. In the fourth stage both whites and blacks begin to develop a more balanced relationship with members of their own ethnic group. At this level whites and blacks are capable of having critical as well as favourable attitudes and opinions towards the members of their racial group.

In Richard Wright's work of fiction we can identify the unique case of Tyree Tucker in *The Long Dream* who registers an evolution from the first stage to the fourth one. Therefore he is able to see both the natural inborn qualities of the

African Americans as well as their flaws and shortcomings. He insists upon the fact that the racist character of American society perverts blacks' genuine nature. As a result of it, blacks' situation in American society is a strange and particular one that confers a different connotation to the word "wrong". In Tucker's view, when a Negro has to survive, "wrong is right" (Wright 2000b: 273) in fact.

With respect to the white characters in Wright's fiction, we should resume the names of the three white exceptions – Boris Max in *Native Son*, Ely Houston in *The Outsider* and McWilliams in *The Long Dream* who adopt an objective attitude not only towards blacks, but also towards the members of their own racial community of whom they are rather critical. They realize that white racism represents a source of violence and social instability in American society and they are doing their best in order to reduce it.

6. Conclusion

The acutely racist character of American society places the two main ethnic groups – blacks and whites – on antagonistic positions and this naturally results in the polarization of society into oppressors and the oppressed. Under the circumstances, we have demonstrated that the concept of "human interaction" is not an operational one and that the human interaction of Wright's black characters with their white opponents is a simulacrum, especially because there is no active involvement of blacks in their social interaction with whites as well as because of the fact that whites consider blacks to be mere objects of experience. Moreover, the fact that, in the context of 20th century racist American society, blacks are treated as inanimate objects and are forbidden any possibility of human manifestations results in the occurrence of a split self and, implicitly, of an identity crisis.

As regards black racial identity, it may well be argued that analysing all the characters in Richard Wright's fiction we can draw the conclusion that, whereas white Americans belong to the third stage of the process of racial identity development, black protagonists, generally speaking, never leave the second stage of this process. And yet there are some exception cases: on the one hand Fishbelly and Tyree Tucker are the only black characters that register an evolution from the first to the fourth stage of this process. On the other hand, Boris Max in *Native Son* and McWilliams in *The Long Dream* represent "white exceptions" in that they are the only white characters that reach the fourth stage and are therefore capable of expressing critical as well as favourable opinions about the members of their race.

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CHAPTER 2

Literary Archetype Interference in a Comparative Study William Shakespeare – Camil Petrescu

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We have proposed in the present study to research – and to prove – the archetypal state of jealousy from a literary perspective, specifying the fact that the completeness of this emotion/state/feeling has implied, among other articles a psychological/psychoanalytic perspective as well as an ontological/ metaphysic one. Our vision contradicts to some extent the recent psychological theories (which confirm the jealousy state of "acquisition at an early age for humans") claiming that jealousy is an ancestral latency, retrieved in any periods, spaces, and in various regions of human existence. Resuming at its literary dimension, we will approach the pattern of jealousy in the context of two interesting texts from the area of universal and Romanian literature, situated at a great distance one from the other, geographically, as well as temporally: *Othello*, by W. Shakespeare and *Last night of love, first night of war*, by Camil Petrescu. We start from the premise that both texts may be read in the key of poetic arts, so that all symbols of the work from the substructure, which will be invested with an archetypal status, will systematically be positioned on the eternal screen of the story about Creator and their Creation.

Keywords: archetype, Creator, Creation, "homo zelotypus", pattern.

1. Introduction

All literary works, whether popular or cult, remain testimony in time about kneading without cure, about the anxiety and unparalleled burning of so many who have asked what is life, what is on the side and beyond the world, what keeps the flame alive for so long and what exactly goes into moments that cannot even be suspected. But one of the most troubling, most disturbing, most overwhelming questions that were being put, is why love, the perpetual engine of life, does not

last the protein time, why it is depleting its source, its energy just when it burns intense and it thinks "with the whole being" that it is master of the world? Why it converts so quickly and perverse in its opposite, although the desire of the loved one is just the opposite of the contrary? This approach will try to give potential answers along with so many others, without claiming that is the best, the most realistic, most valid, and the most exhaustive. They are just prints of mind and personal soul.

Considering the key episodes in the stories of the two authors remembered, we see a long narrative scheme long ago enshrined in universal literature (since early antiquity) that captures the love story of people whose feeling, maintaining their living existential fire and love, will be fatal. For, as we have seen, they lose control at some point over this "restless" feeling, and that, as a capricious and spoiled child, escaped from the string is converted just into its terrible opposite: jealousy.

Of course, we can talk about thematic nuances of the jealousy feeling reflected in multiple literary mirrors – starting from envy (*Illiade* of Homer in Greek literature, *The Count of Monte Cristo* of Alexandre Dumas, *Cycle of King Arthur* – in French/English/German literature, *Cinderella* of Ch. Perrault or the Grimm Brothers version, *Lucky Mill* of I. Slavici in Romanian literature), to the suspicion and possessiveness (*Anna Karenina* and *Kreutzer Sonata* of Lev Tolstoi in Russian literature) or fraternal jealousy (Cain and Abel; Jacob and Esau – *Old Testament*) to maternal jealousy (*Snow White* of Brothers Grimm).

Taking into question, however, the perspective of the addressed theme – marital jealousy – of these two texts, we will notice that they focus on a joint and several one that has as a sole resort the reasons of suspicion, possessiveness, of the complex of inferiority, of selfishness and anxiety. If we were to discuss from the point of view of "globalization" of their knowledge of their area of literature, we rely on a famous distinction that was made by Simion Mehedinți in *The Preface* at the monumental and almost exhaustive work *Terra - Introduction to geography as a science*[1], which, extrapolating it to our problem, could help us see, in the fine paste of the text, a real topic diffusion found everywhere in the literary universe of the whole world. This is about a plurality of euriterme themes of which the most obvious would be that of Love and War, which are subordinated to the Betrayal, the Doubt, the Search of the Self, but mostly Jealousy.

The question which imposes, concerns the core of symbols of these exciting stories even for the current reader, being at a distance more or less huge to the ones

[1] Simon Mehedinți (1994) said that in the animal world, as in the plant one are two types of bodies – euriterme, respectively stenoterme, taking into account their spread criterion; watching the first stated category, this includes organisms whose natural conditions allow them to expand and to live on the planet; in terms of the second, on the contrary, they, bodies, are only found at close range, beyond surviving is impossible.

they have conceived. As, regardless of the multiplicity of meanings that it has acquired over time, what has become really important is the load of meanings acquired in each work (literally, in particular, but also artistic, in general).

The texts capture the love-story of two people – two men – married and deeply in love with their life partners. Although similar in theme, the two works are separated at some point by the specificity of their own love story, each having its own privacy of targeting epic/dramatic utterance. What re-gathers them together is the intensity with which they live the love and its reverse: idealistic, determined to go to the end of the absolute sense (fatal mistake!), Othello and Ştefan Gheorghidiu will pay stark this absolute experience.

Seen in terms of epic forms that reflects their author's conception of purpose, essence, writer status in the world, the two texts are genuine "poetic arts". Thus, the love story between Othello and Desdemona, respectively Ştefan Gheorghidiu and Ela, becomes the story of love and death (separation) between Writer/Creator and His Perfect work. So, the entire speech is built on the narrative scheme of the poetic art where woven can be found in the grounds of the Creator theme in love with His work: the reason of the island seen as special chronotope, privileged, the paths reason, the lack of inspiration, of the creative doubt, of the creative labor, of the regretted work. Of course, the most valuable literary motif throughout this scheme remains the female partner character who acquires the connotation of the perfect and perennial Opera by itself its value.

What we have to state from the beginning is that, given the definition that was given to the archetype, these courts become, in terms of literary interpretation, real archetypes, in the sense that a "homo fictus" (literary character, fictional person) receives the privileged status of "homo poeticus"/"homo narrativus"; in other words, to the extent that the love and jealous character becomes emblematic for the Creative Being/Writer, it is converted into an archetype, in the sense that it gave the science of the universal and comparative literature to the term: model of the starting forms, designed to answer the questions about the nature and functioning of acts/events/beings; of course that all the reasons that support this theme will also become archetypes, remembering, however, that the two court governing the epic universe are the character and the chronotope.

2. Archetypal interferences between "homo zelotypus" and "homo narrativus"

The two texts reveal an exciting archetype character – the Creator in love with the Opera that he created. The *Bible* and ancient mythologies highlight this feeling of affection between Creator and creation, in other words, between God and the universe in whose center He put the human. Read in the proposed key, each of the

two protagonists, symbols of the Creator, do nothing but reiterate what *Pygmalion* did long before them.[1]

Claiming the two proposed texts for review to this discussion, the two archetypal characters invested with the status of "homo narrativus" are two different embodiments of it.[2] It is about two men with an absolutely privileged social and intellectual status; both accomplished, in artistic sense, each with one piece that touches perfection.

2.1. Othello/Ştefan Gheorghidiu

In order to watch the two texts as poetic arts, the establishment of a network of symbols that can become literary archetypes is necessary. Respectively, the characters and the chronotope in which they move. Thus, the first of archetypal symbols that are raveling to such a reading are the characters that relate tangentially to the title of these writings.

Built as a main character in the homonymous play, Othello reveals one of the most beautiful, but also the saddest, love stories of humanity, worthy to stand alongside of Juliet and Romeo, of Tristan and Isolde, or Anna Karenina and Prince Vronski. What distinguishes him, from all the others, is the fact that he was unable to put an obstacle in the sense of jealousy: in love in an exemplary manner with Desdemona, Othello will betray his own love by its inability to grant the necessary confidence, and will kill her.

Seen from the agreed angle, Othello is the type of hero loaded with "impious" items, to tell them, without referring to the religious dimension of the term, strictly speaking. Among those factors that impede over the success of his relationship with His creation are some, particularly moral order.

It is known that, we think: as everything that asks for the civilization dosage in a "clean", "healthy" life, even a writer/creator must demonstrate a moral hygiene (of course of other course also-intellectual, social etc.) to succeed to convey the message through what he writes. There the statement is not a simple reasoning. It is based on the fact that every writer was (during his training), is and remains a loyal consumer of books, of literature in preference. It is known that literature (even in antiquity), expressed so often the crucial role of reveal The Good and The Evil, Truth and Lie, Beauty and Ugly, dichotomy that the human being has seen as inherent part of its existence without understanding their significance and without detecting the essence. Literature has assumed the moralizing and cathartic role of sanitation of souls through power examples. So, by default, The Writer is a

[1] See Ovidius, Bernard Shaw, Carlo Collodi, Romanian *Meşterul Manole.*

[2] It is known that the personality involves a set of moral and/or intellectual traits by which a person is noticed (Jung 1970).

"hygienist", to the extent that, in addition to moral examples that they create with the power of fiction and of word offers its own model of hygiene.

Othello and Ştefan Gheorghidiu are not capable of exemplarity, just because they prove to be erotic inconsistent, as long as they fit neatly into the parameters of jealousy that destroys their love. Resisting the temptation of suspicion and possessiveness, resolving their inferiority complex and giving master-slave mentality, decreasing their selfishness[1] and terrible anxiety[2], their removal from the ethical hygiene area would not be produced.

Noteworthy, everybody sees Othello perfectly: Desdemona – in the status which he conquered ("I reckon/that I owe my Moorish master/My submission" – Ibidem: Act 1, Scene 3: 8), The Doge of Venice – in the undertaken military actions ("valiant Othello" – Ibidem: Act 1, Scene 3: 3), The Third Gentleman – in the reputation of the protagonist that he has earned over time ("warlike Moor" – Ibidem: Act 2, Scene 1: 2). But Othello has his "sins": extremely easy to manipulate, always prone to suspicion, will fertilize through credulity a fertile ground for seed of jealousy: "It's honest and open/He believes the man is honest/And he is easily fooled like a donkey", Iago will directly characterize him (Ibidem: Act 1, Scene 3: 16). An acute decrease in self-worth makes him explain, although with great pain, the change of his feelings: "For I am black/And have not those soft parts of conversation/That chamberers have, or for I am declined/Into the vale of years" (Ibidem: Act 3, Scene 3: 12).

Of unconditional love from the beginning of their relationship[3]; the words remain sad waste of erotic props because the great Creator/Writer fails to foresee the perfection of his own works, as long as he himself acknowledges his own shortcomings. From here to their designing in Desdemona's being, is only one step: the "sweet" woman (Ibidem: Act 2, Scene 1: 10; Act 3, Scene 3: 3) and "fair" (Ibidem: Act 3, Scene 3: 9) becomes in short time, through psychological and linguistic degradation, "chuck" (Ibidem: Act 4, Scene 2: 2), "impudent strumpet" (Ibidem: Act 4, Scene 2: 4) and then "whore".

As for Ştefan Gheorghidiu, he does not make discordant note from the negative scan: endowed with power, virility and loyalty, with maximum capacity of reflection, he becomes a slave to his own inner structure. Extremely lucid in analyzing the feelings of love and jealousy, Ştefan will just lose on this hand, because he let it fall upon ration the gloomy and terrifying shadow of jealousy, not

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[1] At Iago's insinuation about the dishonesty of Desdemona, Othello responds: "I had rather be a toad/And live upon the vapor of a dungeon/Than keep a corner in the thing I love/For other's uses" (Shakespeare: Act 3, Scene 3: 12).

[2] All these maintained with evil calculation by Iago, on the one hand, black/blackened thoughts by the ruinous figure of Grigoriade, on the other.

[3] "The lady", "my soul's joy", "my fair warrior" (Ibidem: Act 2, Scene 1: 9); "So delicate with her needle, an admirable musician. Oh, she will sing the savageness of a bear! Of so high and plenteous wit and invention!" (Ibidem: Act 4, Scene 1: 9).

aware, at least for a moment, of the diversion that he created[1] Brilliant in his philosophical speculations, Ştefan didn't reflect for a moment on the possibility that his speculations are false; the partner's behavior does not matter - only his attitude to the partner's behaviour.[2] Perhaps the most glaring mistake that Ştefan does is irrational thinking and the dangerous prejudice of possession: once shared the love, the beloved is considered a personal asset.[3] In terms of their thinking, Ştefan ends in a powerless axiom: „Acei care se iubesc au drept de viață şi de moarte unul asupra celuilalt"[4] (Petrescu 2009: 44). Certainly, the character is at the opposite of what modern psychology considers beneficial and opportune as attitude towards marital challenges: „It's so easy to think that vows made at the altar are the equivalent of life sentences, but they are not, and would better not be." (Hauk 1997: 52).

True, Ştefan Gheorghidiu's love is not ordinary, banal, it is an absolute one: "Void of any talent in this mortal world, without believing in God, I couldn't be done only in absolute love."[5] (Petrescu 2009: 213). But this absolute love had to be consumed without cracks. The one that cracks this love is not Ela, she owes to try the faith. Both. He, however, had to resist; only then the love proved to be absolute.

Turning to the proposed reading code, Ştefan Gheorghidiu becomes himself, like Othello, the literary archetype of failed "homo narrativus". Shivering by the terrified conjugal jealousy, this "Pygmalion" falls to the confidence test. Both of them are are therefore misadventures of a "homo narrativus" who saw his ideal of creation faded, not understanding that this act requires selfsacrifice. Neither Othello nor Ştefan Gheorghidiu were able to self-sacrifice; or, if they were not given, how could they gain?

2.2. Desdemona/Ela

Invested with the most beautiful connotation in the economy of the archetypal symbolism proposed – that of beloved Perfect Creation, but jaundiced by its own Creator, – the feminine character of these works of art is distinguished by a sort of

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[1] "Jealousy is the green-eyed monster wich doth moch/The meat it feed on", said W. Shakespeare at a time (Act 3, Scene 3: 8).

[2] According to Julia Cole (2001), trust involves key indicators that guarantees the presence of trust in the relationship: predictability, honesty, loyalty, commitment, delimitation of its frontiers.

[3] "When one of the spouses finds that his feelings have changed, in the other's head comes the idea that a person can have in their possession another person, such as 'we are married, so you belong to me'." (Hauk 1997: 51).

[4] "Those who love have the right of life and death over each other" (Translation by Lavinia Elena Peter).

[5] "Void of any talent in this mortal world, without believing in God, I couldn't be done only in absolute love." (Translation by Lavinia Elena Peter).

passiveness in the actionable plan of the works. But his actionable passiveness is translated in a different manner in the two works at the level of understanding of the interior landscape of the feminine character.

Desdemona, for example, is being built up along the Shakespearean creation on a double direction of quiet passiveness, magnificent obedient to the one that she esteems as father, on one hand: "My father I do perceive here a divided duty./To you I am bound for life and education;/My life and education both do learn me/How to respect you. You are the lord of duty;/I am hitherto your daughter" (Shakespeare: Act 1, Scene 8: 8), and to the one that she loves as husband, on the other hand: "But here's my husband/[…]/So much I challenge that I may profess/Due to the Moor my lord!" (Ibidem).

This noble trait, in her style, will also be noticed by her cousin, Lodovico: "Truly, an obedient lady!" (Ibidem: Act 4, Scene 1: 13). Separated from the initial source (Brabantio), Desdemona assumes her faith with the dignity and the vigor of love that animates her. In one way or another, she resumes the faith of Galatea animated by Pygmalion, but this time in a way overturned by reciprocity: if for Ovid, Pygmalion was the one fallen in ardor for the created object, here the ardor is a two-way ardor, Desdemona loves her Creator, and he loves the created object. Here lays the discussion concerning Desdemona: how much of an "object" is she? For along the work and Othello's kneading, she intervenes quite blurred as an entity engaged to the subject's plot. Is she then, a narrative authority, as the definition of this concept of literary theory claims – with decisional power and solving litigation in the dramatic matter? If we take a look at her correspondent from Ovid's *Pygmalion,* this is absolutely amorphous, the statue created is, by definition, the one designed and the one that supports – in a positive manner – the love of her creator, so that this love animates her at the request of the Creator and the will of gods.

Shakespeare's Desdemona proves the initiative of the creation, separating, by her own will, from Brabantio, the Creator Father (The World of Plato's Ideas, for example), and once forged into the world, she dedicates herself fully, irremediably to the one that deigned. From here, Desdemona enters on a monotone line, without oscillations, without spectacular interventions. But yes, it is an instance that decides the narrative course once this essential entity relates to a potential competitor of the rightful creator.

To the extent that Cassio, symbol of a valuable possible creator, threatens Othello's propriety (the term "proprietor" is not "hard" at all here), Desdemona sees the integrity of her creation threatened. She will pay instead the tribute for the rupture from the primordial Creator (the father), whose acceptance she snatched, didn't get it voluntary, through the extinction produced by the second, earthly creator. Although extremely devoted, extremely loving and obliging to the one she committed to, Desdemona fades in the hands of a creator that didn't deserve her, as long as he didn't believe in her.

Not even Ela, The Perfect Creation of the Creator Ştefan Gheorghidiu, she will not divert very much from this interpretation line, only that she is a little more "personal" in the relationship to her "Pygmalion". Having much more social situations than Desdemona, let's say, created for her creator's personal esthetic pleasure, Ela will suffer a remodeling along the novel. We find ourselves in a double creational act: the rightful, Prime Creator – Ştefan, the one that sacrifices himself for her (let's not forget: the Philosophy student is in love with a colleague of Ela, but he stabilizes on the last from a huge essayistic self-pride) will get back this "interested" love, with a boomerang effect from the Second Creator, much more determined in its creation and much more assertive: the society.

Ela will betray the "pact" with her Creator, not because she doesn't love him, but because he doesn't love her! Because Ştefan's love for his own creation is not true love, as long as he chooses her unnatural (based on an esthetic criterion, not because he felt that *coup-de-foudre* as he did, for instance, for her colleague), and as long as he bears the struggles on his field, "me, the creator" – "me, the betrayed", without asking himself for a second about the creation's needs, about her existence necessities. Omitting her from his speculations regardless of her existence necessities, not thinking once at her solitude, at her wish to glow, once created, Ştefan had to expect the trajectory of his destiny and to assume it: once created, the Creation doesn't belong to the creator anymore, it belongs to the community of the Creator, to the entire world. Her destiny is natural, her Creator doesn't understand it, or he doesn't want to, or it is rather such a painful understanding, that he chooses to deny it. Either way, the two pieces of art are victim-creations of the Creator's vanity.

2.3. Cassio/Grigoriade

In the archetypal gallery related to "homo narrativus zelotypus", it is especially distinguished the perverted figure of Iago, the evil of less than 28 years ("I have looked upon the world for four times seven years" – Shakespeare: Act 1, Scene 3: 13), that stuns through the complexity of his demonic nature. Capable of realistic self-analysis[1], intriguing, lacking the most elementary scruples and manners, a villain, in Brabantio's opinion, Iago fills his mind, words and deeds with the most terrible and terrifying human nightmares: deep contempt for the others, lack of respect, evil, sexual obsession, neurotic vanity, paranoid jealousy, but also lack of love. Maybe this profound lack of love leads him towards a behavior of a "puppeteer", because people around him become, one by one, marionettes in his

[1] "trimm'd in forms and visages of duty,/Keep yet their hearts attending on themselves,/And, throwing but shows of service on their lords,/Do well thrive by them and when they have lin'd their coats/Do themselves homage" (Ibidem: Act 1, Scene 1: 2).

hands, using them and abusing of their innocence, naivety and credulity[1]. For him, Othello and his sincere friendship is nothing but a weakness that he has to take advantage of (he "will as tenderly be led by the nose as asses are" – Ibidem: Act 1, Scene 3: 16).

Among his most innocent marionettes is Cassio, Othello's new lieutenant, version of the one whose destiny is weaved without any personal contribution. Cassio's stance of the man *jauniced*[2] becomes along the storyline a rival over whom "maya" has been thrown, the crape of delusion. Because nothing that is served to Othello as real in the incrimination of his wife cheating on him belongs to "reality". Involved, without knowing, in a game of revenge and moral promiscuity, Cassio is being configured as a rival of the lover Othello, but without the contribution of his consciousness. Impersonal marionette in the hands of the puppeteer Iago, he will function as a character relying only on his script. He will not be – "objectively" speaking – guilty of faults brought to him, for the simple reason that he doesn't have any idea of Iago's revanchist project. Seen through this angle, Cassio is built entirely by innocence and candor.

The stance Grigoriade, the Creator's rival totally faints in Camil Petrescu's novel, being a passive figure through completeness: he doesn't appear with any line, not even a few words, which makes his stature extremely subjective in the economy of the novel, thus his weight and importance remains at the latitude of the auctorial narration voice. As we remember from the lecture, Ela's concrete betrayal with this character is extremely uncertain. Although always present where Ela is (at Odobeşti, being late at dinner, at Bucharest, at Câmpulung), for Ştefan's intrigue, pain and despair, the certitude that this potential rival has indeed betrayed is practically inexistent. That is why in there lies every mistake and tragedy of Ştefan Gheorghidiu: always theorizing, from a speculative intellect pleasure purely irrepressible, this homo narrativus lets himself carried by the chimera of his own imagination, of his own fantasy – extremely prolific, indeed, and he acts as if everything that fantasy provides him were real. Grigoriade, in all the potential rivalry with the real Creator, wouldn't have had the slightest chance of betrayal, if the Creator himself hadn't given him the power of becoming superior.

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[1] "Thus do I ever make my fool my purse: For I mine own gain'd knowledge should profane" (Ibidem: Act 1, Scene 3: 15) or "If sanctimony and a frail vow betwixt an erring barbarian and a supersubtle Venetian not too hard for my wits and all the tribe of hell, thou shalt enjoy her", he says to Rodrigo (Ibidem: Act 1, Scene 3: 14).

[2] Hildegard Baumgart (2008: 158) makes distinction between two types of „jauniced" persons: the first one refers to the loved one who incites the gealousy of the one in love, the second one, to the trird person that builds the jealous triangle, that which the one in-love suspects *of intrusion in* their love story. The ambiguity of the term may be justified by a bisexual experience of jealousy, through a *reaminder of general bisexuality* kept in the striking haziness of such a usual expression.

So, what needs to be retained is the archetypal coat that these characters wear in the trail of our discussion; lying extremely close to "homo narrativus", under the appearance of his friendship, hiding the most dreadful jealousy or just playing a simple card for him, supreme for the opponent, will teach him, too, the Writer, the lesson of jealousy, in the proper sense of the term: the obstruction of the other, no matter the coordinate. They can take the shape of the false interpreter of the work of art, of another writer lacking talent – but jealous of the talent of the real creator etc. But as the presence of Ugliness is necessary to meet Beauty, of Evil to meet Good, Cassio, even Grigoriade, reveal the necessity of their existence to show the world homo narrativus's perfection, on one hand, to uncover in the scaffolding of his perfection a weakness so hereditary human through the terrifying apparition on "the green-eyed monster", on the other hand.

3. The literary archetypal chronotope of jealousy

Usually, the imagined space and time are called "category"[1], but it becomes, within a text built on archetypes, an archetype itself. Talking about the space of existence of "homo narrativus zelotypus", we may state that it is characterized by difficulty and by exoticism - distance, strangeness, uncommon, weirdness. These would be the coordinates on which we would register the chronotope of intense feeling of love and jealousy of the art Creator; starting from a universe as concrete as possible, potentially determined (the court of Venice/Bucharest before First World War- became therefore symbols of concrete, real world), the Man of Creation reaches a space of fantastic origin, folded on the real one. It concerns Cyprus Island, Odobeşti, Câmpulung, the Romanian front.

Although apparently real, the geospatial elements on which the Creator and its story are established, compose an exotic place more or less fictional and fantastic in the same time. Trying a typology of it, the criteria taken into consideration would be multiple and therefore so would be the types detected.

As an important note, operating a primary distinction within the place of Love and its reverse – Jealousy, from the perspective of folding on the reality, there would be two spaces inhabited by "homo narrativus zelotypus": a primary space would be the one from the court of Venice, respectively Bucharest before First World War, the start point for love - testing – a "real" space, or at least suitable for reality.

It is in here that we find the concrete world, determined, but which must be left: a literary artifice, an auctorial convention of isolation of the couple for making

[1] Lucian Blaga (1994) discusses the difference between category (*of the cognitive receptivity* and *abyssal category,* name given by himself) and archetype – in C.G. Jung's vision.

it unique through initiation.[1] The first one is a world which is characterized by order, good management, from which he must escape (under the excuse of helping the Cyprus people against the Turkish invasion); the second one, in the universe of the Romanian novel, a common world, self-sufficient, equal to itself, over which money and politics rule (symbols of the master who offers everything to their own subdued, except for Challenge; that is how apathy begins, the disgust which almost kills the spirit through its inertia). The hero-Creator will leave this world with the Ideal of love well-fixed into his memory.

The space which they arrive to – the second one within the proposed typology – is situated at the confluence between reality and fiction, from the physical perspective (it is the space of Cyprus Island, and that of the Romanian Front from the First World War), as well as from its nature perspective. The geographical elements that build it are fixed on the parameters of likelihood; their appearance is a concrete, physical and determined one; and yet, there take place interferences of strangeness, magic, even miraculous, each one revealing valences searched by the Writer, valences that betray different natures (human, moral, intellectual, religious, social) and which he should appropriate along his initial kneading.

Thus, the island constitutes itself in an extremely frequent reason along the universal literature (in Homer's *Odyssey*, in the popular book of *Alexandria,* in the *Legends of Olympus* from the Greek mythology; in Daniel Defoe's *Robinson Crusoe,* in William Golding's novel *Lord of the Flies,* in Karel Čapek's *R.U.R.,* in *The Mysterious Island,* by Jules Verne or in Robert Louis Stevenson's *Treasure Island*). Attractive by the abundance of signification, the island motif makes it easier for the author to reach to the finality he has proposed: here we can celebrate the couple's wedding, in other words, its initiation in the mysteries of marriage. As an image, the island constitutes itself in an autarchic place, closed, circular, isolated from the rest of the world, inaccessible to it, space of the recovery of a *aurea aeta* (golden age). Thus built, it rapidly reveals its eutopic nature.

But the auctorial intention differs from the "decisional power" of the narrative authority: the heavenly desired place, which could recover that *illo tempore sacra,* along with the Adamic pair, the island overturns the expectations; the couple, recently formed from the Creator and his Creation, meets the insidious insertion of jealousy; therefore, from the complete feeling of absolute Love, we can quickly get to an intense kneading of Doubt. Practically, we face the presence of a first-degree initiation: the creator facing the popularization of his creation. Whether he resists or not, the result quantifies his feeling, whether he deserves it or not. The conditions have been created: insular community, thus elitist. Weather Othello understood anything of all these, we already know it.

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[1] Any space, after all, which is invested by the function in initiation, becomes sacred (Moore and Gillette: 2009).

The Romanian front also has the aspect of a unique human experience. This unapproachable space of trivial, ordinary world (the soldiers are all true neophytes), offers the hero-Creator the possibility of establishing order in his thoughts and feelings. Only this time the positive connotation of the island is reversed, turned over; this space rather wears the print of a "falling paradise": "Sar prin băltoace, peste şanțuri de scurgere, alunec într-o fâneață, iar mă ridic şi trec mai departe. Priveliştea apărută din evaporarea nopții e nouă ca la facerea lumii. O moară... lângă ea câteva căpițe de fân şi pe urmă apa tulbure, cu şuvoaie puternice, a Oltului blestemat."[1] (Petrescu 1999: 251)

Another criterion on which we could make a typology for the archetypal space of the story of the Creator in love with his Creation, betrayed by jealousy, could be the one exposed by Jacques Le Goff (1991) – the criterion of the degree of wildness/of enlightenment (civilization) of these places. Folded on the typology agreed by the French historian's book, we thus discover an obvious dichotomy between the urban/urbanized, civilized places (the court of Venice/Bucharest or Odobeşti), and respectively the wild places that the Creator will "tame", even for a short period of time (the places that Othello passes through in his war campaigns, Cyprus Island/the Romanian front). Othello, for example, reminds in the story of seducing Desdemona about the places he has been through: "Wherein of antres vast and deserts idle,/Rough quarries, rocks, hills whose heads touch heaven" (Shakespeare: Act 1, Scene 3: 6) about as many founded experiences to which he owes his presences in the civilized spaces nowadays. Ştefan knows to some extent the reversed road to these places: refined man of the urban space, he arrives at the lower level of these places, getting to know their rurality, primitivism, frustration. At some point, it is significant Ştefan's will that, once having contact to this kind of places, he should have free access to a horse: "Sute de artilerişti călare, ofițerii de la căpitan în sus călări, aghiotantul călare [...] Nu voi să fiu departe de foc, ca ei. Nu aş vrea decât un cal, pe care să merg alături de camarazii mei, mai robuşti, pare-mi-se."[2] (Petrescu 1999: 308)

Seen at a symbolic level, this badge – because this becomes a wish – is powerfully charged with signification: the superior officer always rides a horse, he never walks – if this should happen, it would be very embarrassing for him, because the symbol of riding (especially a horse) owns the signification of instinct mastering by the human being, superior to the animal one. As a contextual

[1] "I jump through puddles, over drainage ditches, I slide into a meadow, I rise again and move on. The sight appeared from the evaporation of the night is new as at the conception of the world. A mill... near it, some haycocks and then the muddy water, with powerful streams, of the bloody Olt." (Translation by Lavinia Elena Peter).

[2] "Hundreds of riding artillerymen, riding officers, from captain upwards, the attendant riding [...] I don't want to be far from the fire, as they are. I wouldn't want more than a horse to ride along my comrades, who seem more robust." (Translation by Lavinia Elena Peter).

signification, the hero-Creator feels unrestrained with his own instincts in the jealousy kneading, wishing instead a high credit for the intellect.

The last criterion of typological setting of the spaces of love and jealousy might be that of their physical nature, respectively solid spaces/liquid spaces. What one can observe at a shallow lecture of the texts in question is the fact that these two "states of aggregation" know the places of the initial kneading; the Creator doesn't explore "the airspace", thus this place will not enter our collimator. Only the terrestrial world and that of the waters are his own, maybe also because the auctorial vision of a Shakespeare, or even a Camil Petrescu couldn't/didn't want to transcend time to foresee the focus of next centuries on the airspace (made by a T. Vuia, for example), focus that a science-fiction literature will lead to exhaustion. In a poetic symbolism, the land of the island, plain/field, of the clearing crossed to the end of the initiation, by transgression of the liquid borders, represents no more than the successful accession of the Creator on the land of total experience: "căci mai ales, n-aş vrea să existe pe lume o experienţă definitivă, ca aceea pe care o voi face, de la care să lipsesc, mai exact să lipsească din întregul meu sufletesc."[1] As we all know, in any of the world's mythologies the crossing over an aquatic limit means transcending, the entrance in another world, on another land (usually superior to the one left behind).

As for the time when the whole initial jealousy kneading is concerned, as well as for the space, it knows its archetypal dimension because it represents the pattern of a chronos – principle on which the Creator's intense feeling of Jealousy on his Creation is lying. In general lines, we can keep all the proportions of the discussions from the "spatial" level: the time of jealousy is a relatively determined one (the Turkish invasion over the Cyprus Island or the spring of 1916), the jealousy story of the two couples continuing on an extremely ambiguous temporal background (the departure from the island, the events over there/countless days and nights without a rest). The time of the actual kneading is absolutely undefined, representing the edgeless chronos of a world as undetermined as it is. The hero-Creator will permanently oscillate on the coordinates of this undetermined chronotope as a structural element itself, creating around it an undetermined, archetypal halo.

4. Conclusion

Regarding from an archetypal perspective of the literary, jealousy proves its archetypality through the entity which it can configure at the level of psychoanalytic of the structure of poetic art: that of "homo zelotypus". Entering in

[1] "Because I wouldn't want there to exist on this Earth a definitive experience, as the one I will have, from which I shall miss, more precisely to be lacking from my entire soul." (Translation by Lavinia Elena Peter).

direct interference with "homo narrativus", this has the capacity of destroying the pygmalionic structure of the creation, proving to be anarchic (entropic), deconstructed, therefore this archetype is converted along its evolution in a real anarchetype – as it is described by Corin Braga: "archetype where the sense center was vanished, as a supernova which explodes in a galactic cloud of senses" (Braga 2006: 50). It is the entity that. instead of coagulating the meaning, it disperses it, centrifugally, in thousands of directions, without the smallest possibility of rebuilding. This is the nature of "homo zelotypus" in the sense that "homo narrativus" considers to offer. But the things could have been different if the writer had understood the things deeper: the Creation, once sent into the world, doesn't belong to its Creator anymore, but to the whole world; made by love, it needs to be fed with love, a full, unconditioned love. Then, and only then, he would have understood that "homo zelotypus" exists there with a coagulant, protective sense, that it exists in the literary (and ontological) structure with the (sacred) function of the treasure keeper. Only then would have this archetype been unveiled in what Pavel Florensky (1997) succeeded in seeing beyond his lying folds: his eschatypic nature, ultimately, his soteriology function.

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CHAPTER 3

White Womanhood and the Predicament of Colonial Discourse in Contemporary Captivity Narratives

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The purpose of this paper is to show how white women's interaction with the trope of Barbary captivity is characterized by ambivalence and identity reconstruction, irrespective of their social or cultural affiliations as it is demonstrated in contemporary narratives of Middle Eastern captivity. Indeed, Western visual and print media coverage of today's abduction stories tends to construct a monolithic aspect of the exotic culture, which is perceived by white women in the same paranoid way. This paper then attempts to reveal how the white female captivity genre evokes a political rhetoric for empire building through its deployment of white womanhood and nationalism. It also endeavours to subvert the dominant Euro-American cultural perceptions of the Muslim "other" as "infidel", "lewd" and "rapist" by foregrounding a counter-Orientalist discourse on the relationship between white women hostages and their captors, and thereby undermining the legitimacy of neo-imperial power.

Keywords: ambivalence, anti-colonial discourse, Captivity narrative, identity crisis, white womanhood.

1. Introduction: the concept of the Barbary captivity narrative

White womanhood has been always regarded as a marker of cultural identity and nation-building projects, justifying the West's intervention in "Third World" countries in an attempt to lead a civilizing mission against the "uncivilized". White women captives, in particular, have been deployed as patriotic "icons" of war to justify the "righteousness" of the American "War on Terror". Their captivity stories significantly abide by the formulaic elements of the seventeenth and eighteenth centuries Barbary captivity narratives of Elizabeth Marsh and Maria Martin, projecting them as frail and subservient individuals awaiting male rescue. Accordingly, white female hostages' expectation of a potential sexual assault

perfectly fits into a tradition of better-known Barbary captivity accounts which evoke a total denial of humanity to the captor by stereotyping him as "savage" and sexual "brute". These derogatory descriptions, Said argues, allowed Britain to create a "settled, clear, and unassailably self-evident" (Said 1979: 19) rift between the West and the "rest". They have been historically used as a convenient rhetoric for empire building. Indeed, media coverage of post 9/11 abduction stories of Jessica Lynch and Yvoone Ridley in the Orient has inspired a good number of academics to investigate the roots of the incessant conflict between Christianity and Islam at a time when the Moors of the Mediterranean basin were militarily powerful and had a highly advanced civilization, so much so they could frustrate any imperialist encroachment.

The experience of white women captives in Barbary is historically traced back to 1492, when the Moriscos (or "Moors") were brutally expelled from Catholic Spain. The Moors, as Matar puts it, had been persecuted by the Christians and exiled from their homeland because of their religion (Matar 2001: 11). This expulsion generated intense hostility among Muslims toward Spain and other Christian countries. As a result, the Moors felt the need for wreaking vengeance by turning into violent pirates, whose raids has been historically characterized as "sea-born jihad". Another equally potential factor behind the rise of pirates and privateers, Matar contends, is that the captivity practice had economic benefits as well as political advantages. However, vengeance remained an essential motive in their privateering program (Ibidem: 12).

Between the mid seventeenth and the early eighteenth century, North African assaults on European fleets and shores inspired fictionalized first-person captivity accounts of "bloodthirsty" pirates, and crafty male and female slaves in exotic dominions. According to the historian Fernand Braudel, the publication of captivity narratives was encouraged by European governments "for an ideological purpose: to alienate readers from Islam and Muslims" (Ibidem: 553). Nonetheless, Matar notes that the publication of such accounts had a more personal and selfish goal than a polemical or ideological one. While some narratives during the Elizabethan period showed gratitude to the queen and her government for assisting the captives upon their return to England, other texts, during the Jacobean period, harshly castigated the monarch's lack of sense of national responsibility (Ibidem: 553-572).

It's noteworthy that the relationship between factual and fictitious captivity accounts remains rather nebulous and problematic since each type of narrative imbibes from the other the same sensational stories of white maidens put into sexual bondage, and include ethnographic descriptions in an attempt to seek authenticity and hence raise marketability. In fact, faux Barbary captivity narratives were most often modelled on authentic ones. For instance, Eliza Bradley's narrative is replete with plagiarized passages from James Riley's real captivity experience in Barbary (Baepler 1996: 12). Similarly, *The History of the Captivity and Sufferings of Mrs. Maria Martin*, *Who Was Six Years a Slave in Algiers*, first

published by William Crary in Boston in 1806, went into at least thirteen separate editions that told different stories, while dramatizing a long ethnographic work pirated from Mathew Carey's *A short Account of Algiers* (1794). To help promote the marketability of his book, Crary inserted Muslim sex in the plot through the illustration of a bare-breasted woman chained up in a dungeon. Interestingly, the trope of Oriental rape and sexual assault in Martin's text is also reiterated in contemporary captivity narratives of Jessica Lynch and Yvoone Ridley since it appealed directly to the reader's voyeuristic desires and libidinous energies.

By adopting a comparative study approach, this paper attempts to unravel a counter-Orientalist discourse by unveiling the liminal position the white woman hostage holds towards her captors as well as the colonial anxieties that are brought to the fore during her captivity and after her release. Employing postcolonial discourse in analyzing white women's contemporary narratives of Middle Eastern Captivity, I shall adopt Homi Bhabha's theory of ambivalence of colonial discourse and reconsider Edward Said's binary model of (West vs. East). I shall also demonstrate the identity crisis white women captives go through once realizing that they have been used as a propaganda machine to legitimate colonization in developing countries.

2. Private First Class Jessica Lynch: the white heroic victim of the empire

Jessica Lynch's captivity narrative summarizes the story of many female soldiers in the United States whose feminine identity is utterly separated from their military identity. Private First Class Jessica Lynch's story became what many have referred to as a "modern American war myth". The experience of her capture by the Iraqis has been the subject of magazine articles, Internet blogs and television movies. Her dramatic rescue by US Special Forces from an Iraqi hospital engendered many controversies at a time of conflict between America and the Middle East. After her release, Jessica Lynch told her abduction story to the American journalist, Rick Bragg, who wrote a book on the incident, entitled *I Am a Soldier, Too: The Jessica Lynch Story.* Originally released on November 11, 2003, the narrative puts emphasis on white women's difficult situation as hostages in nowadays modern combat environment due to the government's manipulation and the American media's moulding of facts. Imbibing from the formulaic plot of the Indian captivity narrative, Lynch's story has been perfectly incorporated into national propaganda, justifying the American occupation in Iraq.

Jessica Lynch' s hostage story took place on March 23rd, 2003 when her unit, a part of the 507th Maintenance Company, lost contact with the rest of the vehicles in the convoy and got in the middle of a fire fight in downtown Nasiriyah (Bragg 2003: 12). The Humvee inside which Jessica Lynch and her best friend, Lori Piestewa, were went at full speed to evade the Iraqis' fire attack.Yet it was soon

stopped by a rocket propelled grenade and crashed into an American tractor trailer. Lynch was badly wounded and Piestewa died as a result of her serious injuries. Later, Lynch gained her consciousness only to find out that she had fallen into the hands of the *Fedayeen* in Saddam Hussein General Hospital. While in captivity, Lynch was well treated by Iraqi doctors and nurses who were constantly taking care of her after having performed a surgery that saved her life. Having been able to locate the hospital with the help of an Iraqi lawyer, Mohammed Odeh Al-Rehaief, a special U.S. team rescued Lynch on April 1st 2003, but found no other American soldiers alive. Lynch eventually returned home in Palestine, West Virginia to recuperate.

In fact, Lynch's abduction story has provoked the American government and media to make up stories about the details of her capture and rescue. Americans were bombarded with images of a young vulnerable white female soldier whose status as a hostage utterly suits the heroic victim of the American "War on Terror" the media tries to propagate. Lynch's biography alludes to white womanhood as one of the most crucial elements of the captivity narrative. In a chapter entitled "A Blond Captive", Rick Bragg dramatically highlights Lynch's physical features which conjure up her vulnerability and innocence:

> "Rumors had trickled in four days of a female captive in the city, of a soldier with blond hair…Then, on about March 27 or 28, a lawyer in Nasiriyah approached some marines just outside the downtown area and told them of a blond captive inside Saddam Hussein General Hospital […] Mohammed Odeh Al Rehaif was in the hospital and had seen one of Saddam's Fedayeen, dressed in all black slap the young woman across the face" (Bragg 2003: 122-123).

White womanhood's vulnerability is clearly revealed in this passage through the overuse of the words "blond", "young" and "captive" which underlie Lynch's inability to protect herself in midst of a hostile environment. Indeed, the white female body metaphorically represents American national identity. The capture of white women, on the other hand, connotes the whole nation's vulnerability to alien forces. In her *Anatomy of National Fantasy*, Laurent Berlant (1991: 27) contends that captivity narratives are symbolic of the nation and that the borders of America are represented by the boundaries of white women's bodies. Thus, the white female captive is culturally viewed as a representation of America as a whole. While her actions, including a certain level of resistance to the enemy, corresponds to the American ideals of heroism, her submission remains a symbol of her femininity ensuring her victimization. In this respect, heroism and victimization are two interrelated and contradictory elements which are ubiquitous in Lynch's narrative as well as other in Barbary captivity narratives. Yet what is highlighted more in

Lynch's biography is her weaknesses and vulnerabilities rather than her attempt to maintain her American national identity.

Accordingly, Television reports of Lynch's capture told viewers that Lynch was questioned and brutalized by the Fedayeen while lying in her hospital bed. The reports state that Mohammed Odeh Al Rehaif, an Iraqi lawyer, witnessed the abuse on one of his visits to the hospital where his wife works. Hence, instead of shedding light upon Lynch's American heroism, media reports focused rather on her frailty and vulnerability while highlighting the Other's cruelties and atrocities. The brutality of the Iraqis as depicted by Al Rehaif in this extract reinforces the same stereotypical images made about Arabs in the traditional Barbary captivity narrative. By putting emphasis on Lynch's white colour, which evokes her supremacy over her abductors, the narrative becomes a source of propaganda to promote racism and bigotry. In this way, white women's captivity narratives, as Faery puts it, remain a useful instrument in both constructing the discourses of racial difference and identity and asserting racial hierarchy.

In fact, the Orientalist tropes made about the cultural "other" are once again brought to the surface when the American newspaper, *The New York Daily News*, reported that "Jessica Lynch was brutally raped by her Iraqi captors" (Colford & Siemaszko 2003). Bragg's account also discusses Lynch's rape stating that "the records also show that she was a victim of anal sexual assault" (Ibidem: 96).

In essence, rape, as evoked in Lynch's narrative, is a very central element in women's captivity. The implication of improper treatment, including rape and sodomy are used in Lynch's authorized biography to both titillate the reader's imagination and confirm the demonization of the rapist "other". Bragg's account, although authorized by Lynch, could only speculate that Lynch had been sexually assaulted either before or after her bones had been crushed. Bragg added that Lynch's body armour and bloody uniform had been found later at a home near the ambush site. Bragg wrote that U.S. intelligence sources believed that Jessica Lynch had been taken there to be tortured. Accordingly, the American public became convinced that the sexual abuse was real since Iraqis had already committed many atrocities against other American captives or rather against America as a whole.

In addition, the media reports made earlier by the BBC News in Great Britain in May 2003 stated that Lynch's injuries were due to a road accident and not to Iraqis fire attack. The Iraqi doctor who looked after Lynch, Dr. Haritha-Houssona, said "I examined her; I saw she had a broken arm, a broken thigh and a dislocated ankle." He continued: "There was no sign of shooting, no bullet inside her body, no stab wound, only road traffic accident. They want to distort the picture. I don't know why they think there is some benefit in saying she has a bullet injury" (Kampfner 2003). Despite these contradictory media reports on Lynch's incident, many other news sources and media outlets did uphold Rick's version of the events following Jessica Lynch's capture. Such media slippages are indeed an indication of nothing but the framing of Lynch's story in a traditional female captivity

narrative that even facts could not change. It is in this sense that Lynch's story shows the nation's innocence, and therefore, it is deployed by the America government as a convenient rhetoric for taking violent action against Iraq.

3. Yvonne Ridley's *In the Hands of the Taliban*

Published in 2001, *In the Hands of the Taliban* is the story of Yvonne Ridley, the freelance journalist who was sent by the Sunday Express to cover the build-up to the Afghan war in 2001. Having concealed her British identity under an Afghani *burqa*, Ridley was captured by the Taliban while attempting to cross the borders of Afghanistan illegally. Soon after her capture, Ridley was convicted for being a spy and was thrown into a prison in Kabul with six Western female charity workers for ten days. Later, Ridley was set free on humanitarian grounds; the British government, her family and work colleagues eventually managed to secure her release.

Unlike Jessica Lynch's male authorized biography, Yvoone Ridley's *In the Hands of the Taliban* remains a female authored text in which Yvoone features as a defiant and steadfast subject despite the ordeals she goes through during her captivity. In female-authored narratives, Khalid Bekkaoui argues, "the female subject emerges as defiant, spirited, and steadfast [...] She proves absolutely immune to torture and temptation" (Bekkaoui 2003: 19). By contrast, in male-authored narratives, women are projected as "defenceless and passive victims, sexually conquerable and culturally malleable" (Ibidem: 18). Like Elizabeth Marsh in *The Female Captive* (1769), Yvoone Ridley positions herself as a steadfast character who proves to be rather immune from sexual predation and physical torture as tropes reiterated in most female captivity accounts.

It might be appropriate to mention that the trope of rape is deeply inculcated in the imaginary of white women captives in almost all captivity narratives. Like Lynch, Ridley develops a sense of fear of being sexually assaulted by the exotic "other" while being transported in a car to the Taliban intelligence headquarters. Being among the Taliban guards, Ridley becomes the vulnerable paranoid creature who fears being sexually abused. Yet her expectations came to naught when she was removed from the car by the Talibans after ordering their driver to stop at a station crowded with people. Getting back in the car, Ridley was jostled once again by one of the Talibs, and she all of a sudden started yelling at him "then dug him sharply in the ribs" (Ridely, 2003:16). In this way, Ridley vehemently endeavours to preserve her chastity by showing a sort of physical resistance to her abductor' s molestation while putting her life in real jeopardy.

In fact, Ridley's rejection of the cultural "other"'s molestation similarly applies to the white women captives featuring in Barbary captivity narratives of the seventeenth and eighteenth centuries. During this era, one of the conventional ways

white women captives could resist black sexual predation, Sharon Block argues, was "through a willingness to embrace death instead of the dishonour of a rape". He also adds that "fictionalized women regularly claimed that they would rather die than be raped" (Block 2006: 44). Preferring death signified the reality of the rape which led so many female captives, such as Maria Martin who was six years a slave in Algiers, to be willing to lose their life instead of their chastity.

Indeed, Ridley's status as female captive allows her to produce knowledge about the culture of the Talibans, including the nature of gender relations, Oriental customs and behaviours. The very alienation and suffering that Ridley experiences enhances the adoption of an imperial subject in relation to the exotic "other". In her depiction of Afghani women, Ridley states that "Afghan women are not meant to be noisy. They are meant to be servile and quiet [...] women in Afghanistan are not even considered" (Ridley 2003: 111-139). Obviously, Ridley identifies with Afghani women as subservient and invisible creatures who are relegated to a marginal position in their culture. As such, Ridley assumes the position of a global feminist "saviour" who wishes to redeem all these women from their vulnerable situation. Thus, the ill-treatments that Afghani women receive in such captive-taking cultures create a convenient rhetoric for the empire to intervene militarily, using what Inderpal Grewal calls "women's rights as human rights discourse" (Grewal 2005: 133).

4. Euro-American anxieties and ambivalence

White women's contemporary captivity narratives most often deal with the ambivalence and anxieties that white women hostages express towards their abductors, combining emotions of fear and desire. In fact, the heroine of post 9/11 abductions stories holds an ambivalent liminal position that undermines her identification with the "home" culture and, simultaneously, reinforces that identification. The abduction stories of Lynch and Yvoone provide a telling example of the self-rediscovery that the white female hostage goes through when she is culturally confronted with her abductors. Her sense of cultural identity becomes altogether fractured as she develops positive attitudes towards the captive-taking culture.

Lynch undergoes a rather ambivalent experience when she is held captive in Saddam Hussein General Hospital. She receives good treatment from the Iraqi doctors who endeavour to save her life "out of simple kindness and decency" (Bragg 2003: 103). In this sense, Lynch's negative attitude towards the "Orient" has totally changed after realizing that the supposedly "barbarous" Iraqis have displayed their benevolent nature by treating her with sheer kindness and civility. Lynch is given much care so much so she is spoiled by a nurse who soothes her pains by singing to her. Unlike the American soldiers who committed many

atrocities against Iraqi captives in Abu Ghraib prison, the medical crew in Saddam Hussein General Hospital features as "saviours" of Jessica Lynch. From a counter-Orientalist point of view, one may assume that there is a bewildering reversal of roles implying that American captives have turned into American captors, reiterating the same Orientalist prejudices constructed about the Oriental "other". The unethical and "barbarous" behaviour of the American soldier, Lynndie England, in Abu Ghraib prison provoked not only a moral but a gender crisis, leaving no room for the ingenuousness of white femininity (Myles 2004).

Additionally, the ambivalent attitude that Lynch has experienced in her captivity is also echoed in Ridley's narrative. Contrary to the Taliban's reputation, Ridley is treated with hospitability instead of cruelty. Being enthralled with the Taliban's unexpected behaviour Ridley has confirmed in her diaries that:

> "everyone is very bothered that I'm not eating and asks if there's something wrong with the food, if I have a special diet or would I prefer hotel food. They constantly refer to me as their guest and say they are sad if I am sad. I can't believe it. The Taliban are trying to kill me with their kindness (Ridley 2003: 127).

It is interesting to observe that Ridley, who is supposed to serve the empire through her white womanhood, is the one who undermines the colonial discourse. By giving a meticulous description of the way Ridley is hosted by the Taliban, Ridley's account creates contradictions within the colonial discourse, which basically reduces the Orient into a homogeneous entity. Ridley makes it clear in her narrative that Afghanistan is like its people; it is "a country of contrasts and its people too swing from being generous and kind one minute to being hard and brutal to the next" (Ibidem:141).

At this juncture, Ridley's feelings towards Afghani people oscillate between attraction and repulsion. It is the very ambivalence that Homi Bhabha adapts into colonial discourse theory when alluding to the complex relationship between colonizers and colonized. In fact, Bhabha's theory of ambivalence subverts the clear-cut authority of colonial domination because it disturbs the simple relationship between the Self (colonizer) and the other (colonized). Bhabha then argues that colonial discourse is "*compelled* to be ambivalent because it never really wants colonial subjects to be exact replicas of the colonizers" (Ashcroft, Griffiths &Tiffin 2000: 12). Robert Young, on the other, hand suggests that the theory of ambivalence is Bhabha's way of turning the table upon imperial discourse. He also contends that the periphery, which is seen as "the borderline, the marginal, the unclassifiable, the doubtful" by the centre, retaliates by constituting the centre as "equivocal, indefinite, indeterminate ambivalence" (Young 1995: 153). Hence, the female captives' ambivalence disrupts colonial authority from its

position of power which becomes, to put it in Bhabha's words, totally "hybridized" (Bhabha 1994).

Going beyond Said's *Orientalism* which reproduces the same problems that result from Western generalization about the East, Bhabha's concept of "ambivalence" renders the colonial discourse rather heterogeneous. Mary Louis Pratt (1992: 4) also capitalizes on the notion of the heterogeneity of colonial discourse by positioning her analysis in what she terms "the contact zone". Pratt deploys the "contact zone" to depict the relationship between the colonizer and the colonized in terms of interaction within an equal structure of power. Accordingly, Dennis Porter (1983: 187) sees Orientalist discourse as characterized by diversity and fragmentariness, allowing counter-hegemonic voices to thrive from within. In this way, contemporary captivity narratives present a proliferation of voices which undermine the hegemonic nature of colonial discourse.

5. The crisis of white female selfhood

It turns out to be genuine truth that post 9/11 stories of Middle Eastern incarceration represent Anglo-American struggle with identity. After their release from captivity, white women hostages undergo an inner conflict which renders them redefine their national identities once back home. A case in point, Jessica Lynch becomes utterly shuttered when she finds out that the story of her capture by the Iraqis and rescue by US Special Forces was scripted in advance by the American government and consolidated later by the media. Yet what is striking enough is that Jessica Lynch who is supposed to meet imperial objectives turns the table upon the Bush's Administration by denying her being a heroine. On April 24, 2007, Lynch testified before the House Oversight Committee in the American Congress to misinformation surrounding her ordeal in Iraq. Contrary to what had been stated in her narrative and media reports, Lynch confirmed that she had never fired her weapon and that she was never beaten or sexually assaulted (Eidenmuller 2007).

In fact, Lynch becomes in a total frustration as she realizes the big "lie" of the nation to which she belongs. All notions of "heroism", "liberty" and "nationhood" she vehemently fought for were just fake tokens deployed by the empire to justify its imperialist causes. Clearly, Lynch's insistence of being well treated by Iraqi doctors and her abductors puts the nation into real trouble. Unsure of her national identity, Lynch is left uncertain of her national interests too.

Like Lynch, Ridley goes through a crisis of national identity after her release form abduction. Arriving to the borders of Pakistan along with the Taliban soldiers, Ridley was confronted by camera lights and a large number of British journalists who had been very keen on interviewing her. When she refused to answer their

questions, they immediately insulted her and convicted her of being both a traitor and a "whore":

> "Get the bitch out, she knows the game' barked one photographer. 'She's a fucking journalist, she knows the score. Get her out now' […] I really could not believe what I was hearing. Not even my Taliban tormentors had spoken to me like that. They had shown me respect, but this lot had none for me at all. It was very confusing." (Ridely 2003: 175-176).

Within a counter-Orientalist framework, this passage plainly unravels the "brutal" nature of the Self (British journalists) while displaying the benevolent nature of the Other (Talibans). As such, Ridley, like Lynch, bluntly insists on telling the Western world about the kindness and courtesy of Afghani people. In fact, Ridley's abuse by her fellow countrymen is an indication of nothing but their being racist. The British journalists' verbal attack springs from their sheer racist attitudes and convictions that Ridley's contact with Otherness renders her "contaminated". Hence, her identity is no longer the same in the eyes of her community. This is the very point indeed which makes Ridley confused by the unexpected treatment of her British fellow citizens.

Significant is the fact that Ridley's stigmatization and resentment by her British fellow journalists is equally echoed in *L'Annotation Ponctuelle de la description de voyage étonnante et la captivité remarquable et trist,* the captivity narrative of the Dutch slave, Maria Meetelen. Having been enslaved for twelve years in Meknes, Morocco, Maria Meetelen is coerced into turning a Moor. During her captivity, she resists Emperor Moulay Abdellah's sexual desires by feigning pregnancy. Once back home, Meteleen is stigmatized by her fellow captives as "the sultan's whore", having visited the Sultan's palace several times (Bekkaoui 2003: 29). So, the cultural contact of white women hostages with their Muslim captors provokes the distrust and hostility of their white communities. Such sudden shifts in the lives of white women captives make them go through a state of confusion about their national identities.

6. Conclusion

Although contemporary captivity narratives create a sense of cultural imbalance and violation of the conventional hierarchy, which positions the West above the East, they tend to restore this imbalance by implying both the happy ending of the captive's release and the knowledge that is produced about the Orient.

Yet the very ambivalence and anxieties that white women captives go through while being in alien developing and differentiated cultures make them experience a kind of national identity reconstruction. Being trapped by their

government's imperial schemes, white women hostages harshly castigate their communities while identifying with their abductors' sense of national identity. Overall, the white female captivity genre contributes in one way or another to empire building through its deployment of white womanhood and nationalism. Still, white women captives' struggle with identity frustrates and undermines the legitimacy of colonial discourse.

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CHAPTER 4

Framing Beauty and Shaping Identity in Toni Morrison's *The Bluest Eye*

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Toni Morrison's critique of Western standards of beauty is reflected in her first novel, *The Bluest Eye* (1970), where she foregrounds the idea of beauty as a social and ideological construct. The internalization of whiteness as a canon of beauty has debilitating effects on the young protagonist, pushing her to the outskirts of society, marginalising and ultimately driving her literally and entirely into madness. The present study aims at demonstrating that apart from combating the manifold facets of female oppression, Morrison takes pride in being black, striving to depict the bad influence of mass-media and the damage that beauty perception can have in the shaping of feminine identity, all in the context of dysfunctional family relations and a society characterized by racism and voracious consumerism.

Keywords: beauty, identity, marginalisation, mass-media, society.

1. Introduction

Popular wisdom tells us that "beauty lies in the eyes of the beholder". Although a common aphorism, the meaning behind it is more profound than the mere subjectivism of different tastes or views that one may have. While aesthetics is highly relative and one may be subjective when it comes to his own sense of aesthetics, there is a general perception of beauty which plays a crucial role in a society and shapes collective mentality. The general label of beauty is attached by the mass majority. Nevertheless, the beholders' perception is compromised because this general sense of beauty is influenced by the ravenous commercialism and consumerism displayed in mass-media to which the masses are subjected. Beauty is therefore biased, and if an individual's sense of beauty is prejudiced, the same can be assumed of one's sense of ugliness.

The Bluest Eye comes forth with a comprehensive portrayal of the perils of stereotypes of beauty when internalized by black females. In Morrison's novel, the

standard of beauty is whiteness, dictated by a racist mainstream society. Implied messages of the sovereignty of whiteness are seen everywhere, starting from something as seemingly innocent as blonde, blue-eyed, pink-skinned baby dolls very popular in the 1940's, to the Dick and Jane children's book, to the mediatisation of white beauty in movies and magazines through the use of cultural icons such as Greta Garbo, Ginger Rogers, Mary Janes, Betty Grable, Hedy Lamarr, Jean Harlow, and Shirley Temple with a particular emphasis on the latter, and ending with the collective consensus that light-skinned is more desirable than dark-skinned, all to demonstrate the American mass culture's impact on young black girls as well as adult women.

The idealization of whiteness by the black female characters in *The Bluest Eye* betokens hatred towards their blackness, repudiation of their own bodies and even of their own children. This is the case of Pauline Breedlove who shares the common perception that her daughter Pecola is ugly, directing her love towards the white girl she works for instead of her own offspring. Thus, the most plagued character by the dominant culture's beauty canons is, of course, Pecola, because she comes from a poor and dysfunctional family, therefore she is the most vulnerable. The novel narrates the story of an eleven year old black girl named Pecola Breedlone, whose desire is to have Shirley Temple's blue eyes, hoping that in this way she will not be regarded as ugly by the rest of the community including her family. She associates beauty with being loved, and the conviction she has is that if only she possessed blue eyes, the void in her life would be filled with love and tenderness, and all the malice she faces would be replaced by respect. Unfortunately, this intangible wish is decisive, ultimately condemning Pecola to insanity and silence, evoking that the reaching of such an ideal of beauty may be even more catastrophic than the desire impulse itself.

2. Exploring the Dick-and-Jane narrative

At the opening of the novel, Morrison introduces us to an illustration of the much desired American Dream. As pictured in an elementary school reading primer, we enter the fabulous universe of Dick and Jane and their perfect white family living the ideal American life, in a comfortable house surrounded by a lovely white picket fence, with a dog and a cat. The Dick and Jane narrative is utilised as "the method by which the singular, primary Dick-and-Jane text organizes multiple, heterogenous identities attests to the homogenizing force of an ideology (the supremacy of 'the bluest eye') by which a dominant culture reproduces hierarchical power structures." (Grewal 1998: 24). Thus, the Dick and Jane text hints to the idea of hegemony fed by the mainstream culture to African American children through the educational system. Education plays a fundamental role in the lives of black children because through the infusion of white images in school textbooks, the

black youngsters are subtly oppressed. In addition, they are instilled the idea of oppressing their own black selves as a result of the adoption of an ideology that sets standards of beauty.

The black characters in the novel, especially the children, are victims because they face the racism coming from the white dominant class and also deal with feelings of invisibility, being marginalised to the reductive tag of the Other. The universe of love and affection is prohibited for perceived failures like them, since they can never meet the expectations of neither society nor themselves. Silenced, ostracised, taught to loathe their selves, and chasing elusive preys, Morrison's characters:

> "exist in a world defined by its blackness and by the surrounding white society that both violates and denies it. The destructive effect of the white society can take the form of outright physical violence, but oppression in Morrison's world is more often psychic violence. She rarely depicts white characters, for the brutality here isles a single act than the systematic denial of the reality of black lives." (Davis 1999: 7).

By employing the Dick and Jane narrative, we are introduced to the archetypal family concept that such text engenders – a middle-class family comprised of a father, mother and two children. The family needs no name because everybody knows them and wishes to impersonate the characters and perform the roles: that of the man who is the head of the household, the goodman and the breadwinner, the woman who happily fulfils the roles of dream housewife and mother, and then the two children who are brought up accustomed to this family pattern. Significantly, each family member is taught the significance of family ties, family love and life implicitly. Although a popular basal reader used in the United States to teach children to read and with a story that has the purpose to bring and maintain a positive outlook on education and society, in *The Bluest Eye*, however, the story and its telling is sowing dissension and perpetuates the mist of paradox in the analysis of the novel. While Morrison makes use of the narrative technique throughout the novel, and supports the idea that the schoolbook series echoes childhood familiarities and teachings of life, she also calls to mind the fact that this sort of stories and experiences can vary and be extremely harrowing when applied to different individuals and communities. Thus the same narrative clashes with itself and in the long run comes apart at the seams, being sunk into oblivion along with the previous rendering of the American Dream, and so the conventional paradigm is destroyed.

The carefree course of the Dick and Jane story along with the reader's frame of mind are shifted to a mind shattering portrayal of existence, life style and love, when we are informed that the eleven-year-old Pecola Breedlove is the victim of incest and is carrying her father's baby. Straightaway, Morrison let us know that

some people, like Pecola, do not relate to tales that expose the American family to a narrow categorization. There are other stories that are kept secret, concealing the ugliness of another mode of living and representing barriers of silence impossible to cross.

Morrison, however, unfolds the trauma of the story gradually. Pecola Breedlove is relocated from her family house to a neighbouring household, after her parents' distorted relationship falls even deeper into the misery of their domesticity. More specifically, her father, Cholly Breedlove "had burned up his house, gone upside his wife's head, and everybody, as a result, was outdoors" (Morrison 2004: 18). The young black girl is therefore initially presented to us as being a temporary foster child living with the MacTeers, where she meets and befriends the two sisters Claudia and Frieda. Even though she is an outsider, the MacTeer daughters treat Pecola as a member of their family during her stay, and are curious to find out as much as they can about their new friend. Claudia is the one who narrates Pecola's story, which is juxtaposed with her own. The Breedloves' dysfunctional relationship is narrated as spinning in a vicious cycle of poverty, conflict, and abuse. When they could 'breed love' and acceptance, they choose to go to the other extreme and breed fury, violence and rejection. Instead of going to bed untroubled and fall asleep soundly as Dick and Jane do, Pecola listens to her parents' arguments every night. There is no wonder that the impact on Pecola's psyche is extremely damaging. The perpetual violence makes her wish to disappear with the exception of her eyes.

She eventually becomes obsessed with her eyes, for which she incessantly prays to turn blue. If only her prayers were answered, all the worries, hatred and ugliness she deals with would fade away. These much desired blue eyes would grant her the love she yearns for so much. Moreover, the others would cease to consider her ugly, her parents would stop fighting and instead they would start acting like Dick and Jane's parents – loving each other and providing her with the love she needs. In essence, her eyes come to signify the core of her being, her own way to express her authentic inner self. Nonetheless, Pecola's desire for blue eyes is a mark of whiteness and, implicitly, equated with being beautiful and loved.

3. Images of Western beauty: absurd feminine archetypes

While white persons are not present as main characters, *The Bluest Eye* is imbued with whiteness as an idea and also as a character. Although the novel chronicles black women both individually and part of a community, the presence of white women is a robust one since their societal condition has an enormous impact on the persona of the black ones, once they are emblematic images of the dominant class and, most importantly, are taken as the ideal criterion to follow. Black women and children altogether are put at a disadvantage due to the mass circulation of white

women's condition and role in society. This can be first seen in the way Mr. Henry, addresses to Claudia and Frieda at his arrival at the MacTeers: "Hello there. You must be Greta Garbo, and you must be Ginger Rogers" (Ibidem: 18). To win the girls' sympathy, the lodger taken in by the MacTeers appeals to a few coin magic tricks and the girls are flattered by his seeming gentleness when he offers them the coins. His attitude proves to be cunning and deceptive later on when he brings prostitutes into the house. On a deeper level, even though he has a good reputation as a worker and is charismatic with the children, joking and displaying an amiable attitude towards them when no one else does it, Mr. Henry reduces the girls to the condition of objects when he wins them over with money so that he can buy coverage for spending time with prostitutes. This episode also relates the female condition of prostitution and its mass circulation which impresses unfavourably on the conduct of those with whom they interact and can shape a destructive psychosexual development. Moreover, it encourages lustful, negligent sexual demeanour, and therefore it may have an effect on the likelihood of female involvement in prostitution.

Pecola's family, the Breedloves consider themselves poor and ugly, perception shaped by the same belief that white is beautiful designated by the representations of white American media. When describing the Breedloves, Morrison writes: "They lived there because they were poor and black, and they stayed there because they believed they were ugly. Although their poverty was traditional and stultifying, it was not unique. But their ugliness was unique. No one could have convinced them that they were not relentlessly and aggressively ugly" (Ibidem: 38). It is obvious that in *The Bluest Eye,* Morrison considers racism as the major impediment for African Americans. Nevertheless, Morrison is aware of the financial side role-playing when it comes to a wholesome self-image of the Africans. She writes about the survival of the fittest, for it is the Breedloves' struggle for survival that deteriorates the family assembly and leaves the family members defenceless in the face of the propaganda of the influential class and presiding culture. However, their ugliness springs from their destructive fervour to become a reflection of what mainstream society illustrates as beautiful and suitable. Therefore, it is not the way they are regarded, but it is their own conviction that makes them ugly. They are the true source of their own misery. In other words their sense of ugliness lies within themselves, not in the eyes of the others:

> "It was as though some mysterious all-knowing master had given each one a cloak of ugliness to wear, and they had each accepted it without question. The master had said, 'You are ugly people.' They had looked about themselves and saw nothing to contradict the statement; saw, in fact, support for it leaning at them from every billboard, every movie, every glance. 'Yes,' they had said, 'You are right.' And they took the ugliness in their

> hands, threw it as a mantle over them, and went about the world with it. Dealing with it each according to his way." (Morrison 2004: 38-39).

Roberta Rubenstein explains that "The Breedlove family's sense of utter hopelessness and helplessness is externalized in their appearance: both literal and spiritual poverty manifest themselves as ugliness in a world in which beauty is equated with success" (Rubenstein 1993: 127). While they perceive their outward appearance as unappealing, they further adopt the same idea on the inside and express it through negative actions towards each other. Their distorted perception of beauty attracts negativity and dissension, retaining it in the bosom of their family and it is this negativity that labels them as ugly. This cyclical set of actions hinders Pecola's ability to break out of silence and be able to cultivate her own self in a normal way, independent of standards imposed by society.

The society in which the young protagonist Pecola Breedlove lives is centred on imposing silences in order to preserve their status quo, an idea that Morrison will explore further in an even more drastic manner in *Paradise*. Media operates as a characteristic of society, communicating only an abridged version of reality, concealing the raw truth. In order for the dominant culture to maintain their supremacy, they must marginalise the minority. Society does not merely inhibit and silence certain individuals; it gives reasons for such action to the repressed and shows them how to sow the seeds of repression in their own selves.

Ever since she was born, the main female protagonist, Pecola, has been thrown in the midst of an everlasting combat between her physical appearance and her impossible desire for blue eyes, which is the ultimate symbol of white beauty, whereas her black skin is a reminder of her race and blackness, so rejected by the hegemonic white society according to which black is ugly. There are constant messages pointing towards her ugliness which elicit within Pecola the desire to chase the beauty, love and acceptance defined by white supremacy. From the day she was born, her mother places her into a frame of beauty from which she will never be able to escape: "A right smart baby she was. I used to like to watch her. You know they makes them greedy sounds. Eyes all soft and wet. A cross between a puppy and a dying man. But I knowed she was ugly. Head full of pretty hair, but Lord she was ugly." (Morrison 2004: 114).

Her family background is miserable enough for her to find any form of solace and recognition. Pecola's visual perception and inner standards are deeply influenced by the white beauty surrounding her. The only relief she finds is in pursuing beauty in the alternative space of fantasy. Pecola becomes captivated with the aesthetic desirability of possessing blue eyes during her stay with the MacTeers where she grows very fond of a children's cup with a picture of Shirley Temple on it: "She was a long time with the milk, and gazed fondly at the silhouette of Shirley Temple's dimpled face" (Ibidem: 20). Claudia gives account of Pecola's strong fondness for the Shirley Temple cup: "[Pecola] took every opportunity to drink

milk out of it just to handle and see sweet Shirley's face. My mother knew that Frieda and I hated milk and assumed Pecola drank it out of greediness." (Ibidem: 24). Because of her infatuation with the Shirley's blue eyes and blond, curly hair, Pecola ends up drinking three quarts of milk in order to get as close as she can to the ideal of beauty that white society is advertising. Gibson asserts that "If she drinks enough white milk from the chalice, she may become like the stuff she imbibes and as well become like the image adorning the container itself" (Gibson 1989: 23). Pecola literally absorbs the mass circulation of view of beauty. This is a sign that the young black girl acknowledges society's framing up of Shirley Temple as ideal.

Pecola swallows up beauty on each and every occasion. Another failed attempt to attain white standards is when eating Mary Jane candies. Mr. Yacobowski, the owner of the store where Pecola goes to purchase her candies with the blonde, blue-eyed, white girl on the wrapper, contributes to the damaging of her self-value and perception, diminishing even more her discernment of beauty. The Mary Jane she buys from the store have wrappers adorned with a picture of the smiling, blonde, blue-eyed, white girl: "To eat the candy is to somehow eat the eyes, eat Mary Jane. Love Mary Jane. Be Mary Jane" (Morrison 2004: 49). This significant line in the novel comes with Pecola's realization that her blackness makes her existence worthless.

White images indulge her desire and throw the young black girl even deeper into her fantasy world. The mug embellished with the portrait of the white actress Shirley Temple has the same effect on her as Mary Jane candies. By drinking the white milk out of this mug she thinks of it as consuming the white colour. Hence, she is negating her own self that apart from being cast aside by community it is also by herself, as a result she drinks the traits of what is socially esteemed. It becomes a self-destructive habit completed daily as a sort of transference of matter that in her mind would lead to a conversion of image. This is how she unconsciously accepts the facets of a society characterized by racism, class discrimination and ravenous consumerism. Rejected by herself, her real black identity is corrupted by the white canons of beauty as a corollary of years of hostility and oppression that annihilated the African culture and its attributes.

4. The impact of whiteness on black feminine identity: between madness and reality

Hegemonic society leads Pecola to believe that to be beautiful means to adopt an external image she does not identify with. Jane Kuenz makes a worthy point in saying that:

> "interaction with mass culture for anyone not represented therein, and especially for African-Americans, frequently requires abdication of self or the ability to see oneself in the body of another. The novel's most obvious and pervasive instance of this is in the seemingly endless reproduction of images of feminine beauty in everyday objects and consumer goods: white baby dolls with their inhumanly hard bodies and uncanny blue eyes, Shirley Temple cups, Mary Jane Candies, even the clothes of 'dream child' Maureen Peal which are stylish precisely because they suggest Shirley Temple cuteness and because Claudia and Frieda recognize them as such." (Kuenz 1993: 422).

The non-verbal communication of the imagery used by social media manipulates the young protagonist's perception, allures her into consuming white standards of beauty and makes her wear their ugliness, eventually forcing her into internalizing her absence and invisibility, dooming her to unbreakable silence. Debra T. Werrlein also argues that "Morrison points to the particular predicament of black girls in a white nation. For power they need beauty, and for beauty they need whiteness." (Werrlein 2005: 63). Since the terms of beauty, whiteness and power are intertwined, an idea supported by both white and black communities, Pecola's efforts are in vain. She actually fails in becoming strong at the core of her being in the face of oppression, and for that reason she refutes her own primacy of existence.

Sufferance and marginalisation is the only reality Pecola knows. The breaking point of this reality is the moment of incest that takes place in the family house, specifically on the kitchen counter, which adds even more to its horror. The cruel act of incest cuts deep into Pecola's reality, and gradually freezes her in a world of paranoia, leading to a permanent loss of identity. Morrison does not make use of any figures of speech to mask the protagonist's tragic experience. Pecola's efforts of recounting the tragedy to her mother are in vain and. Solitary, locked in her own imaginary universe and above all impregnated by her father, she eventually loses the child, and starts to pray for her eyes to change colour from brown to blue, signs that are pointing to her falling into insanity. The instability of her emotional and mental state is furthermore fuelled when visiting a male urban wizard, causing her to lose touch with reality completely. At this point, nothing can lift her out of the pit of despair. As her identity is wiped off, Pecola can now relate to Shirley Temple and her blue eyes.

Cholly Breedlove justifies his rape as an act of love towards his daughter, which adds to her emotional fragmentation. Minrose Gwin interprets the father's incestuous act as a result of "race and class disempowerment" (Gwin 2002: 75). In her criticism whiteness becomes a symbol for patriarchy: "We see the force field of whiteness exert itself in the black community. In this sense, whiteness becomes the abusive father" (Ibidem: 78). However, the incest story not only is it used to indict

patriarchal society but also to expound on the tragic effects of racism and the way in which the idea of incest can generate power and is used as a form of social and racial control. In this sense, Morrison reveals a system of racial otherness in which both the daughter and the father are equally victims. The father – daughter incest is depicted as a consequence of black male disempowerment. Unable to fulfil the role of father due to a racist society, he chooses to perform incestuous 'love' at the cost of driving his daughter to the brink of madness.

Similar to the majority of Afro-American feminists, Toni Morrison approaches and interlaces in her works the issues of racism, gender and class discrimination as the main oppressors in the lives and history of women of colour. She depicts black women as sufferers who, like in the present novel, do not achieve self-individuation and full integration in society, especially due to the dysfunctional relationships they are in and the lack of family bonding and empathy.

In *The Bluest Eye*, black women's personality becomes negatively impacted by the exposure to media and the lack of education and discipline. Pecola and her mother become immune to finding an exit out of the long silence that weighs upon them. Their lack of resistance places them in the registry of the Other. Not only are they black immigrants but they are also females, which shows a double representation of the Other based on race and gender. In other words, as stated by Grewal: "[If] Irigaray's feminine subject (a universal feminine subject) is defined as lack, as absence, then the black woman is doubly lacking, for she must simulate or feign her femininity as she dissimulates or conceals her blackness." (Grewal 1998: 26).

Morrison presents the crucible of marginality as a critical variable to consider in the lives of black women. For Pecola, beauty becomes the bane of her existence. To be invisible means to be silent and isolated from society. The black female characters in this novel are overlooked by society because they are interpreted as nullities as they do not encompass the well-known stereotypes of beauty. Morrison illustrates black women in opposition to the ideal of white beauty heavily promoted by mass-media namely: Shirley Temple blond, blue-eyed white dolls for children, and famous movie stars like Greta Garbo and Ginger Rogers for women. Since these media icons epitomise social symbols of beauty and also evoke the condition and role women are expected to fulfil in society, common women find it impossible to reach this beauty ideal. Seemingly, Afro-American women writers often show a penchant for displaying the shameful and dismal outcome that the ideals of the dominant culture can bring to black women, since

> "these ideals cannot be reached, being existentially alien to black people - for example, the ideal of blond beauty or the ideal enshrined in the cult of true womanhood. The racism inherent in both ideals destroys those who strive to achieve them, and the inner destruction expresses itself in the form of striving for the ideal. The standard of beauty that exalts the blond woman

> is everywhere in American society. The black woman is thus, by definition, excluded from the beautiful." (Weever 1991: 97)

Morrison's black women are relentlessly assailed by imposed sets of values and collective understandings of aesthetics which disregard them and do not offer any sense of belonging, so that their self is wounded at the very core. Claudia tries to hide from her suffering by tearing apart Shirley Temple dolls. Mrs. Breedlove completely absorbs the cultural and societal standards around beauty, and discards her own self and family for they are not compatible with the accepted cultural constructions. Pecola resorts to prayers and communion, creating a fictive world as her only solace where her eyes are finally blue. However, this world is the realm of the unreal that Morrison paradoxically pictures as an extension of the given society and culture that portrays women as ugly and schizophrenic. The American hegemonic society obliterates the potential and the contributions that its black women and black nation as a whole may bring, so that, women verge on insanity in their failed attempt to take on the whimsical ideals of the mainstream culture, since they are unattainable for black women.

5. Conclusion

To illustrate aspects of so-called beauty, Morrison's novel exposes the relation between beauty and racism. Beauty has been acclaimed as life-affirming, intrinsically good, and has even been equated with truth itself, as Keats, Nietzsche and Heidegger argue. In *The Bluest Eye*, the author challenges the notion of beauty and the validity of its interpretations. Furthermore, Morrison questions the ontological status of beauty by pondering its connection to reality, and so its truth. The argument she formulates is simple: Beauty is a fabricated concept, a social construct, not a facet of reality when compared to the tragic and graphic accounts of black people. According to Morrison's novel, because the idea works in the favour of some people, and is considered a real detriment to others, beauty generates separation, loss, conflict and death, therefore beauty can be read as a paradox, or a contradiction of social conventions and reality.

Morrison writes on a saga of beauty that alters reality and deconstructs femininity, reducing women to mere objects with abject bodies, causing frustration and disillusionment for those who fail to meet unhealthy social expectations and mores. However, in spite of the dehumanizing breed(ing) of beauty depicted in *The Bluest Eye*, Morrison also narrates a story of love, inner strength and human experience at its fore, placing importance on real life and real people rather than the sterile and dramatized interactions of the cinema screen that only render the truth partially, concealing the unabridged version of life.

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CHAPTER 5

Oriental Experiences in the Romanian Female Literary World at the Turn of the Twenty First Century

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The present study offers an original approach of the reversed perspective of the Orient. It can be placed at the end of the twentieth century – as Daniela Firanescu and Claudia Golea's books prove that – as well as at the begining of the twenty first century, as it can be noticed in Ioana Nitobe Garrison's book. The four books re-write the story of the Orient from a contemporary perpective, distinguishing themselves by a dynamic approach of the cultural area described by French writers like Pierre Loti and others like him. Apart from the poems, novels and travelogues written by writers and globe-trotters alike, the Orient hosts a series of stereotyped thinking which is replaced in the Romanian female authors' by a very vivid, realistic and fresh approach. The traditional nuances associated with the Orient are replaced by concrete impressions, loaded by real remembrances and experiences that the young writers lived through. Their Eastern experiences have as consequences the four books that will provide us with information and research themes for the present study.

Keywords: Egypt, female writers, Japan, Orient, Romanian.

1. Introduction

The Orient as it was imagined by travelers and storytellers in the previous centuries has little to do with our contemporary world. The Arabian Nights placed upon us a certain magic filled with unthinkably rich and powerful princes, as well as beautiful princesses. They offered us an atmosphere filled with magic. On the other hand, there were also stories which came from a further Orient filled with samurais and geishas, with sad love stories and a tragic end. Yet all these beautiful aspects of the Orient has little to do with the Oriental experiences of the three Romanian female writers by the end of the twentieth century and at the beginning of the next one. The fragments of life in today's Orient prove the fact that they changed

radically, that today's Orient is much closer to our world and that the older static images of sultans, princes, geishas and samurais belong to a different age. Oriental stories today can be told only by the people who actually lived such experiences. And when the storyteller is a female writer, the details which are captured cannot be otherwise than unexpected and interesting.

2. The Orient revisited

The Arab world and the Japanese world hardly share the same Oriental label. Although our Japanese contemporaries do not seem to fit any of the traditional features of the Oriental, there is such a tradition in the local discourse as well. One of the very few Japanese who was quite proud of his Oriental identity was the Historian Kume Kunitake (1839-1931). He also drew a set of clear cut differences between the Oriental and the Westerner, which – at least as attitude – preceded Said's irreconcilable differences between the two natures.

> "The customs and characteristics of East and West are invariably different, and seem to originate in diametrically opposed sources. The occidental enjoys associating with strangers. The oriental refrains from doing this. This is not solely a lingering effect of the seclusion of the country. It is because [the oriental] pays scant attention to material wealth, and considers that foreign trade is not a pressing concern. The occidental enjoys going out to divert himself. This is why even small villages always have public parks. The oriental enjoys being lazy in his own house. That is why every house has a garden." (Keene 1998: 95).

By the well-argued distinction between the Oriental (*tōyōjin*) and the Westerner (*seiyōjin*), Kume makes an option for the land of the imaginary, as his portrait of his Oriental person – as a matter of fact the Japanese – contains, apart from its realistic, outer perspective, an almost exemplary moral one. As any imagined space which we may describe as influential, the literary Orient is also a world of differences which sometimes may seem unsurpassable, still they are not as uncontrollable as they first may seem, as long as there were people who lived through these experiences and managed to tell us about it.

3. The Eye-witness

Apart from the fact that their experiences in Cairo or Tokyo are very special to them – whether we talk about a travelogue or a diary, a fiction of a remembrance, the three female authors' books seem to have little in common. Daniela Firanescu's

book called *More Beautiful than Nefertari. My Egypt* consists of a mixture between the travelogue and the reflexive essay. It also includes pieces of her personal letters, as well as fragments of her diary. Claudia Golea's two books, *Planet Tokyo* and *Tokyo by Night* are introduced rather as fiction than as literary confession. Yet the impression that the author used her personal experiences to create her Alter Ego as a character is a strong on. Furthermore, I dare to characterize her style as an expression which revived the Japanese Naturalist writing from the beginning of the twentieth century. Claudia she seems both to enjoy and master. Ioana Nitobe-Garrison's book *Ai suru. To Love* gives us the impression that serves as a literary confession, as it also describes her personal experiences by the means of an Alter-ego, a character bearing her name as well as her experiences, yet so different from her, the writer. Her book is more than a spokesperson for her feelings and her thoughts – it is the end product of a mature writer who tries not only to free herself from a heavy burden of a failed marriage in Japan, but also one who tries to understand the causes which led to this outcome. Furthermore, in a genuine and sincere way resembling partially Claudia Golea's ingenuity, she has the enormous courage to share it with us, the readers.

Their attitudes as well as writing style are very different. Among the few things that they share is the fact that they experience a different Orient, from a different angle, by using a feminine perspective, as well as the fact that they all try to appropriate it and change it as much as to become a part of their own person, an "area" of their identity.

4. Their Orient

Experiencing the extreme states of one's mind seems to be the main concern of all the three female authors. *Their* literary Orient has little to do with any nineteenth or twentieth century stereotyped image of that cultural area. Their experiences are full of life and provide them as well as us with a fulfilling reading experience which recreates a new Orient, in different shades, in a well-articulated dynamic, contemporary world which overcomes its own fantasy and finds itself in a different surrounding. If a man – namely Pierre Loti – was experiencing the leisure and sexual debauchery in the Orient of the nineteenth century, it is the three female writers' turn to enjoy far more experiences than his.

At a closer look we can talk about different degrees of Orientalism in terms of the extreme experiences of the three Romanian female writers. We can also discover a warm, good and humanly close Orient – in Daniela Firanescu's visit to the mosque where she is presently given to hold a baby while the infant's mother goes to pray (Firanescu 1998: 33), or with the poor lady from Cairo who offers her tea and candies for free (Ibidem: 50) – as well as a bad one – with Claudia Golea commitment in a mental hospital at Matsuzawa (Golea 1998: 118), or her sexual

debauchery described in her second book, *Tokyo by Night*. Whether we choose to be on the author's side, or on the critics' side, everything is placed in a world based on binary oppositions – whether we find right or wrong, bad or evil and watch them mix together in their own dynamic rhythm.

In her first book about Japan called *Tokyo Planet*, Claudia Golea's character is a graduate from the section of Japanese in the University of Bucharest, who sets foot in Japan as the recipient of a scholarship. Her Japanese boyfriend finds a family host for her where she is taken care of, until her drug and alcohol abuse induce a mentally declined condition and she gets committed in a sanatorium. In her second book, *Tokyo by Night*, she describes her experience as a Japanese employee of a recruitment agency that brings to Japan young and attractive dancers from Romania. Daniela Firanescu blends all her personal memories, letters as well as events and people she comes across in a manner which makes her unique. Although the official reason for her being in Cairo is her Ph. D. thesis, her most arduous desire is to master all the details of the Cairo dialect. As she herself confesses, she lives the experience of "eating the other's bread" in order to be able to speak the other's language, understand the other's way of thinking and share the same feelings (Firanescu 1998: 14). Ioana Nitobe-Garrison plunges with an unsurpassable enthusiasm in the life of the Japanese capital, where she accompanies her husband, a real prince, who loves her dearly. Unfortunately, life unfolds before her with a speed and in a free way that she is not yet accustomed with, and she misses the happy end of her personal contest with a very different and unexpectedly rapid Oriental time. When Claudia leaves Tokyo, the chances for her to go back seem to be quite modest, yet she still seem to hope for a comeback. Ioana, on the other hand, leaves Japan in a beautifully wrapped up past which she seems to keep like a precious, smashed present in a box, opened only from time to time, to be partially admired and carefully observed. Daniela's attitude is different. As a mature, married woman, her ethereal perspective upon the life in Cairo, as well as in the distant villages where virtually unknown people offer her water, a place to sit and rest, as well as a tour of their house under construction and of their lives on that occasion (Ibidem: 166-168) – she perceives the Orient from an outer perspective. Men are friends – sometimes as famous writers and good friends, as well as inspirational as Gamal el-Ghitani (Ibidem: 19-24) – sometimes only as good friends – as Gherghes (Ibidem: 63) or twelve year old Waiel (Ibidem: 169).

5. Men and women

From ancient times, the bridges which connected irreconcilable traditions have been filled with examples of unconditional love. If Daniela manifests her love for the Arab world, culture and thought through language, Claudia and Ioana's love experiences are far more sensuous. Claudia falls in love with Hiroshi in France. As

she confesses later, he is her only love (Golea 2000: 35. He helps her study at Tokyo University, as well as lead a decent life under the roof of his friends – Akira and Akemi (Golea 1998: 25). Hiroshi's trips to Japan during Claudia's studies are short, yet intense. Unfortunately it proves to be no more than a fling.

Ioana meets Kenjiro – whom she later calls Ken – in Romania and after a couple of years they get married in the Orthodox creed, as he wishes to accept baptism for her sake. She describes him as "a beautiful, delicate and pure porcelain doll" (Nitobe-Garrison 2010: 26). Although her marriage ended, she refuses to forget him and cherishes his resemblance with a beautiful "Greek statue" (Ibidem: 270).

Far from this type of experiencing the Other's world Daniela's book introduces different types of contemporary Arab people. They are presented as selfless men like Gherghes who, despite his small income, insists to pay for his friend's dinner, family leaders as well as intelectuals. One of these is the writer Gamal el Ghitani and others are her fellow researchers.

6. Identity lost and regained

The four books are written from different angles, yet the differences between the degrees of *otherness* are visible all along the reading process. Ioana tries to integrate herself in the Japanese world, yet she ends up by leaving it by keeping its image and her remembrances inside her soul. Claudia experiences Japan in two different moments – once as the beneficiary of a scholarship and once as an official employer of a Japanese company. Daniela, on the other side, acts as if she manages to step in the incredibly beautiful animated painting of the Arab world in Cairo, yet, despite the fact that she uses many Arab terms regarding food, drinks and other habits, she also holds on to her very essence, which is her identity.

From Heraclitus's statement regarding the fact that transience is the all-pervading reality surrounding our present, our past and our future, the well-known saying "no man ever steps in the same river twice" may be considered as a correspondent of Rimbaud's aphorism – "I is another". By these remarks the theory which stresses the source of the identity construct that is the confrontation between the Same and the Other, between similarity and otherness displays a different frame. It is no longer a unique, well fixed and rigid identity, yet a living process which accompanies the individual evolution. From this point of view, we can establish a dynamics of identity, as it is based on a permanent evolution as it challenges us to consider it rather an ongoing process than a state of mind or a well assigned and accepted notion.

The by-stander who is doubled by a researcher, or a university graduate, and the human, social values of the friends (or even lovers) who integrate themselves in the Other's world, merge.

Ioana finds herself at odds while she questions herself regarding her true understanding of the Japanese culture.

> "I needed many years to understand the spirit of the Japanese language and culture and now I have the strange feeling that I have assimilated them too much […] Japan is incomparable. It is the type of place that one wishes 'Good bye' or 'Never see you again!', yet you can never completely leave apart. It has upon you a sleepy effect, like a game of fairies; it is like a presence that accompanies you subtly, somehow in an anthropomorphic way. Sometimes it appears before you like a Lorelei in kimono; no matter how far you are, no matter how late it is." (Nitobe-Garrison 2010: 89).

In losing and finding their identities while they are in Japan, both Ioana and Claudia employ a very personal way to tell what these essences are. While Ioana confesses herself as far as her Japanese is regarded, Claudia is more open to the literary experiment. In this case, the one who recreates her lost identity and gives it new shapes and values is Hiroshi, the man she loves.

> "I got it! You are a chameleon-girl. The culture you got soaked in does not matter more than the color of your skin. After she bathed in the Pacific waters right nea r Yokohama bay, in a romantic evening, the 'little' one changed into a Japanese high-school girl. She likes the seaside, she likes Kamakura and she likes kissing other people on the Yokohama Bay Bridge. *Shinjirarenai*[1]! I had to go to the end of the world to meet such a girl! She likes ukiyo-e and the modern art, of course with a preference for the American one. She likes tall buildings made of fake white marble and compares them with the Northern Lights." (Golea 1998: 36).

The "chameleon girl" as an image that characterizes the young people belonging to non-Japanese cultural area, including a cluster of features whose common denominator is adaptability, a number of preferences which, along with a cosmopolitan air, gives not only some refinement, but a considerable dose of eccentricity, becomes an unexpected stereotype which is aimed at Claudia by her very good male friend.

As far as Daniela's perception of time, as well as all the places she goes to, as well as the people that she meets – they all are surrounded in a time shawl which would not let her have the complete access to their depths. "I was not forgetting (those people) but time was running quickly for me. I wish I were everywhere, but I could go only to a certain place, from time to time..." (Firanescu 1998: 38).

[1] "I cannot believe it!" (Japanese language)

After their return to their home-country, all the three writers express their deep emotions towards a culture that would not allow any of its bystanders to abandon it (as in Ioana's case) or to live separately from it.

7. The bystander – the outsider's trials

From all the three extremely unpleasant events – Ken's attempt to suicide and Claudia Commitment to the mental hospital from Matsuzawa reach the climactic point. The dramatic moments that they go through are detailed by each writer. In Ken's case Ioana could go to jail, as she was the one who had found him lying on the floor, still, as she called the Ambulance quickly, he could be saved in time.

> "We get to the hospital. Uncle Koji is there already. Ken is connected to the machines and tubes with something black running through them and I look around as if I was watching a horror movie, yet I am forced to watch it. Finally I […] go to Ken. He is waiting for me, still connected to those machines and tubes. Against my wish, I make the effort to draw to the one who, a few hours earlier, almost sent me to jail. I was not sure yet that everybody was convinced that it had not been me the one who had made him swallow them." (Nitobe-Garrison 2010: 159-160).

Ioana experiences a shock induced by a young man whom she had completely trusted and who deceived her expectaions. He, the man that she had seen as a savior and a protector, had tried to kill himself in her presence, a fact which might have led to a series of problems that could have brought Ioana the final punishment. Such a radical gesture undermines Ioana's trust completely and she decides to leave Ken for good.

Claudia's radical experiences are not far from these, either:

> "I felt at one time a sting in my right arm and I opened my eyes. I found myself down on a mattress, and around me there were about 6 to 7 people dressed all in white. I did not see their faces very well. The circumstances were terrible. A man with glasses with metal frames and a Machiavellian grin sucked the blood from my vein through a giant syringe. [...] Then came that afternoon and that evening and from that moment on, they kept coming. Only after about thirty hours I opened my eyes. I could find myself, as before, down on a mattress. I took a look around. It was a square room with walls painted beige ... there was a door and a window with iron bars ... It was a cell!" (Golea 1998: 110).

The treatment that she endures has, as its main goal, her recovery from drug and alcohol abuse. The main character proves to be quite unresponsive to the cures, as the story unfolds.

Daniela's rather unpleasant moments are only a few and they often stem from her co-nationals' attitude towards her as a scientist, while they were working in Egypt.

8. The Oriental superiority – a biased perspective

Although the phenomenon is presented in the novels of the two in-Japanese authors and it charcterizes the post-Revolutionary Romanian recent past, Ioana Nitobe's attitude differs radically from that of Claudia Golea's. Ioana denies any connection with the so-called phenomenon of Romanian "dancers", regarding their common ancestorship more as a common accident.

> "But I feel the need to underline my dislike towards those Romanian women who brought upon our country a dubious fame: they used to stay in Japan as „dancers", some of them pretending that they were models. It happened only if their physical appearance would help them fool an ignorant eye. They were of a low humand condition and would leave the Japanese a rigid image about us, the Romanians, in general." (Nitobe-Garrison 2010: 85).

Claudia Golea is different from Ioana Nitobe. She avoids criticism and almost journalistic in tone, shows the way employed by the Japanese companies that recruit young Romanians. A world thrown into darkness, cold winters and a poverty stricken population became exhausted after more than half a century of communism. The feeling of inevitable end surpass the dignity of individuals. The moral principles have been diluted into extinction and their survival is the main goal. Without trying to exonerate the role of mediator between the linguistic groups of these young Romanian women and their Japanese employers, Claudia Golea presents its own decadence in such a way that it matches the poor situation of young recruits – the young female dancers employed by the Japanese companies in exchange for extremely low salaries and very high expectations.

Matsumoto-san was the owner of a typical Japanese entrepreneurship poetically called "Pink Orchid Ltd." an artistic company, "had to travel all over the world looking for talents that wanted to go to Japan. He would obtain visas for "art" or as "dancer" or as "singer", although all government officials knew that their only talents were those of being young, cute and able to understand, by various signs, with customers in bars that were placed..." (Golea 2000: 41).

9. On the experience of the other's world

Any occurrence that the three female authors come across has a result one observation which usually involves a quick wit. It certainly takes a deep experience to be able to catch all the details in one `breath`, yet it develops into a very interesting comment upon people, places and events that speak a different language from ours and act consequently, according to different rules. Sometimes, as we can notice that, it tests our patience more than with our endurance. All the three writers share with us, with an Orientalist nonchalance, a part of their personal experiences in an Orient which differs from the Orient of the Arabian nights, as well as from the Orient of the samurais and geishas.

When she quotes Edward Said's critical definition of Orientalism in Western literature "as a mode for defining the presumed cultural inferiority of the Islamic Orient […] part of the vast control mechanism of colonialism, designed to justify and perpetuate European dominance" (Nochlin 1989: 34) Linda Nochlin takes into consideration a binary approach which sets the Orient apart from the Occident at all times. If we regard the way the three writers manage to integrate themselves in the Japanese society, as well as in the Arab world, we can take Said's theory as unfit for the new Orient that they build.

10. Conclusion

Whether there is room for a preservation of the Oriental experience we cannot say for certain. From what we see in these four books, it is a well-defined, rounded experience. Ioana steps into the Japanese world by marriage, as her husband is Japanese. From various reasons she leaves him and a part of her essence there, as she returns to Romania. All her strings with the magical land seem to be completely severed. Claudia comes to Japan as a student first and as an employer later. Several occurrences place her in the vicinity of the extreme – whether she is committed to a sanatorium, or she gets sick from the drugs she takes. Yet all these do not manage to convince the reader that she would ever come to Japan. It looks like all her wishes for extreme stop when she leaves Japan, and although she does not seem to leave Japan for good, she definitely convinces us that she leaves her cravings for the extreme in there. Daniela on the other hand, seem much more drawn in by her Arab world – just the way she states from the title, half of which is "*My* Egypt". The three female authors draw themselves as close as they can get to the core of the intercultural communication processes and they try their best in acting in an Oriental way, in accordance with the place they live in for a short period of time. Still, the more they integrate into the target culture, the more confident and mature they seem to become. Daniela understands the fundamental dimension of remembrance in the Egyptian culture rather as a consequence of the

cultural influences of the Arab world. She turns into a part of it – a certain container of that rule as well. On the other hand, the two writers with Japanese experiences seem to ignore that. They live according to the Japanese *Ichigo ichie* ("seize the moment"), in a different manner, and yet in a different Oriental tradition.

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CHAPTER 6

The Immigrant Identity – Today's *WHO* and Yesterday's *ME* in the Novels of Cătălin Dorian Florescu and Saša Stanišić

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This study investigates the theme of personal identity of the immigrant in the novels of Cătălin Dorian Florescu and Saša Stanišić, authors who were born in the Balkans and now reside in Zurich and Berlin respectively, writing in Geman. The novels *The Short Way Home* and *How the soldier repairs the gramophone* will be analysed from a sociological standpoint: the issue of personal identity will be clarified making use of Lothar Krappmann theory of interaction as a reference. In addition, this study will explore the connection between past, memory and identity as they relate to the main characters. The ideas of Maurice Halbwachs will constitute an additional point of interest in this analysis.

Keywords: the personal identity of the immigrant, Florescu, Stanišić.

1. Identity as the most important question of all

The interpretation of identity never seemed as important as it is nowadays at the beginning of the 21st century. Whether it's a question of cultural, ethnical, religious, personal or any other identity, one comes across many opposite views and confusing attitudes. Some think of identity as a relatively stable set of characteristics, while others recognize it as rather fluid and ever-changing. One thing stays however certain: the question of identity goes hand in hand with the essence of literature. For every work of literature represents a solid study on identity – *identity is in play in every social interaction*. No matter if it is about love or war, about aliens from space or imaginary creatures from a distant future, every literary work faces the human nature with numerous inevitable challenges und searches for indestructible constants of humanity.

This paper focuses on the questions of a personal identity of immigrants – people who have to face nostalgia and an unpleasant adjusting to a different life

pattern. Since immigrants are usually characterized by a constant need for defining and re-defining themselves, one shouldn't be surprised to hear that the matter of identity remains the most import question in the migrant literature. A great panorama of themes circles here around the same issue – *a personal or cultural identity*: a dream about better life conditions, an escape to abroad, a severe adjustment in the new surroundings, difficulties with the adoption of the new language or cultural models, etc.

The definition of migrant literature seems rather problematic in the literary discourse: there are disagreements not only over its adequate name, but also over its range or its time of origin. The questions about the position that this literature holds on a world literature scene or about the factors that could define it without any dispute, remain still open. Any deepening of this matter within the article would only mean an endless extension of the coordinates of our analysis, which isn't our goal. Instead, our attention will be given to certain aspects in the development of the personal identity of an immigrant. In consideration of the fact that the question of identity can be analyzed through a wide range of identity theories and interpreted most differently, we have decided to explore the selected novels using the sociological and psychological key, firmly believing that this synthesis provides a wider comprehension of this burning question.

2. The floating migrant identity

The work of an American cultural scientist Homi K. Bhabha, *The Location of Culture,* helps us understand the situation of the migrants as well as the migrant literature. Bhabha starts with the fact that many people are nowadays affected by the migration, as well as the erasing of the national or cultural borders. (Bhabha 2000: 6). Quite understandably the migrant-authors reflect their dynamic cultural position in their work. This leads to new challenges regarding the understanding of their personal identity. By erasing of the clear dividing lines (the ones of nation, class or gender) the identity of an individual escapes from any interpretation in a traditional sense. The multiple processes of changes last here for a whole life.

We have already mentioned that the question of a personal identity dominates in the texts with a migrant background. It is perfectly clear that an identity cannot be observed homogeneously, but in comparison with other wider entities. In the article *Identity balance in an outland*[1] Bettina Baumgärtel claims that the description of migrant identity involves a personal identity with reference to an auto reflective process, where cultural, social and national identity meet (Baumgärtel 1997: 53). Baumgärtel points out the fact that behind the definition *search for identity* lies a wide range of various aspects such as conflict of roles or

[1] Original: Baumgärtel, *Die Identitätsbalance in der Fremde*, 1997.

identification, irritation of the auto image, dysfunction of the value system, tolerance of ambiguity, adoption the new roles, presentation of the alienation processes in the modern society. (Ibidem: 54). Baumgärtel adds that this definition embraces not only different fields of problems, but the different literary identity models as well, explicitly or implicitly constructed (Ibidem: 54-55).

In her analysis of the immigrants Baumgärtel leans on the interaction theory of Lothar Krappmann. Krappmann (2000: 10) starts with the thesis that the personal identity of any subject stays an instable setting in consequence of the interaction: "The self-identity isn't a solid possession of an individual. Since it is an integral part of the interactive process, it must be reformulated regarding both the expectations of others and constantly alterable life stories of an individual." (Ibidem: 208). We hold the thought that the migrant situations must incorporate a variable trajectory, interactive processes and flotation of identity – the individuals are constantly questioning their own being or often simultaneously acknowledging confessions to multiple groups or communities.

The identity, as already mentioned, can not be homogeneous, independent, forever lasting or single. Jacques Derrida (1999: 11) believes that there isn't any identity that could be entirely "of its own": it is like a web that receives influences from all sides. They all make its corpus as whole. The identity cannot be departed from its connections to other identities or the connections to its past, present or its future (Ibidem: 11-12). The identity, let us now conclude, cannot be observed apart, neither in synchronic, nor diachronic meaning. This possibility of identity being connected to time encouraged us to pay our intention to the past, i.e. memories as well, knowing that the characters in our comparative analysis live on them. This paper sheds new light on the problem of identity exploring the relationship between the past, i.e. memories and *Self* of the main characters of the novels. On this journey we shall use the ideas of the sociological study of Maurice Halbwachs; his ideas on collective memories shall be applied to our interpretation of the individual memory of the characters.

3. Works of migrant literature as subjects of our comparative analysis

The novels we are about to examine, *The short way home*[1] and *How the soldier repairs the gramophone*[2], have a strong autobiographical note. Their authors, Cătălin Dorian Florescu[3] and Saša Stanišić[1], originally come from the Balkans.

[1] Original: Florescu, *Der kurze Weg nach Hause,* 2002.

[2] Original: Stanišić, *Wie der Soldat das Gramophon repariert,* 2006.

[3] Cătălin Dorian Florescu was born in Romania in 1967. He studied Psychology and Psychopathology at the Zurich University. Since 2001 he is a free writer in Zurich. He has published short stories (*In the Navel of the World*) and novels (*Time of Wonders, The Short Way Home, The Blind Masseur, Zaira, Jacob decides to love*).

They live and work in Switzerland (Florescu) and Germany (Stanišić), where they rank among the most popular contemporary writers within the German speaking context. Both authors chose German as their "creative language"[2]. Both of them also share the same migration experience: in the last decades of the 20th century they fled as young teenagers to West Europe. Since they tasted the drama of adjustment in a foreign country on their own skin, they repeat the migrant topics in they work and emphasize the feeling of loneliness and alienation. They try to place the philosophical problems of humans into their relationship with the exhausting fight in the new surroundings. Their texts (especially those which raise an issue of migration) are imbued with analytical thinking and self-referential relations and therefore escape from any undoubted interpretation.

Saša Stanišić was born in Višegrad, a small town in the Eastern Bosnia, as a child from a religiously and nationally mixed marriage. In 1992 his family escaped the war and came to Germany. The war and immigration experience marked him forever:

> "[They] combined to turn me into an eternal traveler, someone who is at home everywhere, and if that is not possible, into someone who is never at home anywhere. Moreover I have absorbed the experience of existential fear of that time to such an extent that today I have a very low happiness threshold. I feel joy at the smallest things and don't allow myself to become stressed by a tax return."[3]

Stanišić settled down in Germany very quickly and learned the language. Initially he studied German as a Foreign Language and Slavonic Studies at Heidelberg University and then at the Institute of German Literature in Leipzig. In 2006 he published his first and (until now) his only novel, *How the soldier repairs the gramophone*, that has been translated into 30 languages. He lives in Berlin, where he writes essays, short stories, audio books, columns for magazines and runs literary blogs.

Stanišić has won countless prizes, including the Audience Award for the Ingeborg-Bachmann-Wettbewerb (2005), the Prize of the City of Bremen (2007) as well the Heimito-Doderer-Prize (2008). In the same year he was awarded by the

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[1] Saša Stanišić was born in Bosnia-Herzegovina in 1978. At the age of fourteen, he fled to Germany with his family, where he studied literature in Heidelberg and Leipzig. *How the Soldier Repairs the Gramophone* is his only novel so far. Among others he writes essays (*Colon Nomad*), short stories (*In Silence I trust, Shark Nun in Veletovo*) and columns for magazines.

[2] This phrase Florescu uses to describe the language in which he writes.

[3] In the interview with Kerstin Fritzsche for the magazine *Stadtkind Hannovermagazin.* <http://www.goethe.de/ins/gb/lp/prj/mtg/men/wor/sas/enindex.htm>Last seen on: 23. 10. 2012

famous Adelbert-von-Chamisso-Academy Prize of the Robert-Bosch-Foundation that has been awarded since 1985 to the authors of non-German origin who write in German language.

Cătălin Dorian Florescu was born in Timişoara, a town in the center of the Banat, where he spent his childhood. In 1976 his father took him to Italy and the USA, but they returned home after only few months abroad. Six years later the family emigrated once more, but this time to Switzerland. This author of brilliant expression and writing style studied psychology and Gestalt Therapy; worked as a therapist until 2001, when he turned to literature as a freelancer. He received many scholarships and awards – the Anna-Seghers-Prize (2003), the Prize of Honor of the City of Dresden (2008), the City of Erfurt (2011), the Swiss-Book-Prize (2011) as well as the Eichendorff-Prize (2012) are only some of them. In 2002 he was awarded by the Adelbert-von-Chamisso-Academy Prize. In the same year his novel, *The short way home*, was published.

The material for his novels, stories and essays Florescu obtains from the native Romania that he left in his young days, emigrating with his parents to the West. He is especially proud of his literary connection to his homeland and its tradition:

> "Sterile stories from Zurich, Berlin or Vienna? What for? Other authors are responsible for them, with lots of success. [...] I am in a comfortable position to know a land, a region, a culture on the European periphery that never ceases to satisfy my hunger for striking, dramatic, intuitive stories."[1]

Florescu points out at several places that his stories do not deal only with Eastern Europe. Moreover, he lets the "occident show most frequently, but never that juicy!" (Ibidem).

4. *How the soldier repairs the gramophone*

Fantastic pictures and dreamy memories play the central part in the novel of Saša Stanišić. The reality seems to be elsewhere. The main character and the first-person narrator is a fourteen-year-old boy, Aleksandar Krsmanović, who also refers himself as the "Chef of the Unfinished things or Skills magician." As such he manages to see a better side of life. He cultivates a special relation to his grandfather Slavko and because of him he feels obliged to tell stories, to paint and to fantasize. After the death of Slavko and outbreak of the war Aleksandar has to flee from his native Višegrad with his family and begins a new life in Germany.

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[1] Florescu in the interview with the reporter Dana Kearns for the magazine *Literaturschock* on 23. 04. 2011: <http://www.literaturschock.de/autorengefluester/000108>

The novel is multi-perspective, linguistically-potent and contains stories, letters and a separate book. It is expected of the reader to be a communication partner: "I would like for someone to think about it what happened in Sarajevo. I wish for a reader who needs a dialog. I wish for him, because this is the answer to my book."[1] While imagining the depicted early childhood of Aleksandar in Bosnia, the war, the escape, the new life in Germany and the return to Bosnia after the war, the reader has it difficult to draw a line between Aleksandar's fantasy and a reality. Two worlds are melting to a mystic one that describes perspectives of childhood that have been taken into a new language and the world of adults.

The basis for the novel is the war that breaks out in Bosnia and shapes the life of Aleksandar. In order to bear the pressure of the cruel reality Stanišić's character builds his own world. The main character of Florescu's novel, the young Ovidiu, does the same. Both of them retreat to their emotionally colored desire places, for they act as tools against the gloomy reality. To the cruel surroundings and uncomfortable events Aleksandar responses by developing the strategy that could make his adjustment easier: he creates an imaginative space that he uses for defense. He adorns the harsh reality with fairytales he writes and never-coming-true scenes he paints (and deliberately leaves unfinished). Aleksandar's interest on magic responds to this. The emotionality Aleksandar senses by living through his imaginary stories seems stronger than the experience of the reality itself. The fragmentary and staged pictures from his factory of memories and fantasy serve here as an identification sheet and help him orient. One cannot escape the impression that those pictures offer more and more fleetingness and unreliability.

This novel confirms the Krappmann's thesis of the identity being unstable and conditioned by the interaction and the alterability of the life situation (Krappmann 2000: 28). Being a child from a religiously and nationally mixed marriage, Aleksandar is confused by the definitions of *we* and *they*, especially when he crosses the Serbian border and goes "straight into the hands of the enemy" (Stanišić 2006: 133). Furthermore, this enemy is suddenly regarded as *ours*. In Serbia the young Aleksandar becomes one of the *defenders*, who were regarded as *aggressors* in Bosnia. Crossing the border means here an obtrusion of an identity that is diametrically opposite to the one back in Bosnia.

The war isn't over yet and the young Aleksandar has to cross the border once again, because his parents are taking him to Germany. Aleksandar thinks only of the war. He denies his actual identity, escapes to imaginary one, since he cannot stand the war's suffering: "I sometimes wish my name were spelled *Alexander* and that I were simply left alone"(Ibidem: 154).

Aleksandar is held up as an example of successful integration. He personally resents any thought of the word *integration*. We believe that the reason for this lies

[1] In the Text of Irene Binal: *Wie der Soldat das Grammofon repariert. Kleine Geschichten aus Bosnien.* (http://oe1.orf.at/artikel/202971, last seen on 23.10.2012).

in his inability to define himself, for he is divided between his old life in Bosnia and the new one in Germany. As the time goes by, he becomes more and more obsessed with his past. He remembers his precious hometown Višegrad, where he spent a carefree early childhood. He remembers the river Drina that he valued above all. The wonderful years before the war Aleksandar describes in his book: "When everything was better."

In order to find the answer to the question "Who am I?" Aleksandar decides to go to the "place of the event". After only a few years everything is changed, including his way of seeing things, because now he observes things from the perspective of an adult. We notice: a *transformed* Aleksandar is about to visit his homeland. In deed, back in Bosnia he will be regarded as a stranger by his own fellow countrymen: "Look around you! Do you know anybody here? You even don't know me! You are a stranger, Aleksandar!" (Ibidem: 279).

The same identity issue troubles the main character of Florescu's novel and he returns to Romania with the aim to go to the bottom of his memories. The most important difference between these two characters lies in the following: Florescu's Ovidiu hopes to find his childhood conserved. Aleksandar, on the other hand, is aware of the fact that he would find a changed homeland: "What a return is that, to a town where the half of its inhabitants is gone? That is the new town; one doesn't return to it, one goes there for the first time."Ibidem: 153).

Aleksandar finds an answer to his torturing question when he visits his old house: It doesn't belong to him anymore, but all his memories of it do. The memories of his grandpa Slavko or the river Drina aren't going anywhere. They are here to be written about. There is a thing that neither Drina nor the stories can do: go back! Subsequently he realizes that he cannot live in the past; he needs to move forward. He will define his memories as a piece of him, he will cherish them, but he will open himself to the future. Furthermore, Aleksandar comes to the conclusion that partial things do not mean anything. His life also needs to be whole. He finds his 99 unfinished paintings and decides to finish them all. The new chapter of his book can start!

5. *The short way home*

The main character, Ovidiu, born in Romania, lives now in Switzerland. The first pages of the novel present him and his friend Luca in a small Romanian city on the Black sea. The author reaches for one of his favorite narrative instruments and rotates the direction of the story: Zurich is the starting point, but this trip home, from Zurich over Budapest and Timişoara is described from its, let us presume, ending point – the town of Mangalia on the Romanian shore of the black Sea.

In the center of the identity play is the name of the narrator: his name isn't Ovidiu by accident. It points to the Roman poet Ovid, the author of the

Metamorphosis, who is also known as the "Poet of love." The Roman Ovid died in exile in Tomis (Constanța today), not far away from Mangalia. The decisive difference in the faith of these two carriers of the same name lies in the willingness of the Florescu's character to travel to Constanța, as well as the fact that his stay there doesn't imply death, but a turn to a new life.

At first sight it looks as if Ovidiu was adjusting well to the new relations in Zurich. A careful observer, however, won't miss the fact that Ovidiu is trapped in his inner world, in the memories of his childhood in Romania. The longing sends him spiritually to his homeland. These moments are caused by unwilling impulses that Ovidiu cannot explain. While he observes the Lake Zurich, his minds float to his Timişoara: "Since that day, I always remembered something from before. All I needed was a touch of breeze, special light of the city, special peace of the Sunday morning and everything was there. While I was watching the fog at the Lake Zurich, I saw Timişoara." (Florescu 2002: 35).

Following the Krappmann's thesis, we observe that Ovidiu's identity is clearly an unstable construction. It floats between the memories of his childhood and a half-way adjustment to the life in Zurich. He lives for the possibilities of the night that enable him to surrender himself to a bright and perfect world of his childhood from his wishful memories. With his friends he is nothing more than a bystander who uses any observing of things to sink into his associations and stories about the past. In this way he doesn't participate in the events around him - his only activity is watching movies on the screen, remembering or learning by heart. These actions calm him and offer him at the same time the possibility to understand life (at least in the screen) that could substitute his own.

The leaving of the homeland Ovidiu and Aleksandar define as a key event that ended their childhood. Contrary to Aleksandar, Ovidiu cannot understand the reasons that made his parents leave Romania. In his memory the city of Timişoara is "big, beautiful and magic" (Ibidem: 56). Ovidiu was wrapped in love and care of his parents, friends and relatives there. The described memories of this happy childhood have universal, but isolated and purely private characteristics without any social or political sense. It is perfectly clear that Ovidiu cannot evaluate his life in Zurich as better, considering the fact that he has never tasted its bad side. Like Aleksandar, however, Ovidiu understands that his past life story is crucial for his further life, that it is the basis for understanding his identity. That is why he goes to a short trip to native Romania, hoping to finally define himself, but also to find his childhood intact. By going home Aleksandar and Ovidiu are on the quest for defining of their *Self*. This will be accomplished by going on a trip *backwards* towards their origin and origin of their memories.

Both Aleksandar and Ovidiu seem irrational to others like "persons who remember only the things nobody else does" (Halbwachs 1966: 229) and resemble the odd people who see the things others can't see. They hold on to their memories out of the fear that they might get away, since the interval of that part of their

"existence and the present is getting bigger with the expiration of time" (Ibidem: 50). This is intensified by the fact that there are no more witnesses who could "return the escaped events to their memories" (Ibidem: 49).

The encounter with old, known, familiar things and people fulfills Ovidiu and Aleksandar with love, as much as it forces them back. The people from Timişoara or Višegrad think of them as strangers. In contrast to Aleksandar, however, Ovidiu is in Timişoara also regarded as native. This contradictorily experience trills him, but it strains him at the same time.

6. The ultimate defining of today's *Me*

Economic underdevelopment and human misery are two things Ovidiu finds when returning to his Timişoara. A flat where he spent his childhood turns to be not only "narrow and dark, but also a small cage for humans" (Florescu 2002: 205). Although this reality doesn't correspondent to the remembered one, Ovidiu still manages to project his memories like in a movie in front of the facts and thereby to create an illusion of the old intimacy and safety. The presence of a friend Luca has a catalytic effect on Ovidiu and forces him to see the things without any beatifying. Ovidiu will eventually have to "surrender" to the once missed "development of his life story according the actual situation" (Krappmann 2000: 11), what will definitely demand a great effort. His unchanged and constantly re-lived memories need to be reconstructed in an essentially new way by a "thinking effort" (Halbwachs 1966: 382). Ovidiu stands in front of the choice, either to deform his memories (with the goal of reaching better coherencies), or to accept them as a part of his life story, without an absolute identification to them.

Ovidiu comes to the conclusion that with his native right he participates in the repellent relations and appearances in his homeland. He finds traces of his childhood in them. This childhood is, naturally, gone, but it happened. Both Ovidiu and Aleksandar change their strategy and leave their childhood memories to rest. The memories will be sorted into a relevant part of their biography, but both of them will give up on trying to alive their childhood like on a screen or a painting.

Aleksandar and Ovidiu didn't leave their memories to rest, but they conserved them in a sort of psychical museum. The past and the present divided those young men to pieces they couldn't put together. The major problem in their lives was the difficulty to process those dichotomies as mutual, to admit their parallel existence, so that their lives could obtain a certain cohesion. Ovidiu and Aleksandar turn to men who do not idealize their memories, but respect them. They will give them a new value of a differently interpreted reality and that is through the "change of their meaning" (Krappmann 2000: 52) as part of their identity. The memories flow in the present and future and their meaning could be changed with time. They can now start living in a present, where memories are integrated to their

identity in an adapted and a changed form. They do not block their further way. Ovidiu returns to Budapest, to his girlfriend Sofia, who he has left (falsely believing that his life goal was to return to his childhood). This return will be the first actual step forward in his life.

7. Conclusion

The paper discusses the question of a personal identity of immigrants in the novels of Cătălin Dorian Florescu and Saša Stanišić, Balkan-born authors living in Zurich and Berlin, and writing in German. Their novels, *The short way home* and *How the soldier repairs the gramophone,* have been viewed here under sociological aspects: a new light has been shed on the problem of personal identity with the aid of the interaction theory of Lothar Krappmann. Further on, the relationship between the past, i.e. memories and identity of the main characters has been be enlightened. The ideas of the sociological study of Maurice Halbwachs have also been of our interest.

The past plays a central part in the defining of the *today's Me* of the main characters in the presented novels. Even though Ovidiu and Aleksandar live in well organized societies (where they seem to be well integrated), they have difficulties to define themselves due to their conflicting perspectives. Both Ovidiu and Aleksandar define their childhood as their only secure ground and feel an almost magnetic attraction to the homeland they had left. That is why they move inside the frame that is determined by their memories and do not go forward.

The interpretation of the protagonists' past represents an interesting approach in the understanding of the unstable situation of the migrants, whose world seems to stay in a cultural between-space dominated by psychological moments. This paper presented the way Florescu and Stanišić construct individual memories as a determining factor leading up to the constitution of the personal identity of their characters. However, we weren't able to provide a deeper interpretation of the connection between the past and the identity, since it demands far more space than it could be offered here. Any rash making of conclusions within the identity, character or motif analysis is practically impossible. This request for the reinterpretation of signs and motifs in the texts of Florescu and Stanišić is one of the factors that puts those young authors into the very top of the modern literature within the German speaking context and wider.

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CHAPTER 7

The Vision of the Other and Ways of Othering in Howard O'Hagan's *Tay John* and Rudy Wiebe's *The Temptations of Big Bear*

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The Introduction announces that we are dealing with a minute perspective on Other and Othering, which are considered, under a thorough lens, with all their ramifications. Therefore, the scope of this outlook is ambitiously wide. Moreover, the paper captures the ambivalence of the Other as both a cornerstone and a hindrance in the construction of self. There is an emphasis on the manner in which Canadian mentality is permeated with notions connected with space, an acute sense of space and place being embedded in the consciousness of the inhabitant of these territories. Attention to concepts such as regionalism, frontier, parcelling and mapping, said to be characteristic of the Canadian mindset, is detectable in the attitudes of the locals described in the two novels that represent the primary sources of our analysis. The paper makes visible the various subtle forms that the other may take. Apparently an advantage, whiteness is subtly subverted, being presented as a mask that hides weakness of character and subjectivity.

Keywords: Canadian, frontier, mapping, Other, regionalism, post-modern, space.

1. Introduction

This essay is an attempt to refer to the concepts of the Other and Othering as they are known and understood in archetypal-psycho-analytical terms, within a broad and flexible sense. Namely, we consider these notions as applicable not only at the level of the individual (for instance, in analysing characters) but also at the level of groups, communities, a literature (Canadian), a landscape, a deviation from a literary canon, or even an *-ism* (postmodernism). Each of these instances will be looked into in its turn, and analysed in relation to the literary pieces in question.

The aim is to show how the mechanism of the Other and Othering function, both within the realm of literature, i.e. of a literary work, as well as outside it, universally, in such fields as anthropology, sociology, literature, politics etc., as an essential factor in the construction of identity. As it shall become clear, one is defined in opposition to the Other, so, paradoxically or not, the Other both thwarts and enables the making of identity, representing a reference point that cannot be done away with, the "enemy" as well as the foundation of the construction of self.

2. An acute sense of space

In order to understand the way identity gets to be constructed with reference to a space, a useful starting point is to see that Canada defined itself through an identification with its geography, having the awareness of its difference, which rendered it an Other for all surrounding territories (the United States, the British Isle) by such factors as its greatness, its wilderness, the proportions of its land and water, the denseness and repartition of the population, its forests and lakes and, last but not least, its spirit. The Scottish people defined themselves through a mysterious, romantically legendary and heroic vision of their landscape. British self-consciousness resided in Britain being an island, having distinctiveness ensured by its topology as the guarantee of the inhabitants' uniqueness as a people. The Americans saw their territories as a promised land, a New Israel, taking pride in the democratic co-habitation of a multitude of colours and races, and declaredly extracting their strength precisely from this amalgam. Canada had a little of all these features.

To pass to a more concrete discussion, one first concept that needs to be put forth is regionalism, which may be defined as a concern with "the different, the local, the particular, in opposition with the uniform, the universal, the centralized" (Hutcheon 1988: 19). The manifest disinterestedness of the Canadians for the cosmopolitan – in the sense of the citizen-of-the-world model reflects the importance addressed to cultural disparity and local tradition. This sort of pride in local colour led to the exploitation of such an image that would show Canada as different and special, probably even exaggeratedly so:

> "Marshall McLuhan once called Canada a 'border line case', and certainly it is a vast nation with little sense of firm geographical centre or ethnic unity, the multicultural mosaic is no melting pot. In fact, we might be said to have quite a firm suspicion of centralizing tendencies, be they national, political or cultural." (Ibidem: 3).

This quote facilitates the introduction of another concept, that of the frontier. It is deeply rooted in Canadian collective imagination, the explanation being the

history of this colossal land. English Canada was first part of wilderness, then a part of North America and the British Empire, to finally become a part of the world, but it went through these changes too rapidly for any tradition of writing to be founded on any of them. It did not get the chance to develop a literature on any of its barely-formed identities, the result being floating frontiers and a floating, fluid national consciousness. In this way, the frontier appears not only as a ubiquitous geographical datum (the landscape fragmented by rivers, lakes and islands), but also as a necessity against trauma, a must that helps one deal with unresolved history, with history Canada was not granted enough time to digest, to deal with and incorporate in the structures of its collective mind: "One wonders if any other national consciousness has had so large an amount of the unknown, the unrealized, the humanly undigested, so built into it." (Klinck 1965: 952).

The mental construct of the frontier – paralleled and nourished by its poignant, uncontrollable existence in the immediate environment – was a necessity under another aspect, too. It constituted a self-defence mechanism against travellers to Canada who were not just tourists, but fortune-seekers, whose prying engendered the paradox of empty spaces in which one was deprived of one's privacy. This situation is present in both *Tay John* and *The Temptations of Big Bear*. The opening chapter in *Tay John* presents the forcing of civilization upon the virgin territories with the image of the railway that is finally built in 1885. The railway is not seen by the characters as a bridge between two worlds, which would have all the positive connotations of the attached concept of communication; it displays the negative ones of aggressiveness. It is a cold steel device, standing in opposition to the warmth of the natural; it insinuates itself, undesired, unwelcome: "Canada was made a dominion so that it might be built and that men might gain money from its building." (O'Hagan 1989: 5).

In the above-mentioned matter, there are at least three aspects that explain, psychologically speaking, the negative impact of strangers on the local population. Firstly, there was a clear mercantile interest prone to accompany such enterprises to Canadian territories, which triggered a natural reaction of refusal to allow oneself to be subjected to exploitation, be it material or visual–to pose as a freak, or in any case a curiosity, as the Other on display. Secondly, the arrival of the empire meant a clash between modern times and a time out of time, in which Canada existed and perhaps still wished to remain, or, anyhow, a time out of which one would have liked to be left the opportunity of choosing to depart in its own terms. Thirdly, there was as well the archetypally embedded wish to choose the already known, trodden path; locals rejected the new because it was unknown and associated therefore with a sense of insecurity, especially since the new came in with such a sense of urgency that it must have been experienced by them as an abrupt, harsh imposition. Perhaps all historical change implies such effects, but the issue here is not to question their validity or legitimacy, but to signal the presence

of these effects in the consciousness of the colonized. What is common to all these explanations is the encounter with the Other, who is civilized, but brutal.

The same situation is presented in Rudy Wiebe's novel, except here reality is more harshly laid on paper, callousness is more overt, and the destructive effects of civilization upon native communities are made more obvious. Insincerity is transparent in governor Morris's (and other delegates') speeches, although the image they present may be an idyllic one:

> "I see a broad road leading from there to the Red River […]. A broad road, and all along it I see the Governor and the commissioners of the Queen taking the Indian by the hand, saying, we are brothers, we will lift you up, we will teach you the cunning of the white man. All along the road I see Indians gathering, I see gardens growing and gardeners building, I see them receiving money from the Queen's commissioners. I see them enjoying their hunting and fishing as before, I see them living as they have always lived, but with the Queen's gift in addition." (Wiebe 1995: 27).

The cruel reality hiding behind this luring speech is the restriction of liberty for the Indians within a perimeter of one square mile for each five-member family (plus a medal and a flag upon signing), and the promise of assistance during calamities and famines or draught (which they will not receive). They give away Mother Land, which they used to administrate freely, in exchange for parcels that become their legitimate prisons, and for an interdiction on hunting, presented to them as a measure taken for the common interest of protecting the buffalo.

2.1. Forms of mapping

The parcelling above has much to do with a very important theme, common to both novels, but which is explored with some variations for each case, namely that of mapping.

> "for a country where no man has stepped before is new in the real sense of the word, as though it had just been made, and when you turn your head upon it you feel that it may drop back again into the dusk that gave it being. It is only your vision that holds it in the known and created world. […] A name is the magic to keep it within the horizons. Put a name to it, put it on the map, and you've got it. The unnamed – it is the darkness unveiled." (O'Hagan 1989: 80-1).

Mapping means primarily naming the territory at hand, much like the naming of the animals in the Bible by Adam and Eve. It is only as a result of this naming that the territory becomes known and is grasped by the consciousness of

the individual or group. Only by the naming is it acknowledged and acquires visibility, or, in other words, existence.

In *The Temptations of Big Bear*, the main aspect is the one I mentioned previously – the white man's attempt to map Indian territory. Besides having the strong component of possession, or appropriation (common to all types of mapping, to various degrees), here mapping is a forced, almost violent action, aiming at disintegration, fragmentation, and ultimately at the substitution of one identity for another. There is also a mapping *per se*, (since we are provided with maps of the places described in the novel, with legends showing the historical evolution of the land), as well as a mapping done by the author with his writing. The author's mapping is accomplished by having toponyms for titles of the various chapters, accompanied by particles denoting movement–the actual covering of a space–namely prepositions, such as: "from", "to", "between" etc.

Last but not least, there is the mapping that we, the readers, are invited to do, which is at least twofold. On the one hand, we have to decipher the sites described in the novel, taking the steps of the characters (for which we may dispose of the tiny maps that accompany the text and the titles of the chapters). This is, however, the easiest part. There is another level of deciphering, which is interpretive, requiring the putting together of the bits and pieces of which *The Temptations of Big Bear* is composed, in a coherent whole, recreating the plot and a clear image of the community and of the relationship between characters, as, in the spirit of postmodernism, this novel is a fragmented writing. This issue will be enlarged upon later, in a discussion of postmodernism and Canadian literature in general.

The forms taken by mapping in *Tay John* have in common with Wiebe's novel the mapping done by the white men, who bring about civilization and look for opportunities to become rich, to make the land their business. We have already mentioned those who want to build the railway; to them, other private bold entrepreneurs get added, the ones looking for a way to become rich overnight. A representative of this sort is Alf Dobble – a builder for the future, as he characterizes himself – believing above all in opportunity and his own person. In early 1911, his plan is to create America's Switzerland at Yellowhead–a tourist station named Lucerne – and tries to win Jack Denham on his side. Jack is the narrator in Part II, but more responsible, coherent and therefore more reliable in this section. Dobble is looking for a partnership and the position of a manager, and Denham characterizes him as a man who lives with an eye on tomorrow and wants to build the future he envisages.

A different mapping is that done by the natives themselves, both individually and collectively. While his name was still Kumkleseem, Tay John does it as a segment (probably peak) of a journey of spiritual attainment. As he reaches an age when he must grow from a boy into a man, he goes on an initiation expedition that follows the schemata introduced by Joseph Campbell (separation-initiation-return) (Campbell 2004), and on which he goes alone. The preparations for the trip

resemble the common practices and stages observed in yoga or by other esoteric disciplines and schools of spirituality: bathing in freezing water or in the snow, standing naked on mountain tops without budging, fasting in isolation etc. The target place is one far from the world, where few have ventured, if any; it is a trial, and the result is illumination, a gain that is impossible to communicate or transmit, and the acknowledgement of superiority from the part of the community, as rewards for the mapping of a totally unknown, dangerous and legendary valley. The story went about that if a man drank water from this valley he turned into a coyote, that the spirit of the place belonged to a white bear that punished trespassers by stealing their voices. In archetypal terms, this environment would typically qualify as one for meeting one's shadow, the Other, which may end successfully, with its integration. Individual mapping may, but need not be an initiatic journey to the purpose of promotion; Tay John often makes hunting expeditions, moving from one place to another.

As far as collective mapping by the natives is concerned, an example would be the journey of the Schuswaps over the mountains, to get away from the scourge, evading to their cousins. The decision is made as a result of Kwakala's vision. The journey, led by Tay John, is tiring and filled with loss of human life.

A special type of mapping is the erotic one, the exploration of the body of the other (the woman in this case). A clear parallel is driven between mapping a body and mapping a territory: "A new mountain valley leads a man on like that – like a woman he has never touched." (O'Hagan 1989: 80).

2.2. Sacred space

Mapping is directly related to space, a notion I would like to discuss in relation to both novels simultaneously, as the considerations that will be made are valid for both. In addition to space, time – the other, more elusive dimension – will be given some attention, in connection with spirituality. For a smooth passage to the announced topics, a fragment from Tay John will serve as a starting point, since it concentrates the essence of our perspective:

> "For in those days, too, the people waited to be told what to believe. Their faith was the substance of things hoped for, the shadow of what they could not yet discern. They believed that the world was made of things they could not touch nor see, as they knew that behind the basket their hands made was the shape of the perfect basket which once made would endure for ever and beyond the time when its semblance was broken and worn thin by use. So they knew that the shape of to-morrow lingered just beyond to-day, and to-day the people made to-morrow's basket. Each man hoped to see what his hands were doing, and no man could. Each man sought the shadow beyond his work, and no man could reach it. But this man from the Athabaska told

> them that he could see to-morrow and that a leader was coming to them. And that was their belief, because was what they hoped for." (Ibidem: 29-30).

We have a parallel example in *The Temptations of Big Bear*:

> "The Spirit has taken them [the buffalo] down in the land to Him where we and the whites can no longer abuse them. I think they will soon be all gone and we will have to try and live without them, unless we find the way of That One again. […] The Spirit must have sent these whites to us so we must find the way He wants us to live with them. […] We must be all together, with one voice. We must change the treaties. They take too much that The Spirit has given, and return nothing." (Wiebe 1995: 100-1).

The two fragments are illustrative of the mental atmosphere rendered in the novels as characterizing the natives' collective unconscious. First, there is a belief that space is sacred, imbued with an energy, a spirit that is of divine origin and that ensures therefore an intrinsic order. This vision has repercussions on the perception of time, which is often abolished (the past coincides with the present and the future) as in *Tay John*, or it is simply neglected (in *The Temptations of Big Bear* the community has been living away from limitations–both spatial–the land has been used freely–and temporal–the Indians led their lives according to the seasons, hunting and eating the products of land, i.e. riding the rhythms of the universe–in an archetypal outlook). The abolition or neglect of time go hand in hand with an inclination and openness towards the spiritual, with a complete, profound and simple religious feeling.

Coming back to the concept of space, the question to be asked would be how does space get permeated with this energy and how does it get transformed by having been marked in this way. To start things at the beginning, we first need to understand the fact that unconscious drives include not only physiological satisfaction but also spiritual union with the social and physical environment (idea developed by Jung), to such an extent that the space of dwelling becomes an extension of the self. Some critics, who have pushed the analysis further, have delineated a distinction between space (the neutral container of human activities) and place (invested with psychological or symbolical meaning or identity) (Thacker 2003: 13-5; de Certeau 1984: 117; Etlin 1997: 306).

Enlarging upon the studies of Mihaly Csikszentmihalyi and Eugene Rochberg-Halton, Etlin identifies six different ways by which places acquire meaning: through character, through identity, through imitation, through being, through event and through spirit (Etlin 1997: 312), out of which I would like to refer to the last three. The discussion on the sense of space through being contains the idea that people carry around them imaginary spatial bubbles, whose different sizes send to various degrees of proximity allowed in interactions which, in their

turn, are connected to the nature of the relationships involved (intimate, personal, social, public). Space becomes existential, and there are moments when closeness, which is generally deemed positive, may become intrusive, causing a reaction of rejection. This is the case with imperial advancement, which is felt as oppressive by the colonized party – Canada.

In connection with regionalism, there is the theme of acquiring meaning through event, Etlin's important specification being that "It is enough for a place to seem rich with the history of past habitation." (Ibidem: 312) In our cases – the two novels – the sense of historical denseness is rendered by a special attitude of the local communities, a mixture of pride and stubbornness in preserving their liberty and an overt denial of any laws except that of spiritual belief in a holy power and energy. This preserves around their heads a halo of the sanctity and power that emerge out of communion with nature, out of closeness to the elements and faith in a messianic gift, all of which might be summed up as a belief, a feeling, or an experiencing of the sacred supernatural as presence. At this point we have slipped into what Etlin calls the sense of place through spirit (Ibidem: 316).

Big Bear's speeches constantly refer to the ubiquitous presence of The One or the Great Spirit in all things and beings, which would translate, in Gaston Bachelard's terms, as "le rêve d'impregner", the reverie of impregnating (Bachelard 1969; Bachelard qtd. in Etlin 1997: 316). The soul that inhabits the body is common to all things, it may transgress the limits of the physical presence that is contoured and limited, animating the inanimate. It is also not quantitatively expressed, as the whole essence may be found in tiny, puny existences. There is even a theory of "inverted magnitudes" – one might call it, more appropriately, a psychological mechanism, which regards the smaller, material body as representative of something much greater, of a spiritual nature (see the perception of the saints' relics): a "small figure acquires a power through the sense that the larger one has been made into a miniature whereby its essence has been concentrated." (Etlin 1997: 318).

3. More others

Mapping relates to the theme of the Other in a quite obvious manner: everything that needs to be mapped – the object as it were – finds itself in a position of strangeness to the subject of mapping. This process, by its very nature, presupposes a relation in which the object shows resistance (actively or not, consciously or not) to the subject, i.e. it is the Other for the subject in some sense. The sense of space as acutely impressed with a special energy, with identity, its being valued more than the dimension of time, and the abolition (or neglect) of the temporal axis are cultural specifics of a non-white, non-European thinking, whereas emphasis on

strict temporality and progress is a dominant of Western (i.e. European) thinking; therefore, the Indians and the white are each other's Other in this respect.

Postmodern Canadian literature is subversive and functions as the Other in relation to the Western canon in two ways (and this subject is connected with the way time is no longer linear but an agglomeration). First, an analogy may be drawn between the position of women writers (anywhere) and Canadian writers working in English (Hutcheon 1988: 5). They assume a voice from an ex-centric, marginal position, from the border, or frontier, to subvert the centre, to undermine the universals. The very Western Logos, i.e. Order, the Centre is rethought, the structure is both enhanced and undermined, the usual paradigms of assumed male (rational) subjectivity challenged.

Second, the very nature of a postmodern (or displaying postmodern features) literature subverts Order by the elimination of regular characters, analyzable by progression, of traditional plot etc. In opposition to modernism, which considers art as autonomous, postmodernism offers truth(s) as contextual(ized) and as constructed. Equally, writing is constructed, meaning appears as the result of the co-operation between the author and the reader. Historiographic metafiction is a post-modern form of writing that brings together self-reflexivity and groundedness in historical, social and political realities (Hutcheon 1995). Realism gets mixed with the mythical, the fantastic. One should think of the legends in *Tay John* – for instance, that of the valley, or the superstitions about having and preserving shadow, or taboos on mourning, menstruation etc. – as well as those in *The Temptations of Big Bear* – the fetishes-*porte-bonheur*s, or visions, in both novels. Feminism and deconstruction provide the necessary theoretical tools that can be applied to ethnicity in light of the parallelisms that may be established between the two, as both women and the Canadian retort from the position of the Other.

Writing, the prevalent form of expression in the Western canon, is seen by some literary personalities in the Canadian environment, such as Rudy Wiebe, Robert Kroetsch, or Marshall McLuhan, as a form of othering, of perversion of communication, of distancing oneself from the truth. Like photography, writing appears to be: "frozen, ossified, petrified, alienating, inauthentic and a perversion of the truth because a translation, within a metaphor for communal truth and existential authenticity […] the phonocentric bias of Western metaphysics." (Hutcheon 1988: 51).

This penchant on the word can be found in *Tay John*, in the quest for the right word, which acquires capital importance: "It was early autumn then, before the snow began to fly. – (There's an expression for you, born in the country, born from the imaginations of men and their feeling for the right word, to mirror clearly what they see! Those with few words must know how to use them.)" (O'Hagan 1989: 91-2).

When Red Rorty is punished for having breached the laws of the community he is burnt alive and a stone is found in his mouth afterwards – symbolizing the

impossibility to tell the truth. Similarly, there is the cascade scene of Tay John's confrontation with the grizzly bear – witnessed by Jack Denham. The latter calls at the blond Indian warrior, but cannot be heard because the words evade him, he does not possess them – he does not know Tay John's name, he is a white man, an alien, and the river roaring stands for the impossibility to bridge these gaps between the two.

Upon answering to the governor's proposal to sign the treaty, Big Bear finds it "hard to speak": "There is a stone between me and what I have to say. It is no small matter we were to consult about. And now I see only these red coats, these shiny things. There is a stone […] The stone is my people. I have come to speak for my people…" (Wiebe 1995: 19).

Since writing is verbicide (having as its diegetic illustrations the British peace treaties and translations, which are never accurate), Wiebe resorts to metaphorical speeches – metaphor being the only one that preserves the connection with nature. The narrator prefers an oral modality filled with prophetic truth, which functions metonymically, i.e. where *res est verba*, the word evokes the thing as they are imbued with the same energy ("In the beginning was the Word") – sending to a transcendental reality. In an essentialist view, Big Bear's words are as if within the pre-lapsarian, adamic language, they have not been subject to translation–i.e. negotiation, hermeneutics – they are not copies.

The point where phonocentrism no longer holds is where it is turned on its head by the fact that the Word is written in the Scriptures (unless, of course, phonocentrism lovers would argue, along the same line, that the Bible is therefore a mere translation). This fact is mirrored by the transcription of Big Bear's words in the novel, which makes possible the existence of the story. This reality need not constitute a crisis of meaning, if we realize that the Bible, photography and writing can still be considered authentic even though they are representations of the real objects.

A concept that cannot remain untackled is the issue of whiteness, "a very modern thing", according to W. E. B. Dubois. (Dubois qtd. in Ware 1997: 246), "not so much a colour as the visible absence of colour" as Melville interestingly notices (Melville qtd. in Ware 1997: 246), anticipating the more direct, outspoken, clear explanation for the "advantages" of whiteness in Richard Dyer's words which actually hit the point: "This property of whiteness to be everything and nothing, is the source of its representational power… The colourless multicolouredness of whiteness secures white power by making it hard, especially for white people and their media, to 'see' whiteness. This of course makes it hard to analyse." (Dyer qtd. in Ware 1997: 246). Dyer, sending the reader to Kant's unmarked, disinterested judge capable of universal aesthetic judgement, shows us the reverse of the coin by pointing to whiteness as the best camouflage. Instead of a virtue, it becomes a strategy resulting out of cowardice and self-preservation instincts which completely overthrows more idealistic views on this "colour".

Whiteness may refer to other aspects than skin colour. I use the concept in a broader sense, meant to encompass imperialist tendencies, be they territorial, the imposition of a canon (Western centre of writing vs. the Canadian, peripheral), or gender oppression (male over female). In other words, whiteness expresses the politics of the dominant. In the novels under analysis, one opposition is that between the Indians (the other of whiteness) and the white colonizers, but it need not be restricted to it, as it also covers the above-mentioned aspects, as well as others, like, for instance, the domination of the written over the oral. These polarities are pairs of selves and their Others.

Even within the same community, the leaders are their fellowmen's Others, the community members see them as repetitions with a difference. We should not forget that Tay John and Big Bear are Messianic figures. Tay John is "announced" by Red Rorty – an apostle preceding a Messiah; Big Bear becomes a carpenter, he is tried and convicted unrightfully. Tay John's initiatic journey had as a result both his being incorporated and accepted within the community (as it was a test and proof of manhood) and, paradoxically, an exclusion from it, in the sense of Tay John becoming distanced from its members as a leader, as a special individual. This adventure is then both an integrative measure and a form of othering. Legitimacy is acquired by proof of difference. Big Bear is not a character we follow during his whole evolution, throughout all the stages of his life (on the model of the *buildungsroman*), but he inspires respect by possessing a special voice. His voice makes him different, just as Tay John's hair makes him stand out from the rest of the crowd. If community provides a set of morals higher than those of the individual and an exaltation or intensification of emotion under the impetus of libido – described also as "devotion to concrete objects and abstract ideas" (Freud 1991: 111-2) – the intellectual revelations and decisions need to be made by the individual in solitude (Ibidem: 119).

These facts suggest the possibility of an even more advanced level of analysis of the Other. Just as white encompasses all colours, communities – which are supposed to form a self that is homogeneous – are actually split themselves. Analogously, individuals are also split – the best example being Tay John, whose physical features are the outside indication of that. An Indian with European features (blond hair and blue eyes), he differs as a character from Big Bear, who is a more typical Indian. This further insight gives rise to a more profound conclusion, namely that the Other is always already within us. Madan Sarup explains this matter when she contends that racism is just the visible, more concrete, materialized form of each individual's neurosis. In fact, she says, the Black + the white equates the I + the Other, the Other being the foreigner within, the projection or transfer of difference outside being just a defence mechanism of disavowal and negation (Sarup and Raja 1996) To go back to racism being an umbrella term, applicable to all relations that involve a dominant and a dominated,

Sarup comes to support this idea, affirming that race is culturalized and ethnicity biologized (Ibidem).

4. Conclusion

The aim of this paper has been to discuss Otherness and othering with the support of two Canadian novels and in such a way as to encompass, besides strictly diegetic situations, a broader vision upon Canadian postmodern literature and Canadian identity.

As far as Canadian identity is concerned, we have seen that Canadians have the idea of difference and of (being) the Other deeply rooted in their consciousness. Difference is visible in the concepts of regionalism and the frontier, which characterize Canadian mentality. Canadians take pride in difference, but difference also represents a must in order to deal with trauma – of having incorporated too many stages of change too fast, and of having been assaulted by opportunity seekers all the time. The latter were aggressive in multiple ways: for wanting to exploit the richness of the land, for being curious about the natives in a ravenous way that made the Indians feel put on display and disrespected, and for forcing modernity upon the locals. Again, the latter aspect is manifold in its turn. Modernity came not only with a scary set of technology, but also with another mindset regarding essential aspects that were part of the conceptual framework of the collective consciousness, such as the notions of space, time, tradition, communion with nature, spirituality and the sacred, which were thus facing alteration or effacement from the collective consciousness.

We have also seen in the paper the complexity that mapping can cover, in relation to Canadian literature, in a thorough analysis. Mapping may refer not only to the one done by the natives, but also to the white men's. It is the author's and the reader's – physical, of the place, and interpretive; the acquaintance with the body of the other by gender – of the woman; the hero's, in his initiatic journey, or the one performed during the hunting expeditions or the seasonal moving around of the whole community in search of better life conditions such as food and shelter. All the above-mentioned forms of mapping have in common and are paralleled by identity construction.

Based on examples from the texts, we have concluded that the native Canadian outlook on time is different from the Eurocentric one. Namely, the Indians tend to be careless about the temporal dimension, favouring space instead. To them, time is irrelevant and suspended, and this attitude goes hand in hand with a spirituality that cannot be reiterated in the Western world, where people tend to depend on time and be pressed by it and hence overlook spirituality. Being close to nature is valued differently in the two worlds. The Canadian inhabitant looks up to nature as to a universal intelligence, a spirit whose teachings may bring about

individual illumination and a harmonious existence, whereas for the Westerner (European), technological highlights, which distance one from nature, only help the human being overcome barbarization and bring existence on a superior level.

The paper does not leave the idea of difference at its incipient stage discussed in the first part, but plunges into otherness to reveal its forms and shades. The section dedicated to "more others" shows that Canadian literature can be considered an other with respect to the traditional, Western canon in a variety of aspects: by being post-modern, by the resemblance of the position assumed by the Canadian writer to that of a woman writer, as well as by the emphasis on the oral, in opposition to the written word. As a phonocentric literature, it considers writing as verbicide, a point made by both the authors as critics in other works, and the protagonists of both novels in the contexts that we have analysed.

We have also mentioned the way whiteness can be extrapolated to the dominant understood in broad lines, be it the white European, the male, the colonizer, the leader, the unique, but also the tradition of the written word, dominant over the spoken one. Moreover, whiteness can be subverted, as we have seen, as it may be deemed a mask for the weak that in this way gains an advantage that he does not deserve. From the Canadians' point of view, whiteness may come to be enveloped in negativity and mark the undesirable rather than the desired, the subjective rather than the objective element.

One last conclusion may be drawn based on everything referred to above. The kind of perspective allowed by all the aspects that we have put forth only proves the universality of archetypes as directing lines along which the whole experience of humankind may be inscribed.

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CHAPTER 8

Alter(ed) Egoes in John Fowles' *The Collector*

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The British author explores in *The Collector* (1963) an interesting feature – narratorial madness. This strategy and its mechansims focus the concept of unreliable narrator and its implications at the textual level. Narratorial madness induces suspicion and creates an atmosphere of instability. It is important to mention that there are two types of narratorial madness: there is literal madness which aims at destabilizing the connection between reality and representation; on the other hand, there is another form which appears as a possibility in the text. *The Collector* displays two different perspectives upon events and the reader has to solve the enigma.

Keywords: mirror stage, narratorial madness, self, unreliable narrator.

1. Introduction

The Collector, the novel written in 1963, reveals a very interesting feature – narratorial madness. This strategy and its mechanisms are part of a wider concept of narrative unreliability outlined by Wayne C. Booth. Narratorial madness induces suspicion and creates an atmosphere of instability. These aspects also institute an incongruity between the literary voice of the narrator and that of the author. It is important to mention that there are multiple types of unreliability such as: intellectual impairment, a child's perspective, illiteracy, dysnarration (Robbe-Grillet), manipulation or falsehood.

Furthermore, one might argue that there are two types of narratorial madness that have to be distinguished. On the one hand, there is the obvious and unequivocal kind of madness which is depicted in various ways. Its symptoms become transparent at a critical and clinical level. Their main function is to destabilize the connection between reality and representation. On the other hand, there is another form of madness which is only suspected, arising as a possibility within the text. It is insidious and creates an intimate crack within an apparently sane discourse.

2. Alter(ed) egoes

The Collector is John Fowles' first published novel and reveals a story with two narrative perspectives. The former is Frederick Clegg's view on the story and the later is Miranda's perception of events. Frederick Clegg is a strange character whose unreliability can be grasped even from the very first pages of the novel. He stocks Miranda and he pays great attention to bizarre details that determines the reader to question his mental sanity. Even if at the beginning these aspects might seem common, it is the emphasis he lays on certain details concerning Miranda that makes one wonder about his reliability. For instance, he describes her hair in the tiniest details possible:

> "I watched the back of her head and her hair in a long pigtail. It was very pale, silky, like burnet cocoons. All in one pigtail coming down almost to her waist, sometimes in front, sometimes at the back. Sometimes she wore it up. Only once, before she came to be my guest here, did I have the privilege to see her with it loose, and it took my breath away it was so beautiful, like a mermaid" (Fowles 1963: 9).

Frederick clearly associates her with an insect (the burnet is a species of moth – *Zygaena trifolii*) and knowing that he is an entomologist, more or less, the reader may infer the course of events. He even marks the event of acknowledging her existence in his observations diary: "In the evening I marked it in my observation diary, at first with X, and then when I knew her name with M" (Ibidem: 9). Frederick associates Miranda with this kind of butterfly on purpose, because the burnet is a special moth – it has five red spots which suggest passion. Paradoxically, this peculiar passion will eventually kill Miranda, like all the butterflies he collects.

One day he reads an article about a scholarship she won and suddenly he feels more intimate towards the art student: "It seemed like we become more intimate, although of course we still did not know each other in the ordinary way" (Ibidem: 10). Highly inexperienced in matters of love, Frederick believes that Miranda is the one that will bring him happiness. It is understandable up to a point, because his greatest flaw is determined by the lack of affection he experienced during his unhappy childhood which left deep marks in his personality.

Obviously, he is unable to define what exactly makes her so appealing to him, but he does not really care once he has set his goal to conquer her:

> "I can't say what it was, the very first time I saw her, I knew she was the only one. Of course I am not mad, I knew it was just a dream and it always would have been if it hadn't been for the money. I used to have daydreams about her, I used to think of stories where I met her, did things she admired,

> married her and all that. Nothing nasty, that was never until what I'll explain later*"* (Ibidem: 10).

According to psychologists, daydreaming taken too far ends up in what they call 'rumination' – which is a mental activity focused on obsessive ideas. Therefore, the configuration of Frederick's personality brings into light pathological aspects such as paranoid tendencies. Even the fact that he feels the need to deny being mad is questionable. His paranoia unfolds when he sees Miranda with another man:

> "I saw her climb in his car sometimes, or them out together in the town in it, and those days I was very short with the others in the office, and I didn't use to mark the X in my entomological observations diary (all this was before she went to London, she dropped him then" (Ibidem: 11).

Additionally, he recollects his childhood. His father died in a car accident driving while he was drunk. Her mother left him soon after his father's death. Symbolically speaking, we are talking about a mutilated human being, deprived of parental love who finds pleasure in catching butterflies out of a selfish purpose – that of being in control of the situation and having the chance to satisfy his little sadistic needs.

3. Overcoming the mirror stage

After passing the mirror stage, Frederick has to cope with the absence of the mother and Law of the Father. The French philosopher Jacques Lacan highlights the importance of the three dimensions of the concept of the Father: the real, the imaginary, and the symbolic (Chemama 2009: 346-347). According to him, the Real Father is the one who grants access to sexual desire – and this dimension is reflected in Frederick's impossibility to relate to a woman. He even tries to experience this dimension with a frivolous woman but the result is a negative one:

> "I won't say what happened, except that I was no good. I was too nervous, I tried to be as if I knew all about it and of course she saw, she was old and she was horrible, horrible… She was worn, common. Like a specimen you'd turn away from, out collecting" (Fowles 1963: 14).

The Imaginary Father, according to the definition given by the *Dictionary of Psychoanalysis*, is represented by "the paternal image generated by the discourse of the mother," (Chemama 2009: 347) and reveals a destabilization in little Frederick's perception of the father-figure because he is raised by his aunt and

uncle. So, he is unable to form a correct perception of his parents because he receives diffuse information, filtered by his relatives' subjectivity.

His uncle's family is an arid background where Frederick does not meet the necessary conditions for the configuration of a coherent personality. He does not receive the necessary affection which would grant him proper psychic development. Hence, not only that Frederick suffers from a lack of parental affection but also he will be unable to overcome his profound complexes determined by the inadequate education he received during childhood. What is even worse his uncle also dies. So, he is forbidden access to a proper father image.

The Symbolic Father is the one that "represents the Law and the interdiction which is always in the structure, uttered in the Name-of-the-Father" (Fowles 1963: 47). Unfortunately, the Law is malfunctioning for him, because the protagonist is not granted access through the previous stages of development. Consequently, he kidnaps Miranda in a desperate attempt to reach an unattainable ideal – the woman that might embody everything he has lost since his mother left him. The problem is that he breaks every moral and social law by depriving a human being of freedom and of the right to free association.

As a bonus to his situation, there is also the absence of the mother which imprints his personality. This void is identified by his beautiful prisoner: "You want to lean on me. I can feel it. I expect it's your mother. You're looking for your mother" (Ibidem.: 59). Frederick's relatives had a disabled daughter – Mabel. Her physical deformity transferred into a mental distortion in the young boy who suffered very much after the loss of his parents:

> "She like makes everything round her deformed too. I can't explain. Like nobody else had any right to be normal. I mean she doesn't complain outright. It's just looks she gives, and you have to be dead careful. Suppose, well, I say not thinking one evening, I nearly missed the bus this morning, I had to run like billy-o, sure as fate Aunt Annie would say, think yourself lucky you can run. Mabel wouldn't say anything. She'd just look" (Ibidem: 184).

Thus, he is not totally responsible for what he has become. His aunt and cousin inflicted a form of aggression towards little Frederick. The evil one is Mabel who actually tells him that his mother was "a woman of the streets" (Ibidem: 11) and taints the sacred image he kept in his innocent soul. The situation is very complex and Frederick is a victim of society.

This aspect materializes when one day Frederick wins a large amount of money. Then he has the necessary means to plan Miranda's kidnapping. He buys a house in a remote place with no neighbors around: "Some retired navy admiral or somebody had had it and died, and then the next buyer died unexpectedly as well and so it was on the market" (Ibidem: 20). This particular house is chosen because

it has a cellar. Frederick furnishes it and makes all arrangements for Miranda's imprisonment. Once the girl is brought here she desperately tries to escape but she cannot because the man took all the necessary precautions. From time to time he takes her to the bathroom in the house and allows her to have showers hope that this way he will gain her gratitude. He considers his deed as the best thing he has ever done in his entire life:

> "To sum up, that night was the best thing I ever did in my life. It was like catching the Mazarine Blue again or a Queen of Spain Fritillary. I mean it was like something you only do once in a lifetime and even then often not; something you dream about more than you ever expect to see come true" (Ibidem: 31).

He goes on talking about how happy he is that he managed to catch Miranda Grey without having to hurt her. Frederick is very keen on details in his explanation, but the horrifying aspect is that he associates a human being with one of his butterflies:

> "It was like not having a net and catching a specimen you wanted in your first and second fingers (I was very clever at that), coming up slowly behind and you had it, but you had to nip the thorax, and it would be quivering there. It wasn't easy like it was with a killing -bottle. And it was twice as difficult with her, because I didn't want to kill her, that was the last thing I wanted" (Ibidem*:* 41).

In fact all he expects from her is love, understanding, and consideration: "I want to know you very much. I wouldn't have a chance in London. I'm not clever and all that. Not your class. You wouldn't be seen dead with me in London" (Ibidem: 39). Yet, he is completely unaware of the fact that you cannot force feelings upon people, respect should be mutual, and love cannot be bought with clothes, jewelry, art albums etc., it must be earned. Despite all his efforts to make her happy as his 'guest' Miranda hates and mocks him each time she gets the chance: "He is ugliness. But you can't smash human ugliness. I was so excited at leaving this crypt" (Ibidem: 130).

According to Gilbert Durand the cellar might represent the cave which is a universal matrix and is related to the great symbols of maturity and intimacy like the egg, the cocoon, and the grave. The cave is the perfect geographic cavity, quite an archetypal cavity, a magical set where darkness can be revalued in the form of the night. It also resembles the womb, the grave, the cavity in general (Durand 1977: 300). Therefore, Miranda's imprisonment can be seen also in other terms such as *the regressus ad uterum*. Just as Frederick has to come to terms with his unhappy childhood and his inner demons, also Miranda must fight her inner

demons and develop her personality. The attributes of the cellar might help her configure the basic features that Frederick requires from her. Probably she would have survived if she had treated him fairly and earned his trust.

The girl expresses her fears and concerns with respect to her prison: "He showed me one day what he called his killing-bottle. I'm imprisoned in it. Fluttering against the glass. Because I can see through it I still think I can escape. But it's all an illusion." (Fowles 1963: 204). Miranda realizes she is a specimen in a collector's hand but she is still optimistic searching for new and new ways to escape.

4. The oppressor *vs.* the oppressed

Yet, Miranda adopts an inappropriate attitude towards him. She is an oppressor for Frederick just as much Mabel and his aunt were during childhood and adolescence. The art student describes him in the following terms: "The ordinary man is the curse of civilization. But he's so ordinary that he's extraordinary" (Ibidem: 127). From time to time, she has second thoughts about her escape, almost feeling sorry for the poor tormented human being: "He'll be alone with all his sex neurosis and his class neurosis and his uselessness and his emptiness" (Ibidem: 195). Nevertheless, these are only few moments of hesitation because her general impression never changes. Actually, she hates what Frederick stands for – he embodies the features of the middle class:

> "I can't stand stupid people like Caliban, with their deadweight of pettiness and selfishness and meanness of every kind. And the few have to carry it all. The doctors and the teachers and the artists – not that they haven't heir traitors, but what hope there is, is with them – with us" (Ibidem: 96).

Hence, the fight for supremacy moves to a higher social level where the issues in question are not anymore connected to the two individuals but to the two social strata they exemplify and their different apprehension of life, art, love, and human relationships. Ferdinand, as he introduces himself to the girl (because "there's something foreign and distinguished about it") (Ibidem: 39), would like her to show some understanding to his flaws and even help him in some aspects of his life: „You could see it when she got sarcastic and impatient with me because I couldn't explain myself or I did things wrong. Stop thinking about class, she'd say. Like a rich man telling a poor man to stop thinking about money. […] There was always class between us" (Ibidem: 41).

However, Miranda Grey keeps to her visions on life and she is full of hatred and blinded by everything she resents. Frederick's pettiness is determined by the poor family that brought him up, the inappropriate environment in which he

developed his personality, in short he is the result of his tragic fate. The only way he was taught to relate to other people was by collecting butterflies:

> "Aunt Annie and Mabel used to despise my butterflies when I was a boy, but Uncle Dick would always stick up for me. He always admired a good bit of setting. […] When I won a hobby prize for a case of Fritillaries he gave me a pound on condition I didn't tell Aunt Annie. Well, I won't go on, he was as good as a father to me" (Ibidem: 12).

Frederick did not have the same chances of development as Miranda, and she in unable to see this and to bring some comfort to the one who desperately tries to satisfy all her wishes. In the preface to *The Aristos* (1964) John Fowles explains that *The Collector* reveals the threat issued by class and intellectual divisions. The main problem that he identifies is that prosperity for the majority is not at all healthy, especially power which might be reflected in wealth or position getting into the possession of people that are not intellectually fitted to deal with it. The British novelist continues his argumentation and reveals the fact that he was inspired by the Greek philosopher Heraclitus who "saw mankind divided into a moral and intellectual elite (the *aristoi*, the good ones, not – this is a later sense – the ones of noble birth) and an unthinking, conforming mass – *hoi polloi*, the many." (Fowles 1964: 9).

The story of Miranda Grey and Frederick Clegg is meant to highlight the idea that "the dividing line between the Few and the Many must run through each individual, not between individuals. In short none of us are wholly perfect; and none wholly imperfect" (Ibidem: 10). Fowles argues that he

> "tried to establish the virtual innocence of the many. Miranda, the girl he imprisoned, had very little more control than Clegg over what she was: she had well to do parents, a good educational opportunity, inherited aptitude and intelligence. That does not mean that she was perfect. Far from it - she was arrogant in her ideas, a prig, a liberal-humanist slob, like so many university students" (Ibidem: 11).

The novel signals the importance of coping with a futile brutal conflict based on envy and contempt. Most of all, people should understand that they are not born equal. Consequently, the Many must overcome their complex regarding inferiority and the Few have to become aware of the fact that biological superiority is not a state of existence but rather a state of responsibility towards the less endowed human beings. Miranda clearly suffers from a superiority complex – "Religion's as good as dead, there's nothing to hold back the New People, they'll grow stronger and stronger and swamp us" (Ibidem: 231). Her statement expresses

her fear of not being overwhelmed by the Many and she experiences exactly this battle between the social strata:

> "But it's a battle. It's like being in a city and being besieged. They are all around. And we've got to hold out. It's a battle between Caliban and myself. He is the New People and I am the Few. I must fight with my weapons. Not his. Not selfishness and brutality and shame and resentment." (Ibidem: 231).

Contrary to what she vehemently states, Miranda fights with these very weapons against Frederick and this will take her nowhere. Fighting evil with evil will definitely not bring peace to any of the parties. Nonetheless, Clegg sees that difference and feels it in everything she says or does because Miss Grey cannot hide her contempt which is noticeable from the notes she writes down in her diary:

> "He's six feet. […] Skinny, so he looks taller than he is. Gangly. Hands too big, a nasty fleshy white and pink. Not a man's hands. Adam's apple too big, wrists too big, chin much too big, under lip bitten in, edges of nostrils reds. Adenoids. He's got one of those funny in between voices, uneducated trying to be educated. It keeps on letting him down. His whole face is too long. Dull black hair. […] Always in place." (Ibidem: 122).

Miranda's description magnifies his physical traits because she has a deformed perception on Ferdinand and he is clever enough to sense that: "The way she was looking at me really made me sick. As if I wasn't human hardly. Not a sneer. Just as if I was something out of outer space. Fascinating almost" (Ibidem: 77). As a matter of fact, all his efforts are related to identity and his struggle envisages social recognition which Fred unconsciously thinks that he can attain with Miranda's help.

She does not miss any chance to freely express opinions which annoy and get to Clegg's nerves. Another important aspect of their dispute is related to art. Somehow they are both connected to art; the main difference is that there are two facets implied – a creative one and a mortifying one. Miranda cannot stand scientists or art collectors and brings arguments for that: "I hate people who collect things, and classify things, and give names and then forget all about them. That's what people are always doing in art" (Ibidem: 55). Frederick defends himself by stating that he would "never collect anything but butterflies. Pictures don't mean anything to me" (Ibidem: 77). However, he will discover soon a new passion – taking pictures of Miranda. Eventually, she is haunted by the whole process of collecting:

> "I know what I am to him. A butterfly he has always wanted to catch. I remember G.P. saying that collectors were the worst animals of all. He meant

> art collectors, of course. I didn't really understand, I thought he was just trying to shock Caroline – and me. But of course, he is right. They're anti-life, anti-art, anti-everything." (Ibidem: 123).

One way or the other, she is right and Clegg is a very good example for that. Art plays an important role in her vision of life – "I felt our age was a hoax, a sham. The way people talk about tachism and cubism and this ism and that ism and all the long words they use – great smeary clots of words and phrases" (Ibidem 131). All she wants is not pure displaying of images but expression of essence. Miranda makes a point when she admits: "I've always tried to happen to life; but it's time I let life happen to me" (Ibidem: 240). Spiritually, she feels free but captivity will defeat her. One day she catches pneumonia, and as Frederick refuses to take her to a doctor, the girl dies. Miranda dies with the thought that she could never cure him because she is his disease.

5. Conclusion

All in all, Miranda's death is useless because it does not change anything in Frederick. Obviously, he does not care about that as he identifies his next victim – Marian. The last lines of the story are the evidence of the dehumanization that Frederick undergoes as a result of Miranda's (the Few) inability to lead him towards evolution, determining a vicious circle for the man who stands no chance in front of his inner torments. The novel successfully depicts a case of narratorial madness, by displaying two different versions of the same story. It does not necessarily represent a situation of good *vs.* evil. The main aspect it deals with refers to Frederick Clegg's altered ego and at the same time to Miranda – his alter ego. Unfortunately, the girl dies and her mission as redeemer remains unaccomplished.

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CHAPTER 9

Making the Modern: Self Fashioning and Identity Formation in Indian Writing in English

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This paper will seek to chart the construction or deconstruction of the modern urban Indian self through the motifs of journeys as described in the two novels under examination – in each novel the protagonist undertakes a journey – which completely changes the character as he was at the start of the novel, or allows him to discover what he was and what he may be capable of becoming. The two novels analysed in this argument are Mulk Raj Anand's *Untouchable* and Aravind Adiga's *The White Tiger*.

Keywords: A. Adiga, Indian English Novel, Journey, M.R. Anand; self-fashioning.

1. Introduction

Every instance of self-discovery or formation/construction begins with a journey. This journey may be literal, or even metaphorical, but there must always be two points – one of departure and one of arrival. The point of arrival may not even be concretely arrived at during the narrative, for, like most other journeys, the voyage of the self is most importantly associated with the journey itself, with the process of the travel. Not all these journeys are literal, in at least one text the protagonist is in fact, literally circumscribed by the physical boundaries of his space, which also serve as boundaries for his self, constricting him from growth.

Before embarking on the actual discussion of the texts however, the basic terms and the contexts of the analysis should be clarified: (a) the idea of the self; (b) the idea of the community; (c) Indian modernity; (d) Indian English novel and modernity.

The basic definition or meaning of self is: "A person's essential being that distinguishes them from others, esp. considered as the object of introspection or reflexive action". The ideas of the self or the consciousness of an individual about him/herself have been extensively studied in various disciplines, from philosophy

to psychology. The psychological idea of the self recognized at least two aspects, the social and the personal self. There have also been various debates about whether there can be a concept of a single self or must we deal with multiple selves. Aristotle, on the other hand, explained the idea of the self as the "essence" of a human being. If we base the argument on these two ideas, we can assume that the "self" discussed through the characters of these novels is the "core" of that character, the essence that the character was "born" with. If this is a single or multiple essence, if it is fixed or subject to self-fashioning and change, these are the issues that will be discussed in the analyses of the texts.

Traditional societies usually conceptualize the self as unchanging, and as something one is born with. This essence may also be pre-determined, either by genetics, or by class or caste. This idea of an individual being pre-determined and pre-defined by the status of his/her birth is prevalent in traditional Indian society, while the opposite idea, that a human being can change, that the self is not only malleable but also multiple, is a notion that is associated with characteristics of modernity in India[1]. In turn, modernity in India is also indelibly associated with colonialism and post-colonialism, with Western industrialization, migration to the cities and the (dis)advantages of loosening traditional community values and bonds.

The idea of the community is an extremely important one in Indian culture and fiction, particularly in Indian-English fiction. Makarand Paranjape (2009: 5) points out that the rise of the novel in India is deeply implicated in the rise of a national consciousness and certain conditions of colonialism like the spread of literacy and the print industry. Indians divided by language, region and community could conceive of themselves as belonging to one community, therefore unlike in the West, where the rise of the novel was linked directly to the individual's subjectivity, in India it was associated with the building of a community.

The community which an individual belongs to is seen as the determinant and boundary of identity – individual identities are given less importance than group or social identities, and action, reputation etc. are almost always linked with the repercussions they are likely to have on the group in general, rather than being seen as the actions or consequences of the actions of single individuals. The move away from a comfortable, even if constricting, community identity and towards a relatively anonymous individual identity is inevitably associated with urbanization and modernity. The loosening of communal bonds is an outcome of modernity, of the journey from the village to the city. Those who are successful in making that move, in breaking the shackles of community identity are empowered to construct new identities and selves, while those who cannot transgress the boundaries and

[1] For discussions on the relation of the multiple self or identity and modernity, also see MacAdams (1997: 46).

limitations of community are condemned to spend their lives living out the identities foisted on them.

This paper will analyse the idea of the "selves" and the representations of community in two Indian-English novels, from two distinctly different periods of the nation's history. As stated earlier, the link between the Indian English novel and nation building is a much discussed one. It is also interesting to note the link between class/caste and the Indian English novel. One of the first serious critical studies of Indian writers in English was called *The Twice Born Fiction*, an allusion to the belief that upper castes are "twice-born", or more advanced souls, as compared to allegedly "lower castes". Although the author of *The Twice Born Fiction*, Meenakshi Mukherjee clarifies that by naming the study thus she does not mean to "promote it to a superior level" the allusion itself is most interesting. Indians who wrote creatively in English were necessarily recipients of a Western education and members of an elite section of Indian society. In the 19th century, where increasingly being "educated" meant knowing English, these individuals were clearly privileged beyond the wildest dreams of most of their fellow countrymen. The first few writers of Indian fiction (and other creative genres) in English were all from "upper" castes, rich and westernised families. This trend gave way to a broader representation of writers in contemporary times, but the dominance of certain elitist factors remains. Further, the strong association between Westernisation and Modernity that was first forged during the colonial rule remains even today.

The trope of the journey is also an important one in South Asian imagination in general and in Indian English fiction in particular. One of the foremost modern Indian intellectuals, Asis Nandy (2001), states that the journey is a trope for growth, learning and a frame through which the self can be confronted. In South Asian myth, the journey is most conscious in the *Mahabharata* and the *Ramayana*, the two most important Hindu narrative epics which have been organised around the idea of exile. It is through this trope of exile (whether literal or metaphorical, forced or self-imposed) that these two texts will be analysed.

2. *Untouchable*

The first novel that is discussed here is one of the earliest novels in English to be written by an Indian – *Untouchable* by Mulk Raj Anand, published in 1935, approximately 12 years before India gained her Independence from British rule. This novel is written in the socialist realist style and describes a day in the life of Bakha, a young sweeper and the eponymous character of the novel, in caste-ridden pre-Independent India. The novel takes us through the humiliation suffered by Bakha and explores the various options open to him to forge an identity that will allow him to escape the connotations of the title of the novel.

The journey in this novel remains incomplete, both literally as well as symbolically. Anand takes the reader through "a day in the life of" the young sweeper boy whose duties are to sweep the streets of his town and to empty the latrines of the upper caste citizens. Bakha's journey therefore is completely circumscribed by his life and his caste identity – he goes through the town doing his work – he is sometimes distracted by hunger, by various incidents such as his sister being molested by an upper caste man, his encounters with friends, with shop keepers, with different ideologies and people who seem to offer different ways out for Bakha and other like him. Bakha walks around his town but doesn't seem to actually get anywhere.

The idea of the self that Bakha has is a uniquely "modern" one, in the sense described earlier, that he is able to view himself as an individual agent, both capable and desirous of change. The first thing that sets Bakha apart from him family and his community is his palpable disgust at the context of his life. He is unable to understand why he is condemned to live as a marginal being, surrounded by dirt and squalor, having to do work that everyone else considers "dirty" or "menial" and being humiliated because of it. Bakha refuses to accept that his birth and social/community identity mark him forever. He dreams of becoming different, of leading a different life. This consciousness of choice, of the ability to fashion or re-fashion the self and construct a new identity is one of the most important hallmarks of the modern Indian.

He is disgusted by the resigned manner in which others of his family and community seem to accept the filth that forms the context of their lives, how they remain unmoved by it. He is conscious of being "different", of being apart from the community in which he was born. When his younger brother brings home the food he has collected as part of his payment, despite being hungry from his labours, Bakha is disgusted at the sight of his slovenly brother and the leftovers they have to share:

> "He [the brother] seemed a true child of the outcaste colony, where there are no drains, no light, no water; of the marshland where people live among the latrines of the townsmen, and in the stink of their own dung scattered about here, there and everywhere; of the world where the day is dark as the night and the night pitch-dark. He had wallowed in its mire, bathed in its marshes, played among its rubbish heaps; his listless, lazy, lousy manner was a result of his surroundings.[…] He was a friend of the flies and the mosquitoes, their boon companion since his childhood." (Anand 1991:75).

> "They all ate from the same basket and the same bowl, not apportioning the food in different places as the Hindus do, for the original Hindu instinct for cleanliness had disappeared long ago. Only Bakha felt a thrill of loathing go through him for his brother after he had eaten his first few morsels of the day. He changed his position slightly, so that he had his back turned towards

> his brother. But his hand touched a piece of sticky, wet bread. He shrank back from the basket. … He felt sick. He tried to drop the soft crumb he had got hold of, but some of it stuck to his fingers still. It was nauseating. He rose from the floor." (Ibidem: 76).

Bakha is set apart from the others of his community – he is different primarily because he wants to be different – he wants to change his life, to not continue living in the same dehumanised way that everybody else seems to have gotten used to. In a passage reliving the incidents of humiliation that Bakha has lived through in the first half of his day at work, Anand writes:

> "Bakha felt the keen edge of his sense of anticipation draw before his eyes the horrible prospect of all the future days of service in the town and the insults that would come with them. He could see himself being shouted at by a crowd; he could see a little priest fling his arms in the air and cry, "defiled, defiled." He could see the lady who had thrown the bread down at him reprimanding him for not cleaning the gutter. "No, no," his mind seemed to say, "never," and there appeared before him the vague form of a Bakha clad in a superior military uniform, cleaning the commodes of the sahibs in the British barracks. "Yes, much rather," he said to himself to confirm the picture." (Ibidem: 8-9)

Bakha realises that education and clothing can afford him the opportunity undreamt of by the others in his community, to build a different life for himself. Education was one of the most important mediums of social change in pre-Independence India, and has remained so even today. Always seen as a privilege of the elite, of the upper castes/classes, education was routinely denied to the "lower" strata as an accepted means of maintaining the social hierarchy. Children of the non-ruling classes were not allowed into schools simply by virtue of their "lower" birth – no further explanations were deemed necessary. It is this lack that Bakha realises in his life. Rather than accept his lot as an unchanging and pre-determined fate, Bakha resolves to actively change his life. Wanting to fashion his new life on the lines of the white men he admires so much, Bakha chooses to dress like them as much as he can, to live like them, giving up a warm Indian quilt to sleep in a blanket. He tries his best to model his clothes, his gait on the British soldiers, even if it means making himself an object of ridicule in his community.

> "Bakha had looked at the Tommies, stared at them with wonder and amazement when he first went to live at the British regimental barracks with his uncle.[…] And he had soon become possessed with an overwhelming desire to live their life. He had been told they were sahibs, superior people. He had felt that to put on their clothes made one a sahib too. So he tried to

> copy them in everything, to copy them as well as he could in the exigencies of his peculiarly Indian circumstances." (Ibidem: 3).

Bakha realises though, that simply changing his clothes would not suffice to transform his life in any real or meaningful way. He knows that the only way to transcend the social circumstances of his life is through education, but schooling is denied to his caste, on the basis of the Hindu hierarchy. As Surjit S Dulai writes

> "The Hindu social organization is based on the concepts of purity and pollution, contact or freedom from contact with dirt in occupational activity or otherwise determining the status of a class. The farther one's distance from dirt and, the higher one's place in the social hierarchy, and the closer the contact, the lower one's position." (Ibidem: 204).

Despite knowing that he will never be allowed inside a school, Bakha is determined to learn and educate himself. Apart from wanting to learn English, to be like the British soldiers, Bakha is vaguely conscious that education was a source of empowerment. He bribes the "babu's" son to give him private lessons, is willing to part with his hard earned money and to spend his time and energy in learning, rather than playing games and loitering around the town like the other members of his community. Formal education in school is a closed option for Bakha because of his status as an untouchable, and his day in the town has taught him that his identity as an untouchable is not something that he will be allowed to easily evade or overcome. As Dulai Surjit. writes: "In the outcaste's colony and in the army barracks, although Bakha knows fully well his place in society as an untouchable, he does not have as close an experience of being socially excluded as he will in this place where he is alone among the whole town of caste people. It is an indication of his masterful handling of the subject that Anand takes Bakha into town to bring him into a stark confrontation with his own untouchability." (Surjit. 1992). The various episodes and occasions of humiliation faced by Bakha during this one day spent in the town drive home his untouchability to him – from being struck and cursed by the man whom he accidentally brushes against, to the woman throwing food into the gutter for him, to seeing his sister (almost) sexually violated by the upper caste man, Bakha goes through a gamut of experiences that convince him (and the reader) that his desire to fashion a new self is both necessary and almost impossible.

There are three options given at the end of the novel, where Anand points out different routes or paths to self-construction that are examined by Bakha through the light of his predicament. The first option is a call to conversion given by a Christian missionary, but Bakha rejects the concept of original sin – he feels that here too he is being blamed unjustly: "Everyone thinks us at fault", Bakha was

saying to himself as he walked along. “He wants me to come and confess my sins.” (Ibidem: 123).

The second possibility of fashioning a new identity for him is offered by the idea of an independent nation, eager to try out its concept of democracy and equality. Mahatma Gandhi’s speech attracts Bakha primarily because he sees, for the first time, a “black man” like himself who is so powerful that even the British fear him. Bakha is touched by Gandhi’s speech on untouchability and is so attracted by the powerful rhetoric of Gandhi that he imagines himself going to live in Gandhi’s ashram and cleaning the latrines there. However, he feels that the Mahatma also “blames” the untouchables for their lives, at least in part. Gandhi’s speech stated that the untouchables should “purify themselves” to gain emancipation by ridding themselves of evil habits, such as drinking liquor and eating meat, which was “unfair” in Bakha’s perception. Tired of being blamed for something which he feels is not his fault, Bakha wanders around the town mulling over the charisma of Gandhi and the options he feels are open to him and his community, when he hears the poet speak of technology and modernity and how it is the flush system that would eventually rid India of the evils of untouchability.

> “…The Mahatma didn’t say so, but the legal and sociological basis of caste having been broken down by the British-Indian penal code, which recognises the rights of every man before a court, caste is now mainly governed by profession. When the sweepers change their profession, they will no longer remain Untouchables. And they can do that soon, for the first thing we will do when we accept the machine, will be to introduce the machine which clears dung without anyone having to handle it – the flush system. Then the sweepers can be free from the stigma of untouchability and assume the dignity of status that is their right as useful members of a casteless and classless society.” (Ibidem: 145-6).

It is no wonder that this is the future which dazzles Bakha as the way to transcend his caste identity and to fashion a new identity for himself, one free of the stigma of birth and boundaries of birth determined profession. The lure of modernity, both in terms of the attraction of the West as well as the advantages of technology as an equaliser and social liberator are the game-changers for someone in Bakha’s position. He recognises that within the traditional hierarchies of Indian caste and society, he will be doomed to live forever in the identity chosen for him – it is only through the liberating influence of modernity that he can dream of the power to choose his own identity and make a future for himself.

Bakha’s dreams of a new life remain dreams, by the end of this novel – his journey never actually begins, literally, for however far he may have travelled in his mind, he remains trapped in the same town among the same people. He heads towards his home determined to tell his father and others about what he has just

heard the poet say, to announce that they all may actually look forward to a future untainted by their pasts, a future made possible by a machine.

Jessica Berman points out in her essay *Towards a Regional Cosmopolitanism: The Case of Mulk Raj Anand* that it was only in Anand's later work that the machine "appears in more complexity as both the promise and bane of modern life, both the sign and vehicle for the dehumanisation of labour." The second novel dealt with in this paper carries the argument forward, for the main protagonist in *The White Tiger* (may also be lower caste) is similarly oppressed, and looks for similar paths as Bakha to gain liberation and individual freedom. The main differences are of course, that the character in Adiga's novel who appears many decades after Bakha is able to show us exactly how naïvely optimistic Bakha's (and the new country's) dreams of equality and freedom were, in hindsight.

3. *The White Tiger*

In Adiga's novel which traces the life of a young man, Balram Halwai, from his poverty stricken and deprived childhood, through to young adulthood working as a driver for a landlord family and finally, to his managing to establish himself as an entrepreneur in urban India, the boundaries and social limitations that restricted the ability to form new selves breaking away from traditional notions of identity don't apply or are broken more easily. Adiga's protagonist is not limited by caste, for instance, in fact he has the opportunity to choose his caste level, simply because of the changed power equations associated with caste in independent India. After 1947 when the founding fathers of modern India worked out the bedrock for a nation striving towards a more equitable distribution of opportunities and resources than had been operational in the state over the past so many centuries, caste became an important focus of identity. Politically, caste has been integral to the creation and sustenance of a modern political Indian identity, as Susan Bayly writes that "caste has also been an effective tool and resource for the creation of common interests across the boundaries of region, language, faith and economic status." Reservation in education, jobs and governmental positions and affirmative action based on caste identities are still an integral part of the Indian social and political system, affecting people in every strata of live, from opportunities in schooling (from primary to higher education), access to scholarships, health, subsidised land and housing, job opportunities and political power.

In fact, right at the beginning of his novel, Adiga pronounces the old caste system to be dead. He says that it has been replaced by a simpler Darwinian hierarchy based on the survival of the fittest: Explaining the system of caste to the reader of his epistles (the novel is structured in the form of letters to the visiting Chinese Premier), Balram says:

> "See: Halwai, my name, means 'sweet-maker'. That's my caste – my destiny. Everyone in the Darkness who hears that name knows all about me at once. That's why Kishan and I kept getting jobs at sweetshops wherever we went. […] But if we were Hakwais, then why was my father not making sweets but pulling a rickshaw? […] Why was I lean and dark and cunning, and not fat and creamy-skinned and smiling, like a boy raised on sweets would be? See, this country, in its days of greatness, when it was the richest nation on earth, was like a zoo. A clean, well kept, orderly zoo. Everyone in his place, everyone happy. Goldsmiths here. Cowherds here. Landlords there. The man called a Halwai made sweets. The man called a cowherd tended cows. The untouchable cleaned faeces. […] And then thanks to all those politicians in Delhi, on the fifteenth of August, 1947 – the day the British left – the cages had been let open; and the animals had attacked and ripped each other apart and jungle law replaced zoo law. Those that were the most ferocious, the hungriest, had eaten everyone else up, and grown big bellies. That was all that counted now, the size of your belly. […] To sum up – in the old days there were one thousand castes and destinies in India. These days, there are just two castes: Men with Big Bellies, and Men with Small Bellies. And only two destinies: eat – or get eaten up." (Adiga 2008: 63-4).

As we see this somewhat simplistic discourse is not quite true – there is of course far more mobility "allowed" within Indian society in the times of Balram as compared to Bakha's social context, but the distribution of power still remains ineluctably unequal. When asked about his caste before being given a job as a driver, Balram is able to exploit the "modern ignorance" of his would-be employers and calculate which answer would work to his advantage. He is thus able to manipulate his specific caste identity, but not his "essential" identity as a servant, as an economically disadvantaged person who is doomed to be at the receiving end of exploitation and humiliation. In fact, according to Balram, it is the internalisation of social hierarchies by individuals that enables oppression and discrimination to be perpetuated in Indian society. He compares the Indian social hierarchy to the "Rooster Coop", where "the roosters in the coop smell the blood from above. They see the organs of their brothers lying around them. They know they're next… Never before in human history have so few owed so much to so many, Mr Jiabao." (Ibidem: 173). It is this internalisation of ideology that traps people in the vicious cycle of oppression and humiliation. Community ties, family feeling all serve to perpetuate the discrimination, as *The White Tiger* shows the reader; it is the threat of danger and harm to their families that also serves to keep men in bondage. Conversely, it is the desire for family to lead a better life, to have a different set of opportunities that can propel a man to try and break free from bondage. In the family of Balram Halwai, it was his father who dreamt of a better life for his son – he enrolled him in school and wanted him to acquire an education

as that represented the only legitimate route out of the poverty trap. It is in school that Balram learns many lessons, not all of them strictly within the academic curriculum. The rot that has set in in post-Independent India ensures corruption and misappropriation of resources at all levels, denying those at the bottom of the chain and continuing to privilege those in power, whether through primary education or access to medical attention. Teachers, doctors, and local administrators all gather together to milk the system with impunity.

The other interesting change that occurs in Balram's life when he goes to school for the first time is that he acquires a new identity – the first time his name is changed is when the teacher decides to call him Balram (before this he was simply addressed as "boy" in his family). Balram goes through another change of name in his lifetime – both times his name is changed, it also indicates a shift in his identity, in his idea of his self. The teacher 'sidekick' of Krishna, one of the main deities in the Hindu pantheon, and whom the teacher was named after. This idea of the name being an aspect of identity is emphasised further in the novel when during a surprise school inspection Balram is singled out on account of his performance and nicknamed "the White Tiger" by the school inspector. The White Tiger is, according to the inspector, a "creature that comes along only once in a generation" [Adiga 2008: 35] It is this idea that fascinates Balram, that remains as a touchstone for his self-construction. He realises that in order to achieve the ideal of a new identity for himself he will have to sacrifice all community and group loyalties, including, in fact especially, family ties. Repeatedly Balram imagines himself as a lone animal, a White Tiger, separate from all others. He knows that it is family obligations that ensure the perpetual functioning of the ideological Rooster Coop, he also knows that if he wants to be "accepted" by his peers, other servants and marginalised people, he will never be able to fashion his new and separate identity.

The reader sees Balram separating himself from his peers throughout the novel. Whether it is through the journeys he undertakes, both literally from his village to a larger town, then to Delhi the capital and finally to Bangalore, the symbol of a new India, or metaphorically, as he carves out a life and an identity which is not allied with his family, Balram stands alone. He stops going back to his village, he doesn't mingle with the other drivers unless he absolutely has to. He refuses to sleep in the dormitory with the other drivers in the servants" quarters in the apartment complex his master moves to in New Delhi, preferring a cockroach infested cubicle because it affords him privacy.

Through the novel Adiga makes his position clear that any individual who wishes to create his own identity, to make his individual mark, in the sense of voicing a unique self, must separate themselves from the herd. The journey to modern selfhood is an individual one, rather than one made in the comfort zone of communities. There are two such instances where individuals try to seize an opportunity to forge a personal identity, where they refuse to be intimidated because of the socio-economic communities they come from. One incident occurs

early in the novel where a labourer in the village tries to cast his own vote in the face of "booth-capturing" or electoral rigging where routinely votes are cast for the power bloc in the name of the workers. This man is termed "crazy" and is beaten to death by the political goons he tries to oppose. Later, in the capital, another man tries to gain entry into a shopping mall where only the rich are allowed entry. He too fails to cross the barriers of selfhood. It is Balram, who through carefully choosing his methods of self-modelling and self-fashioning manages to transcend these barriers, by "becoming" as close to the ruling class as he can.

Much like Bakha from Anand's novel, Balram consciously and carefully models his clothes, behaviour and speech on the lines of the class he wants to become a part of. By adopting the clothes of his oppressors and by emulating the way they speak Balram casts off his "old self" and acquires a new one. In *The White Tiger*, in fact, Adiga goes further than Anand and has his protagonist almost literally "becoming" his master Ashok. In several passages in the novel we are told of the identification that Balram feels with his master:

> "From the start, sir, there was a way in which I could understand what he wanted to say, the way dogs understand their masters. I stopped the car, and then moved to my left, and he moved to his right, and our bodies passed each other (so close that the stubble on his face scraped my cheeks like the shaving brush that I use every morning, and the cologne from his skin – a lovely, rich, fruity cologne – rushed into my nostrils for a heady instant, while the smell of my servant's sweat rubbed off onto his face), and then he became driver and I became passenger." (Ibidem: 112).

It is this identification and its subsequent betrayal that makes Balram transgress the final boundary and murder his master. In an episode richly evocative of the Karna myth from the Mahabharata, Balram kills Ashok while Ashok is checking the car tyres by the side of the road. Karna is a very important archetype in the Hindu mythological framework who has increasingly come to be identified as a modern figurehead in the Indian imagination. In the myth of the Mahabharata, which, as mentioned earlier is one of the definitive Indian narratives centred around the trope of exile and journey, Karna is the dispossessed illegitimate eldest son of Kunti, whose five other sons (legitimate because they were born after she was married, not because they were biologically the sons of her husband) are the "heroes" of the Mahabharata. There is an intense rivalry between Karna and Arjun, and it is Krishna (the Hindu God and friend of Arjun) who advises Arjun that the only way to kill Karna is not in open battle, but through trickery while Karna attempts to extricate his chariot wheel from the mud. According to Asis Nandy, "Karna's is an infinitely sad story of a person fighting a society insensitive to his desperate attempts to break out of ascribed status, to seek sanction for competitive individualism and personal achievement and rage at his failure to do so." (Nandy:

33-4) When Balram murders Ashok in a gruesome reversal of the power balances of the Mahabharata, he is striking a blow for the subaltern, for Karna to finally get his chance to attack Arjun the spoilt and privileged-by-birth prince, for whom many marginalised characters in the narrative of the Mahabharata are sacrificed.[1]

The "modernisation" of India is marked in the novel not only by the apparent mobility allowed (or seized by) to Balram, but also in the technology he has access to. The journey out of his village is predicated on Balram acquiring a new marketable skill – he becomes a driver. Returning to the Bernam quote made earlier in this paper, it is technology which becomes the signifier both for Balram's rise as well as his dehumanisation. As he sits in the air-conditioned car driving his masters around Delhi, Balram is separated from his peers outside the car, but not, obviously, part of the ruling class. It is this liminality that finally gets too much for Balram, that seems to push him over the edge.

> "These poor bastards had come from the Darkness to Delhi to find some light – but they were still in the darkness. Hundreds of them, there seemed to be, on either side of the traffic, and their life was entirely unaffected by the jam. Were they even aware that there was a jam? We were like two separate cities – inside and outside the dark egg. I knew I was in the right city. But my father, if he were alive, would be sitting on that pavement, cooking some rice gruel for dinner, and getting ready to lie down and sleep under streetlamp, and I couldn't stop thinking of that and recognizing his features in some beggar out there. So I was in some way out of the car too, even while I was driving it." (Ibidem: 138-139).

If machines and technology contribute to the schism that Balram suffers, they are also his route to transformation and success. He manages to break out of the constricting boundaries of his village community by gaining access to a technology based skill – that of driving a motorcar. And after he kills Ashok, he goes on the final leg of his journey to self-construction by moving to Bangalore – the new shining symbol of India's success in new technology and setting up a business of providing taxi services to the call centres that abound in India's Silicon city. Also, in the final ironic twist to Balram's entire narrative of self-fashioning and his journey from being "Boy" in a village to a successful entrepreneur, the new name he decides to give himself (for the first time, he chooses his own name) is Ashok Sharma – the name of the master he had wanted to become, and whom he murdered on the side of a road in New Delhi.

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[1] For further reading on this, it may be interesting to look at the story of Eklavya, a tribal archer whose skill threatened the promise made by Arjun's teacher, Dronacharya to Arjun that he would be the best archer in the world. To uphold this promise, Dronacharya asked Eklavya to cut off his own thumb and give it to him as a mark of respect.

If we now return to the hopes and (naïve) optimism of Bakha, the young man who was unable to actually get out of the town and the ascribed status into which he was born, but who harbours hopes of a social transformation based on the promises held out by technology and modernity, we see how those hopes were subverted by the actuality of Indian society post-Independence. The later novel makes it clear that though the caste system and old traditional hierarchies may have undergone changes, unequal systems and structures still prevail. Machinery and technology may have modernised and liberated sections of society but they have also dehumanised people. Balram/Ashok may have succeeded in modelling a new self and breaking out of his position of poverty and oppression, but he does so by actually rupturing community. He becomes responsible for the annihilation of his entire family by exposing them to the revenge of Ashok's family, he also murders the only man from the ruling class with whom he felt any kind of personal bond of affection. It was single-minded ambition and ruthlessness which motivated Balram, while the kindly and gentle Bakha remains rooted in his family, he helps out the young upper-caste boy despite knowing that he would be shouted out for "polluting" the young boy by touching him. Bakha may lack the "killer instinct" that prevents his transformation into a modern man, which Balram certainly does not.

4. Conclusion

The two novels looked at in this paper have demonstrated diametrically opposed ideas of ideal self-fashioning and the kinds of models that are both constructed by and constructing society in India. The pre-1947 novel had clear hopes of a more kindly society, of one where technology and modernity would help equalise power and grant dignity to marginalised and oppressed sections of Indian society. The ending of Anand's novel has also been criticised, though for representing Bakha as someone who seems to be fundamentally incapable of changing his circumstances himself – he must wait passively for a technology driven change, for a more or less "natural" progression of society. Balram and his creator Adiga, on the other hand, are born of the cynicism of seeing those promises belied and betrayed. Balram has none of the compunctions of respect and humility that characterise Bakha – he is ruthless and driven to create his own identity. When he does cross the line of blood and become, in his own words, "a pillar of Bangalore's society", he doesn't really change the distribution of power. He does affect the system though, simply by remembering what the other side felt like, and when one of his drivers kills a young man on the street by driving rashly, he does bribe the police to not register a case, but also offers the young man's brother a job and money by way of compensation.

What can be said of these "selves" thrown up by Indian society both pre and post Independence? In some fundamental ways society has not changed very much

– people are still denied access to fundamental health, education and dignity simply on account of birth. On the other hand, both novels do demonstrate a strong faith in education as an enabler, and some determination to actively change the unfair practices of the societies they emerge from. Mobility and the possibility of journeying away from both the community, the given idea of the self or birth-identity and literally to new places and spaces are the other enablers in modernity. Both are "wake-up" calls, and both need to be balanced to find a way out that is positive and liberating. Bakha and Balram are unusual protagonists of Indian writing in English in that they represent marginalised and oppressed classes. In the sense that both these protagonists demonstrate a burning desire to change their lives must be seen as a positive sign.

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CHAPTER 10

Social and Cultural Dimensions of Evolutive Referents' Identity

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Literary texts offer remarkable examples illustrating the complex levels making up characters' identity. Its core includes stable features developed against and influenced by the social and cultural background. The social identity component itself is not static, being molded by the social role assumed and by group and class solidarity/conflicts, this resulting in the creation of an evolutive referent. The cultural identity component is rather covert but it can become overt when in contact with other cultures, even if the social dimension remains essential, because it determines the type of relationships and the perception of cultural specificity. Discursive roles are a reflection of social and cultural identity but also add new distinct elements contributing to the (self)perception of interlocutors as referents.

Keywords: cultural antagonism, discourse, evolutive referent, identity, social role.

1. Introduction

The intertwining of social and cultural dimensions resulting in an evolutive referent (Adam 2008) will be considered in analysing the identity of the main character in Kazuo Ishiguro's novel, *Remains of the Da*y. The concept of "evolutive referent", as it is defined by Jean-Michel Adam, will be viewed in close connection to another key concept which appears as basic in outlining an individual's personality and values: *sense of humor* in the form of *bantering*. Bantering seems to develop an antagonistic relationship with the concept and manifest forms of *dignity* but the two are actually complementary, reinforcing each other's value. The former is a face threatening act by definition, therefore it affects dignity (a measure of one's public image). Bantering appears as a geographically (and implicitly culturally) conditioned behavior opposing any other type of behavior which results as

'unnatural'. Englishness, taking the form of dignity identified to the social role, opposes and causes the American sense of humor in the form of bantering.

1.1. Methods of analysis

The fragments illustrating the above stated topics are analysed from the perspective of text linguistics as components of a system; these "ascendent textual determinations" are combined with "descendent regulations" which are imposed on utterances according to social environments, given languages and genres. Agreeing with K. Stierle's "transfer of the text into discourse", as a result of the subjective perception of the texts, we aimed at organizing our excerpts into a discourse becoming "meaningful when finding its place in the institutions of the symbolic action, conditioned by a given culture that it conditions in its turn" (1977: 426).

These considerations can be extended to characterize both the writer and the characters, but also the readers; the analysis is in itself a form of culture dependent on symbolic actions. A literary work creates a world within which it is pertinent. Our attention will be mainly focused on the characters and their replies as a form of semiotic behavior which not only reflect the power relations among partners but even contribute to their building-up (Klinkenberg 2004: 281).

Pragmatically speaking, the Cooperation Principle should consider not only the uttering but also the utterance and is to be defined by the tendency towards pertinence expressed by the concept of profit (the efficient treatment of the information) conjugated with semiotic economy (Ibidem: 283). Even when the most 'ordinary' language seems to be used, there is an implicit confrontation with the language alterity (Maingueneau 2007: 173). The actant model was also used because it allows a complex analysis of the characters' roles (subject, object, beneficiary, adjuvant, opponent). An actor can play different roles in different schemata, therefore there can be multiple quests unfolding throughout the novel. Klinkenberg (2004: 162-163) discusses about three axes conceived to regulate the social relations among characters within the semiotic domain: the axis of desire, linking the subject and the object; the axis of communication on which the object is placed, involving the addresser and the addressee; the axis of power on which the subject lies. The decoding of this discourse semantics is facilitated by the discourse syntax, i.e. by the sequencing of communicative events in time and space.

2. Superiors as bantering sources

2.1. Socio-professional identity bantering

From the beginning, the main character's self-perception is subsumed to his social role. His clear awareness of his position is rendered by the referential structures

used to designate his American master: *Mr. Farraday, my employer.* The employer appears as a typical referent having the inherent feature [+ right to banter]. Initially, it is obvious that the subordinate relationship employer-employee is the only coordinate to be considered by Stevens in outlining Farraday's identity, as well as his own. The deictic element *my* is not primarily used to define Farraday in relation to his employee strictly objectively speaking; its function is mainly to indirectly point out the distinction between the former employer of Stevens, for whom the latter held both an immense respect and a deep affection and admiration, and Farraday, who cannot measure up to the profile of lord Darlington (as seen by Stevens). Ironically, we can interpret that it is Farraday who should be honored to have a butler like Stevens, since the butler (in)voluntarily tends to be the faithful image of his former master in what he considers the most important human values. It is but natural for the two successive masters not to match in point of social identity. The referential structure *my employer* maintains the addressee in the domain of intellectual language, but the cultural field each referent playing that role belongs to establishes different identities triggered by the discourse memory.

This is due to the fact that social identity is shaped by a certain cultural background, more or less associated to a corresponding geographical area; generally, the two don't have identical boundaries. Social roles don't exist in isolation and don't automatically define a referent simply because he/she is a member of a social class or socio-professional category. That is maybe why Farraday indirectly criticizes a style of life he associates to Stevens, seen not as an individual, but as a representative of a nation. Thus, Farraday's own cultural identity becomes visible, his suggestion constituting itself as the pretext of the journey underwent by Stevens: "You realize, Stevens, I don't expect you to be locked up in this house all the time I'm away." (Ibidem: 3).

The perspective is that of an American, presumably used to vast spaces. An implicit contradiction between vast spaces and the limited space of the mansion does not seem to be far-fetched. Loyalty is seen very pragmatically as associated to the employer, not to a place, which, without the former, remains void of any substance, an empty frame. Farraday assumes Stevens shares the same outlook on the matter, and, even if that does not happen, the intervention is meant as a strategy in order to persuade him to comply with his employer's wish full-heartedly. Farraday plays rather an ambiguous role as an actant: he appears to be an adjuvant who assigns the subject (Stevens) the power, the resilience to start the quest for the essence of his identity; as a vector of his cultural space, he is perceived by Stevens as an opponent who turns Stevens into his object on the axis of desire. This line of thinking is getting more evident in the next reply uttered by Farraday:

> "I'm serious, Stevens. I really think you should take a break. I'll foot the bill for the gas. You, fellows, you're always locked up in these big houses helping out, how do you ever get to see around this beautiful country of

> yours? […] I mean it, Stevens. It's wrong that a man can't get to see around his own country." (Ishiguro 1990: 4).

For the two characters the geographical space of origin and their cultural identity are in a reverse relationship. For the American, identity derives from the geographical space which gives the individual the freedom to face the external world and its majesty; open spaces are the active element; they free the human spirit, enrich and broaden it. For the British butler, cultural identity 'molds' physical space; it is the human spirit that behaves as the active element which ennobles the narrow space of the mansion. Identity is given by the condensed cultural atmosphere 'loaded' with spirituality *because* of the confined physical space: the mansion has grown into a storehouse, preserving the identitary landmarks. The cultural antagonism between the two characters is explicitly expressed by Stevens' reply which acquires an ironical tinge if interpreted within the larger linguistic context:

> "On this occasion, in fact, a reply of sorts did occur to me as I stood up there on the ladder; a reply to the effect that those of our profession, although we did not see a great deal of the country in the sense of touring the more countryside and visiting picturesque sites, did actually 'see' more of England than most, placed as we were in houses where the greatest ladies and gentlemen of the land gathered.[…]
> It has been my privilege to see the best of England over the years, sir, within these very walls." (Ibidem: 4)

and also by his comment addressed to the reader:

> "As you might expect, I did not take Mr Farraday's suggestion at all seriously that afternoon, regarding it as just another instance of an American gentleman's unfamiliarity with what was and what was not commonly done in England." (Ibidem: 4)

The position on the ladder can be interpreted figuratively and is intended so by Stevens, since he makes reference to that; in spite of his subordinate function, he feels superior to his employer by his power of understanding reality at a deeper level. Stevens' polite and comprehensive attitude is perceived by the reader from his comment which denotes that Farraday, an American, is not culturally (and, by extension, spiritually) unable to understand another type of reality, but is simply not trained to do so. Social relationships remain the key in linking the master and the butler who are opposed in point of cultural identity on the communication axis. Power relations tend to be ambiguous, the social apparent dominance of

Americanness being counterbalanced by the superiority of the British cultural space.

Socio-professional relations facilitate communication, preserve the interlocutors' face but hinder the subject's true quest; the tendency towards a limited perception of the master (induced by the cultural gap) as being a gentleman within his cultural space leads to a false quest, for a group identity rather than for an individual identity quest.

Stevens' wish to prove his superiority in a way which is not flagrantly offensive, but remains nevertheless evident to any interlocutor, is reflected by his behavior when talking to some villagers – his hosts and the vehement political leader (and agitator) in the area. He is now in a reverse position, since he is perceived as superior by his interlocutors. His discourse is the only necessary element in defining his status, even if the conclusion is wrong. Stevens clearly states that he had met the most renowned political figures of the time and he lets it to be understood that he was their peer; he does not explicitly say it but he does not deny it either by stating his position, since that would have meant the impossibility of any direct dialogue. Stevens likes the ambiguity created and he faces the criticism of the local agitator as if he were a member of the upper class (implicitly a right-wing politician). The irony of the situation is evident to the reader:

> "For the likes of yourself, it's always been easy to exert your influence. You can count the most powerful in the land as your friends. But the likes of us here, sir, we can go year in year out and never even lay eyes on a real gentleman - other than maybe Dr Carlisle. He's a first-class doctor, but with all respect, he doesn't have connections as such. It gets easy for us here to forget our responsibility as citizens." (Ibidem: 189)

Taylor, the activist, dissociates between *us, here* (in his discourse the constant combination of the first person personal pronoun involving solidarity and the proximity adverb emphasize the setting which looks determinant for the behavior, life views and ideals of the locals) and *you.* The profile of a true gentleman - which Stevens is not, hence the irony of the situation – is reduced to his power, to his connections, which come to mean everything. Person, place and time deictic markers – *the likes of us here*, *us here, year in year out*, *our responsibility* – are emphatic by redundancy and are meant to make up a distinct identity space filled with implicit discursive memory details.

Stevens must have felt extremely proud, more than he lets it show and maybe more than he himself is aware of; he can certainly be sure of his successful process of 'self-polishing'. Doctor Carlisle, the local doctor, has the intuition of Stevens' intelligence but also of his stiff style, before his intuition reveals him the real reason why Stevens managed to 'polish' his manners: "I wish you wouldn't call me 'sir' like that all the time, Mr. Stevens." (Ibidem: 208)

This etiquette is felt as irritating, out of line and insincere but it might also made Carlisle realize Stevens' real profession. Carlisle's bantering is directed both towards Stevens, his interlocutor, who could be accused of implicitly misleading the simple people regarding his status, and towards the aristocrats, Stevens' appearance becoming a sort of revenge of the low classes against their oppressors.

> "'It wasn't my intention to deceive anyone, sir. However…' 'Oh, no need to explain, old fellow. I can quite see how it happened. I mean to say, you are a pretty impressive specimen. The likes of the people here, they're bound to take you for at least a lord or a duke.' […] 'It must do one good to be mistaken for a lord every now and then'" (Ibidem: 208).

Communicative behavior relativizes the social status in case the background information is missing; we refer to social status not in point of the absolute, fixed position on the social scale but in point of its concrete forms of manifestation. Stevens, the evolutive referent, appears thus as a product of an accumulative process, involving the understanding and adopting the behavioral patterns which are specific to aristocracy, i.e. a rather formal style in language. It is a partly voluntary, partly involuntary process: involuntary because Stevens spends all his time in that milieu, exposed to that type of behavior; the irony is that Stevens praises his father by saying that general knowledge and good language are not necessary conditions to make a great butler. The mentioned process is also voluntary because Stevens admires his employer and strives to be a representative member of his professional category, and this cannot be done without a focused and intense power of observance. The initial phase is mimetic, but later on Stevens integrates the behavioral patterns he has been exposed to within his psychological profile, so *the man* cannot be separated from *the butler*. Finally, there is nothing beyond the butler, he *is* the butler, his profession had completely absorbed his self. As subject, Stevens sets his object of desire on the desire axis: attaining the status of a great butler. Carlisle is apparently an opponent from the perspective of his discourse, but on the communication axis he simply takes Stevens to the next stage of his real quest, focusing on the relativization of the social status. The evolutive referent, Stevens, is seen now from the perspective of his ambivalent discursive behaviour. Carlisle is in fact an adjuvant, sincerely admiring Stevens: at the discourse level this is evident by the referential expressions designating Stevens: *old fellow; a pretty impressive specimen.*

In the end, bantering turns from a geographically and culturally conditioned element, threatening the interlocutor's face, into a positive, historically conditioned vector which facilitates the adjusting of the main character to the imperatives of the time. Nevertheless, the change in terms of the acceptance and adoption of this form of behavior as natural is not as easy as it seems. Acceptance takes place at a

superficial level, as a job duty, without being integrated within the mental frame. Practicality is the supreme criterion in embracing change:

> "Now, naturally, like many of us, I have a reluctance to change too much of the old ways. But there is no virtue at all in clinging as some do to tradition merely for its own sake." (Ibidem: 7).

> "It is all very well, in these changing times, to adapt one's work to take in duties not traditionally within one's realm; but bantering is of another dimension altogether." (Ibidem: 16).

Resistance to change is seen as natural, but the adjective does not denote the inability or unwillingness to change because of the inertia, but the solid reasons for not doing so. Dissipating one's identity into the collective human identity ("like many of us") seems the best reason to justify reluctance to change; at the same time, this attitude involving lack of personal responsibility cannot satisfy his ego and Stevens praises his choice to belong to the category of people who don't cling "to tradition merely for its own sake."

Developing his bantering skills without "commitment", Stevens eventually realizes that only by reconciling the two dimensions, the social and the professional level, can he be at peace with himself and the others:

> "I rather fancy it has more to do with this skill of bantering. Listening to them now, I can hear them exchanging one bantering remark after another. Perhaps it is indeed time I began to look at this whole matter of bantering more enthusiastically […] it is not such a foolish thing to indulge in – particularly if it is the case that in bantering lies the key to human warmth. […] bantering is hardly an unreasonable duty for an employer to expect a professional to perform." (Ibidem: 245).

Not only does bantering cease to be a dignity diminishing cause, but it increases one's dignity by virtually adopting a more distant and relaxed, self-ironical attitude towards one's successes and failures. The evolution of the referent, Stevens, is obvious, but in all the examples presented, he cannot rid himself from the excessively rational perspective on the events and people in his life.

2.2. Bantering psychological and gender identity (socio-professional derivates)

Above all, Stevens is a man of reason and, when bantered from a different angle, strictly involving his *manhood*, he is at a loss. He feels something like that is inappropriate and, even if he does not admit that, refuses to accept the idea that personal life is compatible with his social function. As a result, Farraday's

bantering falls like a thunder over Stevens: “My, my, Stevens. A lady-friend. And at your age.” (Ibidem: 14-15).

Faraday’s reaction regarding Stevens’ intention of visiting Miss Kenton on the occasion of the journey proposed by Farraday himself is completely out of line in the butler’s view; in this case, bantering is tainted by a pejorative connotation which reduces Stevens’ identity to that of an old ridiculous servant. Not the same reaction does Farraday have when it comes to a guest’s wife. Then, the fact that Stevens is a man might come in handy and Farraday finds it perfectly normal to ask his servant to “broaden” the range of his duties just to please his master. Having the role of the opponent, the master is at a deeper level an adjuvant who shares Stevens’ reduction of the identity to the professional dimension and thus causes his turn towards a true quest of the ‘human warmth’ previously referred to: “Maybe you could keep her off our hands, Stevens. Maybe you could take her out to one of those stables around Morgan’s farm. Keep her entertained in all that hay. She may be just your type.” (Ibidem: 15).

Farraday’s identity as a city man is revealed and he cannot hide out his despise for the countryside seen as an idyllic space where morality is useless and the purpose justifies the means. His politeness, marked by the redundant structure *Maybe you could* combines lexical and grammatical epistemic quantifiers meant to convey the illocutionary value of a strong request; this explains their association with the imperative *keep*. The deictic element *that* (“all that hay”) connotes a humoristic value but also gives both the countryside space and the speaker a secondary identity (Adam 2004: 374) revealed by the action triggered by memory.

Stevens appears again as an evolutive referent who goes through a series of stages in the process of reacting and adapting himself to his master’s style. The first stage implies not being surprised, i.e. getting accustomed to such replies; the next stage is the acceptance, in the form of smiling “in the appropriate manner”; finally, the most difficult and uncertain stage is that of reciprocating, i.e. adopting the source’s behavior):

> “Then I realized he was making some sort of joke and endeavoured to smile appropriately, though I suspect some residue of bewilderment, not to say shock, remained detectable in my expression.” (Ibidem: 15).

> “Embarrassing as those moments were for me, I would not wish to imply that I in any way blame Mr Farraday, who is in no sense an unkind person; he was, I am sure, merely enjoying the sort of bantering which in the United States, no doubt, is a sign of a good, friendly understanding between employer and employee, indulged in as a kind of affectionate sport.” (Ibidem: 15).

> "For it may well be that in America, it is all part of what is considered good professional service that an employee provide entertaining banter." (Ibidem: 15).

The dominant of the language remains intellectual and not affective; stressing the cultural dimension of bantering, Stevens neutralizes the moralizing nature of this potentially reproachful reply reducing it to a communicative strategy which should facilitate social cooperation between employer and employee. The socio-professional "key" is exclusively used in decoding Farraday's replies. Once again, Stevens does not go deeper than his professional status which endows him with a protective shield against offence.

As a conclusion, national identity remains the superordinate term, subsuming socio-professional and psychological and gender identity, which gives the direction of evolution of the main character. All the characters in superior positions act finally as adjuvants, whether overtly or covertly.

3. Peers as bantering sources

It would not be easy for Stevens' peers to perform their bantering since, till the end, Stevens primarily derives the need for this attitude from his professional status and views it as a requirement in relation to his employer. That is why the examples of bantering coming from his peers are not considered and valued in the same manner and to the same degree. Miss Kenton's apparent bantering is meant precisely to make Stevens react simply as a human being, as a man and not as an employee, and that it why the attempt fails: "Did you know, Mr. Stevens, that you have been a very important figure for my acquaintance and I? […] we often pass the time ourselves with anecdotes about you." (Ibidem: 219).

Out of despair, Miss Kenton makes this unfortunate attempt to provoke Stevens' jealousy but the attempt fails, as we already mentioned, because of his subsuming all the facets of his identity to the superordinate dimension represented by the social function. If words were not enough, Miss Kenton hopes at least her actions would cause the expected result: "When I left Darlington Hall all those years ago, I never realized I was really, truly leaving. I believe I thought of it as simply another ruse, Mr. Stevens, to annoy you." (Ibidem: 238).

At least at the level of linguistic behavior he seems untouched by her troubled state of mind: "[…] Indeed. […] Indeed, Miss Kenton. Now you will please excuse me!" (Ibidem: 219).

He is all politeness and addresses her well-aware of the height of his authority by using a series of interpersonal function elements, beginning with the addressing term (*Miss Kenton*), continuing with the adverb *indeed*, a discourse marker, whose emphatic function is increased by repetition, and ending with the

modal *will* and the softener *please* combined in a speech act expressing a polite (and at the same time authoritative) request. On the communication axis Stevens tries to maintain the connection with the object (Miss Kent) whose exclusive preoccupation for work he strongly desires.

We should not forget the very different reaction Stevens had when Farraday implicitly completely despoiled Stevens of his socio-professional identity and reduced him to his gender dimension, which became the topic of his employer's banter. It meant a lowering of his status and of his dignity. The dichotomy between socio-professional status and human condition with its frailty is implicit in the part when the butler, just set off on his journey, is addressed by a by-stander who challenges Stevens to climb a rather steep slope in order to admire a magnificent view. The reply has a symbolic value in the perspective of the whole novel, though that is not deduced from the beginning. The man's reply is not very well taken by Stevens who understands it as a personal offence, considering his status – actually, totally unknown by the speaker- but the allegedly bantering remark will reach its purpose, i.e. will determine Stevens to check his physical abilities and get to the top of the hill. It is a risk, figuratively speaking, that he should take regarding his life, too.

> "I'm telling you, sir, you'll be sorry if you don't take a walk up there. And you never know. A couple more years and it might be too late' – he gave a rather vulgar laugh-. 'Better go on up while you still can.' […] the man might possibly have meant this in a humorous sort of way; that is to say, he intended it as a bantering remark.'" (Ibidem: 25).

Stevens' professional status remains the superordinate term. The same happens when a fellow butler, though inferior in point of the professional status, comments on Stevens' present-day condition, now that he has a new employer: "[…] of course, things are quite different today under my present employer. An American gentleman.' 'American, eh? Well, they're the only ones can afford it now. So you stayed with the house. Part of the package.'" (Ibidem: 242).

Stevens' status and dignity are annulled by the inclusion of the butler among the assets of the newly acquired property. He remains "with the house", but "the house" is not seen as a well-established community with rules and values, it is simply a building devoid of its spirituality and majesty. Consequently, the butler becomes similar to the inanimate elements of the house, an unnecessary and old-fashioned accessory. Such a perception by the others, who would be supposed to understand that he had to remain a symbol of a style of life, is a strong blow which could affect his dignity and general self-perception for ever. There is no such danger, though, since Stevens has preserved as a constant feature the awareness that the mansion, his home, is a storehouse of values stocked in memory; what marks the evolution of the main character is the self-acceptance of his condition as

a bearer of traditions and verticality through openness to novelty and (self)criticism.

4. Conclusion

Socio-professional relations facilitate communication but initially lead Stevens to a false quest. Whether he wants it or not, Stevens develops an identity which causes an opposite effect to that intended: a relativization of social functions in point of discursive behavior. National identity appears as the superordinate term, subsuming socio-professional, psychological and gender identity, which gives the direction of evolution of the main character. All the characters in superior social positions act as adjuvants, whether overtly or covertly. The same identity inclusion, without the (already implicit) national component, and the same actantial role of the other peer characters hold true in order to complete the circle of the personal identity quest underwent by Stevens. Actually, the circle is not complete since the quest is understood as a permanent process. Acceptance of a different perspective and willingness to adjust are the first step, already reached.

The next step is using bantering as a dignity enhancer by virtually adopting a more distant and relaxed, self-ironical attitude towards one's successes and failures. The planes making up the identity matrix reverse their relevance: national identity becomes subsumed to socio-professional identity, in its turn part of psychological and gender identity. Individuality acts as a molder of group identity. Bantering turns from a geographically and culturally conditioned element into a facilitator of the main character's adjusting to the imperatives of the time.

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CHAPTER 11

Snake-Woman in Arthur Machen's Novels

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The representation of a snake-woman that appears in the novels (*The Great God Pan, The White People*) written by a 19th century mystic writer Arthur Machen is a complicated image that is not just a simple personification of transcendental sin, nameless infamies and vices. The present research investigates the image taking into account Machen's passion for Greek and Celtic mythologies (archetypical love of a god that does not end well) and Celtic magic, his interest in English Romanticism. As a result the article presents a comparative literary study of a certain correspondence in subjects used by Romantic poets, namely – dangerous snake-women that appear in Coleridge's *Christabel* and Keats's *Lamia*.

Keywords: Greek and Celtic mythologies, mysticism, A. Machen, Snake-Woman, Victorian Britain.

1. Introduction

Arthur Machen's existence in the canon of English literature has long been an enigma. In fact, even nowadays he remains a generally unknown and unrecognized literary figure of the 1890's. The personality of this author seems to be very complicated and puzzling. He managed to combine absolutely disparate roles being a half-educated medical student, a tutor, a translator, a literary day-labourer, a newspaper reporter, an expert in medieval manuscripts and Occult, a virtuous Christian and, finally an author of highly original creations. As Wesley D. Sweeter points out, Machen achieved fame and relative success in "different fields [..] unlike Dickens, he is not known primarily as a novelist; unlike Lamb, as an essayist; unlike Algernon Blackwood, as a specialist in horror; unlike Cervantes or Rabelais, as the author of a single work." (Sweetser 1964:17).

Machen is a weird and gloomy classic of British occult prose: he is an author of mystical and supernatural literary texts. His real name, given to him at birth was Arthur Llyuellin Jones (Arthur Llewellyn Jones). Arthur Machen was born in 1863;

his literary career, which lasted well over half a century, reached its peak in the 90s of the 19th century. His works have affinities with the writings of Blake, Coleridge, Keats, Wordsworth, de Quincey and Wilde. He died living a life of respectable man in 1947. His supernatural tales influenced H.P. Lovecraft and the Weird Circle. Yet today Arthur Machen is largely forgotten. To most readers his name means nothing. The once famous myth of the Angels of Mons is beginning to fade as the years lengthen from the First World War. At the same time it should be mentioned that even during his life-time, Arthur Machen's creative writings were not really recognised by his contemporaries. For them he remained an author of one novel – *The Great God Pan*.

2. Victorian women and their literary representation

As it is known, the consciousness of any author reflects the general processes that occur in a specific period of time giving a critical evaluation to them. Victorian Britain with its materialistic understanding of reality was convinced of the capability of science to resolve all the secrets of the universe. Generally speaking, the 19th century can be characterized as "an age of free experimentation in the sphere of 'unknown', applying either purely scientific methods of investigation or trying to learn a natural supernaturalism by means of transcendental science" (Machann 2010: 27).

As far as the mystical prose by Arthur Machen is directed onto a deep thorough investigation of the objective reality trying to find a relevant tool for its cognition, it becomes clear that the majority of the characters in Machen's literary works will be connected with the investigation and study of the laws according to which the universe is formed: these are scientists, detective-adventures, philosophers or just life observers. As Patricia Murphy states, late Victorian literature linked to scientific matters featured women in such a way that they were marginalized and excluded from scientific discourse (Murphy 2006: 1). So it is no wonder that male images dominate in the fictional world of Arthur Machen. In addition to the above said it should be mentioned that men dominated every available public or social sphere in Victorian Britain. Women, mainly the ones coming from the middle- and upper-class sections were less active in the public sector: only the domestic sphere was as if "entirely" given over to the female influence. Men expected women to imprison themselves to the private and "passive" of the home and the family. However, "the Victorian men dominated even 'inside' the inner family life: having a status of husband, father, breadwinner and owner of all family property, including his wife" (Nelson 2007: 18).

The lives of the Victorians were subordinated to "a strict hierarchy of gender relationships, which they constructed to suit themselves" (Purchase 2006:

73). Victorian woman is, first of all, fully and implicitly subordinated to man, to her family and social restrictions.

Numerous 19th century fictional and nonfictional literary texts reflected a general long-standing idea of the time (supported by objective scientific findings) about an innate female inferiority. The year 1871 is marked by the publication of Charles Darwin's *Descent of Man, and Selection in Relation to Sex.* In the book, which is mainly devoted to the description of the animal kingdom and human development in general, Darwin reinforced his suppositions of male superiority over female. For example, he stated that women are weaker in both respects – physically and intellectually – "man is more powerful in body and mind than woman" (Darwin 1981: 371), he went on claiming that man displays "the greater intellectual vigour and power of invention" (Ibidem: 382). Darwin compared women with children assuming that children "resemble the mature female much more closely than the mature male" (Ibidem: 317). He claimed that "with woman the powers of intuition, of rapid perception, and perhaps of imitation, are more strongly marked than in man" (Ibidem: 326). Darwin summarized and offered his percepts that were scientifically proved having accumulating the ideas that were "in the air" circulating in the Victorian culture at large:

> "The chief distinction in the intellectual powers of the two sexes is shewn by man attaining to a higher eminence, in whatever he takes up, than woman can attain – whether requiring deep thought, reason, or imagination, or merely the use of the senses and hands. If two lists were made of the most eminent men and women in poetry, painting, sculpture, music, – comprising composition and performance, history, science, and philosophy, with half-a-dozen names under each subject, the two lists would not bear comparison. We may also infer […] that if men are capable of decided eminence over women in many subjects, the average standard of mental power in man must be above that of woman." (Ibidem: 327).

3. Women images in A. Machen's character system

As to A. Machen, women images, although not being numerous in comparison to the one of men, still are of great significance for the understanding of his novels. On the whole, there is a noticeable diversity in the female images that appear in the mystical novels by A. Machen.

It seems necessary to mention that Machen believed in the existence of the other world, other reality (that is in opposition to the realist, positivist and materialistic opinions of the time). He believed that the superficiality of the modern world offered little in exchange for the colourful customs and imagery of the Celtic past. It possible to say that A. Machen's writings are imbued with the Celtic spirit

which looks upon the material universe as a vast symbol. In fact the life of A. Machen was devoted to the cause of spirituality, which stood in opposition to rationality. The matter for him was nothing, only spirit was taken into account. He believed that all literature should be a superior magic containing hints of otherworldliness. His creative works are written to hint at the greatest truths that lay beyond the veil of sensible appearances. In revolt against the conventional bourgeois approach to life, the typical Victorian attitude of the acceptance of surface realities, A. Machen converts the Celtic folklore into a hint of dark, primordial manifestations of evil still lurking in man.

Assuming the existence of the other world, other reality (that is in opposition to the realist, positivist and materialistic opinions of the time) Arthur Machen doubts the ethic norms and concepts used by late Victorian period in reference to women. According to V. Vacuro (Ващуро 2002: 94) as the moral and behaviour of an "ordinary man" is determined by a specific time and environment, then they cannot be taken as a constantly stable absolute. That is why Machen does not support the social norms, restrictions and regulations that have been formed. Depicting the female characters that are out of the society – its regulations and moral, Machen provides them with some demonic features.

At the same time, the range of women characters represented by Arthur Machen in his mystical texts cannot be limited just to the clichéd or stereotyped portrayals of women who simply transgress social boundaries in different ways and rebel against the accepted behaviour patterns. There are some female characters that are by all means dangerous for the society, but these female characters are more complex than just being restricted to the traditional social characterizations of women as either domestic or fallen.

3.1. Snake-women representation in A. Machen's texts

The representation of a snake-woman that appears in Machen's novels (*The Great God Pan, The White People*) is a complicated image that is not just a simple personification of transcendental sin, nameless infamies and vices.

First of all, let us consider a short summary of the novel *The Great God Pan* (composed in 1890, published in 1894). The novel tells about a transcendental experiment in brain surgery, during which the object of the experiment, Mary, sees the great god Pan, delivers a daughter, and then dies, being a hopeless idiot. Her daughter, Helen Vaughan, being only half human, brings evil and a hint of nameless infamies to every place she visits: she leaves a trail of ruined men with corrupted souls.

In the novel the ancient Greek god is used to mark the existence of the spiritual reality that lies beyond human senses. According to Glen Cavaliero (1995: 135-141) the appearance of Pan in the novel composed in 1890 was not an occurrence, as the god Pan became enjoyed closer to the end of the 19th century in

English literature, after having been almost forgotten by earlier English writers. Arthur Machen used material from Greek and Roman mythology primarily taken from the archaeological findings made in the ruins of the Roman fortress nearby his childhood home. Although considering the Pan legend he was only fascinated by its darker side.

Arthur Machen takes a classical tradition – archetypical love of a god that does not end well. The loves of Zeus, Apollo for mortal women and nymphs brought great suffers to the women. As for Pan, one should remember that in the Greek mythology he was not only a god of shepherds and flocks, but a god of fertility, unbridled male sexuality and carnal desire, famous for his sexual powers. Pan is well known for chasing nymphs; these chases often had dramatic results. Because of his uncontrolled desire Syrinx turns herself into reed, Pitys is turned into a pine, Echo having rejected Pan's love is torn to pieces and spread all over the Earth. But Pan's greatest passion was for Selene, the moon-goddess, who refused the dark god.

It is worth pointing out that Pan possesses a very ambiguous nature: on the one hand he is connected with impetuous joys that sometimes were malignant; on the other – he was viewed as being dark, terror-awakening. For the Christians, being identified with the physical Universe, Pan came to represent the freedom and love of Nature, which were taken as the deeds of the Devil. This fact is explained by Plutarch (1936: 403), in his *Obsolescence of the Oracles*, where he mentions that, during the reign of Tiberius, the death of Pan was announced. This story has been used for centuries by the Christians to mark the end of Paganism. Pagans were viewed as people with no guilt and shame, what was worse – with no sense of sin. The Christians treated Pan as a representation of guilt, an embodiment of sin and a manifestation of human sexual desire. As to the general attitude of the 19th century to Pan, it should be stated that the figure of Pan became extremely significant for 19th century occultists and neo-paganists. According to Ronald Hutton (Hutton 2001: 46), some of the Victorians found Pan especially appealing because of his more dangerous and bestial associations; this image served a battering-ram against respectability. Closer to the end of the 19th century Pan was declared a symbol of creative imagination: Pan is unmistakably the father of poets, being both innocent and disreputable, "representing truths that transcend convention and respectability" (Ibidem: 46). Generally speaking, in the consciousness of the 19th century Pan was a symbol of ever living, uncontrolled, chaotic Nature. To be fair, it must be mentioned that the image of the God Pan was frequently used by different authors of the Late Victorian period and just after, usually with a sense of youthful allurement and sometimes as a symbol for sexual freedom and license from the stifling moral climate that still clung from the previous century. A. Machen's book "was [..] influential in attaching to Pan a new mode, an association with the daring and dangerous. [..] what had previously been a rustic, rather bucolic image, was now laced with images of illicit sex and

cosmopolitan decadence." (Valentine 1995: 32). For Arthur Machen, Pan symbolised the prehistoric, primordial chaos, dreadful and terrifying: "It was, indeed, an exquisite symbol beneath which men long ago veiled their knowledge of the most awful, most secret forces which lie at the heart of all things; forces before which the souls of men must wither and die and blacken, as their bodies blacken under the electric current" (Machen 1894: 135).

Thus, Helen Vaughan being an offspring of a god and a mortal woman possesses some destructive features of her demonic father, as what Mary has seen was "the most awful terror" (Ibidem: 27), the ineffable, impalpable evil. At the same time, the family name, Vaughan, chosen by Machen for the female character hints at a possibility that Helen is connected with some mystical supernatural powers.

It is interesting to note that the family name of the main female character is the same to the name of Thomas Vaughan, 17th century Welsh alchemist and mystic. Arthur Machen was familiar with different treatises on this subject obtaining the position of editor at *Walford's Antiquarian*, which published different articles on alchemy, astrology, Kabbalah. It is known that Arthur Machen was a member of the Hermetic Order of the Golden Dawn (one of the most famous and influential 19th century esoteric orders). Machen, being the brother of the order, had to study 26 topics, including alchemy (Gilbert 1986: 160). Machen was impressed by the ideas put forward by Thomas Vaughan, who wrote occult, alchemical treatises that dealt rather with magic and mysticism than with technical alchemy. In his work *Lumen de Lumine,* Thomas Vaughan stated that the visible world of material Nature is secondary to the First Matter which forms the basis for the physical Universe. What is more, Vaughan described this prime matter as something totally evil and dangerous:

> "When I seriously consider the system or fabric of this world I find it to be a certain series, a link or chain which is extended from unconditioned to unconditioned, from that which is beneath all apprehension to that which is above all apprehension. That which is beneath all degrees of sense is a certain horrible, inexpressible darkness. The magicians call it active darkness, and the effect of it in Nature is cold, etc. For darkness is the visage of cold the complexion, body and matrix of cold as light is the face, principle and fountain of heat. That which is above all degree of intelligence is a certain infinite, inaccessible fire or light." (Vaughan 1919: 269).

This idea can be proved by the scene, where Arthur Machen describes the death of Helen Vaughan. Dying, the body of Helen undergoes a transformation into "a substance as jelly" (Machen 1894: 144). This substance was "the principle of life, which makes organisms" (Ibidem: 144). Helen Vaughan's ending was a

descent into primal matter, living darkness; and finally Helen returned to where she appeared from:

> "that which was on the heights go down to the depths, even to the abyss of all being. […] The light within the room had turned to blackness, not the darkness of night, in which objects are seen dimly, for I could see clearly and without difficulty. But it was the negation of light; objects were presented to my eyes, if I may say so, without any medium, in such a manner that if there had been a prism in the room, I should have seen no colors represented in it. And now Helen is with her companions." (Ibidem: 144)

In connection to this picturesque scene of dying, it is possible to state that the novel *The Great God Pan* had some contemporary literary influences. Machen's novel appeared in the shadow of Robert Louis Stevenson's macabre classic *The Strange Case of Dr. Jekyll and Mr. Hyde* (1886). Arthur Machen admitted himself that he was impressed by this literary work saying: "If Mr. Stevenson had written his great masterpiece about 1590-1650, Dr. Jekyll would have made a compact with the devil. In 1886 Dr. Jekyll sends to the Bond Street chemists for some rare drugs" (Dobson 1988: 218). In addition, he agreed that if only he had thrown away some chapters from the novel, it couldn't have been ranked as an imitation of Stevenson. In fact the final scene of Machen's novel resembles that one of Stevenson: "This was the shocking thing; that the slime of the pit seemed to utter cries and voices; that the amorphous dust gesticulated and sinned; that what was dead, and had no shape, should usurp the offices of life." (Stevenson 1992: 53).

Helen Vaughan is surrounded by the atmosphere of scandal, corruption, depravity and horror. As it comes out from the confession made by Charles Herbert, one of the numerous male characters, she has corrupted his soul and left him in total poverty ("that woman, if I can call her woman, corrupted my soul. […] I sold […] the fields and woods, the dear old house, everything. […] She took it [the money] all from me") (Machen 1894: 54). Helen may frighten to death ("I know perfectly well what caused death. Blank died of fright, of sheer, awful terror") (Ibidem: 65); as to the opinion of Villiers she is the death itself: "No, it was more physical than mental. It was as if I were inhaling at every breath some deadly fume, which seemed to penetrate to every nerve and bone and sinew of my body. I felt racked from head to foot, my eyes began to grow dim; it was like the entrance of death" (Ibidem: 88). She brings "the frightful Walpurgis Night of evil, strange monstrous evil from the world before which the human soul seemed to shrink back and shudder" (Ibidem: 98). Even a mentioning of Helen Vaughan may evoke infinite terror effecting one's body and soul, as people realize that they are actors "in scenes evil beyond the power of words" (Ibidem: 57).

Most probably, this drives towards harm, disgrace, death and general destruction that spread around Helen Vaughan has been suggested to Arthur Machen by Oscar Wilde's *The Picture of Dorian Gray*. Wilde's supernatural novel first appeared as the lead story in *Lippincott's Monthly Magazine* on 20 June 1890, published as the July issue of the magazine. Machen confessed an American correspondent, Munson Havens, that after having read the novel he was "a good deal impressed by it" (Valentine 1995: 29). Machen started composing *The Great God Pan* in summer 1890. It is known that Machen was an initiator of their meeting with Oscar Wilde soon after the publication; they met several times (twice in 1890, once in 1892 and, finally, in 1895). They never became close friends. In 1895, seeing Oscar Wilde by chance in a publisher's office after his public fall, Machen being completely shocked by Wilde's sight described him as "a great mass of rosy fat like an obese old Frenchwoman in man's clothes" (Dobson 1993: 36).

Helen Vaughan's life, in the same way as Dorian Gray's, was connected with corruption, scandals and suicides among the upper-class young respectable men. In fact, Helen is a female Dorian, whom in his turn corrupted souls and bodies as well. Addressing Dorian Gray, Basil Hallward says: "They say that you corrupt every one with whom you become intimate, and that it is quite sufficient for you to enter a house for shame of some kind to follow after" (Wilde 1906: 226). They both, Helen Vaughan and Dorian Gray, are beautiful and depraved, being the embodiment of the evil. However, there is a certain definite difference between these two fictional characters: after Dorian has sold his soul to be young and beautiful forever, his soul grows sick with being involved into the things it has stopped to forbid itself destroying Dorian; Helen is an embodiment of the evil being born like this. Dorian Gray is a personification of a total sum of some particular sins, whereas Helen Vaughan represents a kind of transcendental sin, nameless infamies and vices.

Tracing the possible literary predecessors of Helen Vaughan, it is necessary to take into account Arthur Machen's liking for Coleridge's and Keats's poetic works. He admired Coleridge's supernatural poetry, "the poetry that reveals the vital truth" (Machen 1924: 69) and an ability of Keats to convey the higher truths, which cannot be comprehended by sensory means and proved by logic, with the help of a language: "a line of Keats will scatter it all away; and we awake from nightmare, and know that the well-being of the body is the means; the joys of the spirit the end" (Machen 1951: 27). There is a certain observable correspondence in subjects used by these Romantic poets, namely – a dangerous snake woman that appears in Coleridge's *Christabel* (1797-1800) and Keats's *Lamia* (1819).

As James B. Twitchell (1981: 58) points out, both *Christabel* and *Lamia* are the results of the poets' serious analysis of the lamia. It seems important to discuss the way the lamia myth was viewed by English Romantics. First of all, Lamia is a woman that seduces young men. The figure of such a destructive woman comes from classic and Christian lore. As Mario Praz (1970: 97) has asserted, the image

of Lamia was revived in the 19th century, when she gained certain features of a dangerous woman or *la femme fatale*. Originally Lamia comes from the Greek myth, where she turns into a child-eater, after Hera has found out that she was Zeus's lover. Lamia was a classical counterpart of Lilith, Hebraic temptress, who turned to blood-sucking after being spurned by Adam. Although Lamia preserved certain serpentine qualities: her skin is moist and scaly, her breath is hot, her eyes contract, she produces a soft hissing sound; she attacks at night, being alone with her victim while having some sexual affairs: "It this Lamia who became the prototype of the Romantic seductress, acquiring, as the myth developed, an appetite for young men whom she would lure into her cave with promises of love." (Twitchell 1981: 40).

Indeed, all men Helen Vaughan spends night with either die because of "an utter collapse of the whole system, probably caused by some sever shock" (Machen 1894:141) or because they commit suicide turning into haunted men having seen "the hell"(Ibidem: 56).

Arthur Machen comes back to the image of a snake woman in his novel *The White People* (1899). The novel is a story about a girl's initiation into "the most secret secrets" (Machen 1906: 125) of the Old Faith, which was closely connected with ancient, pre-historic magic. As far as the novel consists of a diary of a girl, who is to become a witch, there is one record that tells a Medieval legend about Lady Avelin. Lady Avelin is a secondary female character, but this image coincides with the image of Helen Vaughan in many respects. Lady Avelin had a double life: on the one hand she was a daughter of a noble father, on the other – she was a witch, a snake-woman, who professed an ancient cult devoted to snake:

> "Then the lady would lie down under the trees and begin to sing a particular song, and she stretched out her arms, and from every part of the wood great serpents would come, hissing and gliding in and out among the trees, and shooting out their forked tongues as they crawled up to the lady. And they all came to her, and twisted round her, round her body, and her arms, and her neck, till she was covered with writhing serpents, and there was only her head to be seen. And she whispered to them, and she sang to them, and they writhed round and round, faster and faster, till she told them to go. And they all went away directly, back to their holes, and on the lady's breast there would be a most curious, beautiful stone, shaped something like an egg, and coloured dark blue and yellow, and red, and green, marked like a serpent's scales." (Ibidem: 149-150).

Lady Avelin's secret name was "Cassap, which meant somebody very wise" (Ibidem: 149). She knew a lot of magical spells and rites; she kept a wax doll, which turned into a handsome young lover at night. Lady Avelin was a follower of Black Magic, as "she […] knew how to do all the awful things, how to destroy

young men, and how to put a curse on people […] her eyes shone in the dark like burning rubies; and she could sing songs that none of the others could sing" (Ibidem: 149). She was quite fixed that she would not be married and killed four of her five suitors treating their effigies with some magic. But, in the same way as Helen Vaughan, she was killed with only difference that according to the laws of the Middle Ages, being accused of witchcraft, she was burned at the stake.

4. Conclusion

It may be concluded that, first of all, the very possibility of supernatural interference into the laws of Nature can be considered as one probable explanation of the appearance of demonic snake-women in Arthur Machen's texts. Arthur Machen has created a kind of paradox: on the one hand introducing deviant "snake-women" characters he illuminates the normal, the healthy, and the pure in the society; on the other – he speaks about the potential decline of the middle classes generally and the possible breakdown of middle-class gender ideology. At the same time he states that any woman is a potential goddess directly connected with the primordial matter, with the terrible chaos.

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CHAPTER 12

Inside and Outside the Family

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The aim of the paper is to present the two spheres that are present in everybody's life; that is the private sphere that represents the home (the warmth of the heart is the key of this area) and the public one, where each of us deploys daily activities. The two spheres intermingle with each other, both of them being salient in everyday life. As a bridge between the two areas, I shall consider the issue of education, this being a straight way for a person to develop his/her skills, abilities, the way of thinking, but also for approaching different circumstances that can occur when we have our activities outside the house. The educational system offers each citizen the possibility to get into the public sphere, and so by means of good training, we can make our contribution to the successful development of the society we live in.

Keywords: family, private, public, society.

1. Introduction

Throughout my paper I shall illustrate how the two spheres, public and private, have undergone significant changes along history. It has been believed for a very long period of time that men like women have had their very well established roles both within the family and the society. The history of women in the home, is an area that needs exploration. The activities of men and women are always patterned and the pattering reveals relations of dominations and subordination in relation to the major productive spheres. But, the activities that men and women deploy within any society at any stage in the development in its mode of production differs. Some women may do no heavy work in one society and only heavy work in another. Being a housewife is a condition which is socially defined and its definition is different depending on the historical period we refer to. Nowadays, when we talk about a housewife, we mean a woman whose work is to organize and maintain a household and take care of her husband and children; we think of washing,

cooking, cleaning. The woman is unpaid, she is paid through her husband who is supposed to receive enough to support himself and the family.

2. The public and private dichotomy

Being a housewife in the 14th century England meant something different to what it means today. It still involved domestic work and the care of children and it was still unpaid, but for many women it also involved other kinds of work besides – brewing, baking, looking after a diary, keeping the poultry and so on. The reason for that was that the family itself was a productive unit. When talking about family in this context, it is meant the father, mother, unmarried brothers and sisters, grandparents, servants and in some cases apprentices. The labour power of each individual member is only a definite portion of the labour power of the family. So, women were related to production and not only through their husbands. The pre-industrial family was a self-sufficient economic unit and consequently, domestic work had a wider definition than it does now. Women in the countryside could hold land though the general assumption was that the head of the household would be male – the position of widows has long been recognised as being important both because of their longevity and their established rights.

Aristocratic women could not hold land as land was the key to the feudal economy and once the property rights of a family or aristocratic line came into question, women were simply a marriageable commodity. Peasant women were able to pay an independent role in every day economic life. This means that women were likely to organize themselves politically in the same way as men. The social, political and ideological dominance of the male was, however, clear at the local level. Women were not the heads of the tithings, they did not sit on a local juries, they did not fill the office of reeve.

Housewife in the 14th century England tended to mean the organizer of an establishment and of a centre of production. The condition of being wedded to a house was a more substantive one than it is now. It implied a status which was limited by the current ideology on the position of women. The ideological forms do not reflect the economic but have a life and autonomy of their own, which can sometimes limit and restrict the economic sphere. In the towns the situation was almost the same; being a housewife was considered as a job but, it involved a wide range of domestic activity. There were no limits between professional or business and private life (Hall 1995: 43-48). The house was the centre of both domestic and mercantile activity. In a text belonging to the late 14th century, the woman is instructed as follows:

> "Wherefore love your husband's person carefully, and pray you keep him I clean linen, for that is your business, and because the trouble and care of

> outside affairs lieth with men, so must husbands take heed, and go and come, and journey hither and thither, in rain and wind, in snow and hail, now drenched, now dry, now sweating, now shivering, ill-fed, ill-lodged, ill-warmed, ill-bedded. And naught harmeth him, because he is upheld by the hope that the hath of the care which his wife will take of him on his return, and of the ease, the joys and the pleasures which she will do him, or cause to be done to him, in her presence, to be unshod before a good fire, to have his feet washed and fresh shoes and hose, to be given good food and drink, to be well served and well looked after, well bedded in white sheets and nightcaps, well covered with good furs, and assuaged with other joys and desports, privities, loves and secrets whereof I am silent.“ (Ibidem: 49).

According to Reghina Dascăl, the distinction between the public and the private has been a central feature of the liberal political discourse since its inception. The two terms have always been defined and taken on political meaning in relationship to each other. The liberal theorists defined the zone of privacy as a way of delimiting the power of the state, taking individual freedom as their departure point. They considered that it was very important to protect individuals against the arbitrary exercise of power. Many theorists later on concerned themselves mainly with where the line of demarcation between the state power and the private realm should be drawn. The idea was that the private including everything that was not political, being comprised of economic relationships, voluntary association, cooperation and friendship, domestic and familial relations was not about power. The author also considers that even when women acquire civil rights, they aquire something that is best partially relevant to their daily lives and the main domain of their unfreedom. According to the liberal theory, the private is not the domain where rights reign, it is rather governed by norms of duty, love, custom, in addition to nature and until quite recently, it stood shielded from the reach of law (Dascăl 2001: 145-149).

Aristotle considered the public realm as an arena for free discursive interaction, where free and equal citizens engage in striving together toward the common good. The private one was the realm marked by relationships of asymmetry, inequality, dependence and concern for meeting the necessities of life. Though nowadays women were granted almost the same rights as men, such rights continue to be of more limited use to women bound to the household and have different meanings in women's lives. “It is as futile to dwell upon an impoverished single mother's freedom to pursue her own individual interests in society as it is to carry on about the property rights of the homeless”(Brown 1995: 183). Women felt they were at a disadvantage in not having a legal voice in the decisions which affected the institutions in which they invested so much time and energy. If women could help establish schools and teach in them, why should they not have a voice in selecting schools board members.

Throughout the 19th century women lobbied for enfranchisement and new economic opportunities. The question of political and legal equality for women was not a new one in the 19th century. During the colonial period there were a few instances of women participating in local elections, although, generally, women were denied the vote. Legal rights were important, however, in the English colonies, where the common law prevailed and severe restrictions were placed on the rights of married women. In the Spanish colonies, where community property rights were established, married women had considerable control over their property and could hold it and make contracts in their own name and under certain conditions, exercise governmental authority. But, under English common law, married women, in theory, lost their separate identity and became one unity with the husband, for purposes of law. The Revolution brought no immediate change in women's political and legal rights. At that time it was considered that the Revolution rather than bringing increased recognition and rights for women, actually narrowed their sphere, both domestic and political. Most of the women believed that once the war ended, they would be enfranchised as a reward for their work in the antislavery crusade (Myres 1982: 213-218).

3. Education

The West offered challenges for women's skills and opportunities to develop and test new talents and to broaden the scope of their home and community activities. It also offered a significant degree of political participation. One historian asserted that though the West offered opportunities for women to advance themselves economically and politically, only few took advantage of these opportunities. It was also considered that although there were independent Western women who may have been different from women in the urban East, industrialism and the city, not the Western farm, opened new avenues for women. Still, there is clear evidence that Western women did not confine themselves to traditional domestic and community concerns.

Like Western men, they did not completely break with tradition, they did not attempt to radically change women's lives and role in society. When domesticity and true womanhood were being expounded as an American ideal, an increasing number of women were leaving their homes to become factory workers and wage earners. In the rural areas, much of women's work was tied to domestic manufacture. Most frontiers women were justifiably proud of their skills and their contributions to the family economy. In this way women won much respect and admiration from their families and from frontier society. Little by little women came to exert a good deal of influence on the family decision making process.

Some frontier women refused to subvert their artistic talents to the tasks of sewing, butter making and other home chores. Quite many women were able to

combine pioneering and domestic tasks and at the same time open new avenues into the life of the mind. In the 19th century, writing was considered a fairly respectable occupation for women and many combined this type of work with homemaking and childcare. The Western frontiers supported a number of successful women writers who drew on their pioneer experiences and the rich natural resources of their frontier homes for source material eagerly read by a fascinated Eastern public. Writing permitted flexible hours and could be done at home. At that time it was a profession a woman could enter without special training, if she had some talent. So, it was especially attractive to Western women who had few opportunities for advanced schooling or study and who had many home responsibilities and no domestic help. The woman, as wife, mother, homemaker and at the same time writer is illustrated in the following verses:

> "Still I must sweep, and churn and brew,
> last, not least, this undertake.
> If men to such a task were set,
> They's lock their doors, and swear and fret,
> And send for all their counselors.
> And say an age were time too short
> To learn this trade, perfect this art.
> But we must learn a hundred trades
> Without apprentices or aids,
> And practice all with equal skill,
> 'Tis their good pleasure, ou good will.'" (in Myres 1982: 241).

Apart from the arts, teaching was the only profession open to women in the 19th century. Education was considered to be an extension of women's traditional role as child rearers and cultural guardians, and American education became increasingly feminized during the 19th century. There were women who combined a desire to teach with religious zeal and entered the mission field. For some of them the main motivation for going West was not family desires or economic batterment, but an answer to a religious calling to minister to the Indians. The first European missions to the Indians were formed during the colonial period and had success among the native peoples of New Mexico, Canada, New England. Mission work was given additional impetus by the Greek awakening and the religious revivals of the 18th century, and during the decades following the American Revolution a number of churches began to sponsor Indian schools and missions. By the beginning of the 19th century most denominations sponsored both foreign and home missions and several interdenominational societies had been formed to spread the Gospel to both the Indians and the white inhabitants of new Western settlements.

Education and religion were considered twin ways of civilization and women participated in community life through the churches as well as through the schools. Since they were viewed as moral guardians of family and domestic life, their devotion and role in church life was consisting with prevailing social and religious theory. Even in the rural areas which excluded women from most public events, churches and religious meetings were an exception. Women and men worked together to bring religion and education to the West. Although many Western states and territories provided for a public school system, they did not provide state financing for local schools. Western women took an important role in formal school activities. During the 18th and early 19th century few women had sufficient education to teach and most schools boards believed that men were better disciplinarians.

The post-Revolutionary generation witnessed a rapid growth in educational opportunities for women. Still, Western communities often had difficulty finding teachers. They turned to the wives and daughters of local men who were willing to teach a term or two in order to earn extra money to supplement the family income. Many teachers were single women who hoped to earn money to provide for their basic needs until they married. Many were little better educated than their pupils, but teaching provided one of the few economic opportunities for women outside the house. Though women did not often receive equal pay for their teaching, they did have opportunities for advancement. Since the teacher was the prominent figure in small Western communities, her role as both civilizer and community leader could be an extremely important one. In Eastern world women did not participate in public affairs. They were excluded from public life. In Western communities this tradition of women's nonparticipation in community affairs was changed and modified. As women began to participate in the public area as teachers and as voters on school issues, Western residents could clearly see for themselves that public life need not cause the defeminization of women or change their basic domestic instincts, and women could enter public life in other areas as well (Myres 1982: 182-254).

According to Emma Goldman, emancipation has brought woman economic equality with man; she can choose her own profession and trade, but as her past and present physical training has not equipped her with the necessary strength to compete with man, she is often compelled to exhaust all her energy, use her vitality. Still, quite a few succeed, as women teachers, doctors, lawyers, architects etc. The author poses a question: as to the great mass of working girls and women, how much independence is gained if the narrowness and lack of freedom of the home is exchanged for the narrowness and lack of freedom of the factory, department store, or office? E. Goldman considers that the position of the working girl is far more natural than that of her seemingly more fortunate sister in the more cultured professional walks of life. Emancipation, as understood by the majority of its adherents is of too narrow a scope to permit the boundless love contained in the

deep emotion of a woman in freedom. The greatest shortcoming of the emancipation of the present day lies in its artificial stiffness and its narrow respectabilities which produce an emptiness in woman's soul that will not let her drink from the fountain of life (Goldman - in Keetley and Pettegrew, 1960: 12-15). Goldman does not seem to embrace the idea of a woman that can be as assertive in the public sphere as she is in the public one. She considers that as long as a woman dedicates too much time and energy to accomplish different things related to her career, she will not be fulfilled in her private life.

So as to show the contrary, I would like to mention Ruth Bryan Owen, a woman that crossed the boundaries of the private sphere to get into the public one and that brought her contribution to the society. I would also like to figure out her life so as to make it clearer that a woman can make a balance between the two spheres that I have taken under discussion in my paper. She was the first Florida's congresswoman. When her father was elected in 1890, she was just five years old. The family moved to Washington, and a fascination with politics took hold in the young child, affecting her for the rest of her life. Sometimes Ruth joined her father to work being encouraged to be an eyewitness to the workings of the federal government.

Ruth Bryan Owen was born on October 2, 1885, in Jacksonville, Illinois, the first child of William Jennings Bryan, a lawyer, three time United States presidential candidate and secretary of state under Woodrow Wilson, and his educated wife, Mary Elizabeth, who would also become a lawyer. Ruth attended public schools beeing a good student and exhibiting early evidence of superior intelligence. Her mother was an inspiring role model for her. A religious man and supporter of women's rights, her father said that political parties, like churches, couldn't long endure without participation of women. Ruth had literally skills and she wrote stories with the encouragement of both parents. The family accompanied candidate Bryan on his campaign travels. Ruth helped her mother answer compaign mails and take care of other details such as figuring out what to do with some of the gifts the Bryans received from admirers. The trips provided an invaluable education for the young girl, even before she entered the University in 1901.

In order to satisfy her ambition for public service, she left the University in 1903 to work at Jane Adams's Hull House in Chicago. Working at the settlement and helping immigrants, gave her insight into the problems of youth and of the poor, which she would not forget. She got married at the age of eighteen, she had a daughter and a son and she soon remained without support. To provide a living for the children she wrote articles for a news syndicate, sometimes travelling to foreign destinations. During one trip she met Captain Reginald Altham and they got married. With the outbreak of World War I in 1914, her husband was sent to Turkey. She joined the American's Women's War Relief Fund Association. In her desire to be of service, she took a nursing course and worked as a nurse for three years in Egyptians war hospitals. She joined every civic, church, educational

movement in Florida. In 1925 she was employed in the speech department at the University of Miami. Later on, she announced her candidacy for a Democratic seat in the U.S. House of Representatives in 1926, even though she was well aware that female candidates were not welcome in conservative Florida, nor in the rest of the South. On November 6, 1928, Ruth Bryan Owen became Florida's first congresswoman. She arrived in Washington enthusiastically received by her male colleagues.

Representative Owen took office and set to work, sponsoring two bills. One was to appropriate funds for the erradication of the Mediterranean fruit fly, which was capable of destruction of Florida's prized fruit industry, and the other was to provide for food disaster relief for farmers. Backed by many women's groups who believed women had a right to independent citizenship, Represantative Owen called for equitable application of the Cable Act, regardless of gender, citing defects in the wording of the original law. In 1932 she became the first woman to represent the United States as head of a diplomatic legation when President Franklin Roosevelt appointed her minister to Denmark. Ruth Bryan Owen was an outstanding representative in the political issues of her time showing capacity and ability in whatever she accomplished (Wright 2001: 89-94).

4. Conclusion

Throughout my paper, I have tried to point out the significance and importance of the public and private spheres; I have showed what they refer to and also what they imply. Women and men are the ones that should be equally involved in both areas, their contribution to one of them being as significant as it is to the other. In order for somebody to cross the boundaries of the private one, it is necessary that he/she should take into consideration the issue of education, by means of which we can deploy our activities. Fortunately, nowadays much progress has been made as regards women's access to the civic society. The old barriers are falling one after the other and women are no longer restricted in their choice of a profession, nor are they denied any opportunities of advancement in any field they may select. Therefore, the part they play in the public life depends entirely on themselves. The road is open and women should be allowed to find their place in the civic world without any hindrance. So, as long as women, like men, are given the chance to exert their actions equally both in the public and private spheres, they identify with their real status in life. They feel fulfilled making use of the intellectual capacities they were endowed with.

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CHAPTER 13

The Tragic Elements in *Hamlet, Othello, King Lear* and *Macbeth*

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The four great tragedies: *Hamlet, Othello, King Lear* and *Macbeth* do not conform strictly to a defined type, except that each ends in the death of the hero, just as the comedies end in marriage. Each finds the noble protagonist in an evil plight. Hamlet exclaims, "The time is out of joint. O cursed spite!/ That ever I was born to set it right." Such a mismatch is one basis of tragedy: Hamlet is a humanist prince in a "Mafia" family; Othello is a warrior in a world of love and intrigue; Coriolanus is a Homeric Achilles in modern politics. In the Britain of *Lear,* goodness has to go into exile or disguise if it is to survive. But Lear is partly responsible for his own tragedy, and Macbeth almost entirely so: it is he who disjoints the tim. *Hamlet, Macbeth, King Lear, and Othello* are tragedies but tragedies of a kind which cannot be analyzed in terms of tragic flaws and tragic heroes. To understand what kind of tragedies they are, we have to understand what kind of world they were intended to reflect.

Keywords: hero, humanity, Shakespeare, theatre, tragedy.

1. Introduction

Shakespeare did not adhere to one model of tragedy, despite the continuing popularity of A.C. Bradley's "tragic flaw" theory. In his *Shakespearean Tragedy* (1904), Bradley famously proposed that each of the tragic heroes has such a flaw: ambition in Macbeth, jealousy in Othello. This misapplies the *Poetics* of Aristotle, who did not speak of the protagonist's character except to say that he should be noble but not so noble that we cannot identify with him. Aristotle's penetrating analysis was based on action, finding that tragedy proceeds from a tragic error (as when Oedipus marries his motherin ignorance), rather than a character – flaw such as jealousy. The tragedies can be understood without Aristotle, even if Shakespeare

knew of Aristotle's notion that a tragedy would inspire feelings of "pity and fear" – as is suggested by the words "woe or wonder", cease your search.

2. The tragic figures in Shakespeare's tragedies

Successful tragedy is not particularly common in the long history of the theatre. It gets written only at certain times, times when there is an overwhelming tension between two sets of values, two world views, two ways of thinking about how individuals relate to their societies. The tragic figures are those who get caught in the middle between these two world views, and who therefore literally can do nothing right. They can do nothing right because what is right in one world is not right in another. They act according to one set of values in a world that is still dominated by a different set of values. Clear distinctions, the borders between things that are supposed to be opposite, are breaking down. The interesting and dramatic thing about people in a tragedy is that they are caught on those borders.

Looking at his and Shakespeare's England, Donne saw a world in which all order and coherence had fallen apart, in which the hierarchy of relations both within the state and within the family was breaking down, in which men were getting the idea that they were uniquely their own invention rather than the product of their place and status within a highly stratified society. His poem could also have been an exact description of Shakespeare's tragedies, of the inter-related breakdown of family and state in each of them, of the phoenix-like *Lear* and *Hamlet* and *Macbeth* and *Othello,* each believing that he is a self-made man, that he owes his individuality not to his status but to his free will. Their tragedy is that their world is not yet quite like that, that the pull of order and hierarchy is still very strong, not least within their own minds. The tragedies are about the conflict between status on the one hand and individual power on the other, and what dooms *Othello*, *Lear, Macbeth* and *Hamlet* is that for none of them do status and power go together at the same time.

The extent of the changes which were underway in Shakespeare's times cannot be overstated. James I, who was on the throne when all of the major tragedies (except *Hamlet*) were written, preached that kings ruled by Divine Right and many political writers argued that the property of every subject should be completely at the disposal of the king. Within thirty-five years of Shakespeare's death, the English had executed their king and politics was being conducted as a rational inquiry, a matter of utility, experience and common sense. James I wrote a treatise on witches, and was no more superstitious than most of his educated middle-class subjects, who nevertheless took alchemy and astrology very seriously indeed. By the second half of the seventeenth century, science was in the ascendant and fairies, witches and astrology were no longer respectable beliefs for an educated man to hold. In Shakespeare's time, the earth was the centre of a universe

in which God and the Devil continuously intervened. In the second half of the century in which the tragedies were written, Newton would show the universe to be a self-moving machine. A world in which everything, both natural and supernatural, had its proper place and category, was giving way to one in which both society and the universe seemed to be made up of competing atoms. Shakespeare's tragedies were written at a time when nothing less than a fundamental reordering of our understanding of the world, the categories by which we make sense of our experience, was in progress. The plays contain and dramatize that reordering and to fail to understand this is to fail to understand the plays.

It is an article of faith, again taken from Aristotle that in Shakespearian tragedy the downfall of the hero must seem inevitable. One set of study notes on King Lear, for instance, tell us at the outset that “In tragedy, the hero’s fall is inevitable, and presented as being so.” This is largely true of Greek drama where in general a train of action has been set in motion long before the play even opens and cannot be undone. There is a cold logic working itself out and we can but sit and watch as it reaches towards its inevitable conclusion.

But this is almost completely untrue of Shakespeare. In Shakespeare there is no cold logic and indeed no logic at all. It is not inevitable that *Othello* should kill Desdemona, indeed it is amazing that he should do so. It is not inevitable that Cordelia should be hanged; indeed the whole point of it is that it is utterly gratuitous. It is not inevitable that Hamlet should die, indeed Shakespeare goes out of his way to make his death messy, complicated, fumbled. Far from it being inevitable that Macbeth should be killed, Shakespeare goes to great lengths to make his death a refutation of the idea of inevitability, since the prophecies which imply that everything is preordained, turn out to be no more than verbal tricks.

The doctrine of inevitability implies an absolute world, a world in which once the stone is dropped in the pool, the ripples will be unstoppable. Shakespeare on the other hand gives us a relative world, a world in which causes don't have their effects, in which almost nothing is predictable, never mind inevitable. A stone is dropped in one pool and the ripples spread in another, seemingly miles away. Shakespeare is not concerned with a logical universe but with an irrational one, made irrational by the fact that it contains two different sets of values, two separate logics, which refuse to hold their places.

Hamlet, as a royal prince who has been denied succession to the throne, has status but no power.

Othello, as a mercenary general admired for his skill but disdained for his colour, has power but no status.

Lear, keeping the title of king but not the reality of the office, has status but no power.

Macbeth, killing Duncan, gains power but not status; not that essential aspect of an hereditary office, the right to hand on his kingship to his children and his children’s children.

Power and status are two worlds, one from the new capitalist world, the other from the old feudal one. These two worlds refuse to come together for any of the great tragic figures of Shakespeare's plays. And it is because of the failure of this equation, the fact that they are caught between two worlds, that they are lost.

Shakespeare, of course, doesn't present us with abstractions called 'power' and 'status' in his plays; he gives us people trying to live their lives. And the way in which this conflict is played out is in the relationship between men and women. In each of the four plays, a man becomes separated from a woman.

Lear loses Cordelia.

Hamlet loses Ophelia.

Othello loses Desdemona.

Macbeth loses Lady Macbeth.

And in each the woman who is lost represents the man's link to an ordered, traditional society.

For Lear, it is Cordelia who puts forward the notion of proper degree and proportion in things, of everything having its proper place. Losing her, he loses his connection to that ordered, feudal world.

For Hamlet, it is Ophelia who might represent marriage, loyalty, traditional morality.

For Othello, a drift in the wild world of war, it is Desdemona who represents, due fidelity, respectable society the established moral order.

For Macbeth, it is Lady Macbeth, haunted by the demands of conscience, duty and the proper order of things, who comes to represent the moral universe with which he has broken.

With the women representing one set of values and the men another, it is hardly surprising that men and women cannot function together in any kind of wholeness in these plays, that the sexual order as well the social and political order, breaks down.

2.1. Hamlet

Whatever ideas he had of tragedy, Shakespeare learned the genre from the tragedies he saw when he came to London, such as the revenge plays of Thomas Kyd. These were influenced by the example of the "closet drama" of the Roman Seneca, written to be read, not performed. Thomas Nashe wrote in 1589 that "English Seneca read by candlelight yields many good sentences as 'Blood is a beggar', and so forth: an if you intreat him fair in a frosty morning, he will afford you whole *Hamlets*, I should say handfuls of tragical speeches." Shakespeare's *Hamlets* is such a handful, and it relies on familiarity with a previous play about Hamlet, probably by Kyd and now lost. Horatio's final summary gives the recipe that made tragedy popular:

"you shall hear
Of carnal, bloody, and unnatural acts,
Of accidental judgments, casual slaughters,
Of deaths put on by cunning and forced cause;
Fallen on th'inventors' heads." (Shakespeare 2007)

The world of Seneca and of Elizabethan and Jacobean tragedy is morally corrupt, their incident and language sensationalistic: malignant plotting, cunning death, madness. *Hamlet* has all this, and its complex plot is conducted with the usual dexterity. Yet it is an entirely new kind of play, for in his long soliloquies we are given unprecedented access to the thoughts and feelings of Hamlet, and admirable hero in a horrible world. The Prince is "the expectancy and rose of the fair state", the ideal Renaissance prince lamented by Ophelia. The heir-apparent knows of the humanist ideal of human nature: "What a piece of work is a man!" But in practice, in the prison of Denmark, "man delights not me". Hamlet ponders, tests out the king's guilt, outwits those set to watch him, and reproaches his mother, but does not act. His madness is feigned, but he is poisoned by the evil around him, mistreating Ophelia, sparing the life of Claudius when he finds him praying, in case Claudius should be saved from eternal punishment. (A reason for not taking revenge "too horrible to be read or uttered" – Johnson.) Revenge tragedy is premised upon action, and action so extremely deferred increase suspense. Only when Hamlet is sent to England to be killed can he defend himself. He is relieved when he is challenged to a duel; once put out of his misery, he can act. The audience share his relief. The concatenation of deaths in the last scene of *Hamlet* also produces the strange aesthetic satisfaction peculiar to tragedy: if such dredful things must be, this is how they should happen.

2.2. Othello

It has been said that tragedy purifies the affections by terror and pity. That is, it substitutes imaginary sympathy for mere selfishness. It gives us a high and permanent interest, beyond ourselves, in humanity as such. It raises the great, the remote, and the possible to an equality with the real, the little and the near. It makes man a partaker with his kind. It subdues and softens the stubbornness of his will. It teaches him that there are and have been others like himself, by showing him as in a glass what they have felt, thought, and done. It opens the chambers of the human heart. It leaves nothing indifferent to us that can affect our common nature. It excites our sensibility by exhibiting the passions wound up to the utmost pitch by the power of imagination or the temptation of circumstances; and corrects their fatal excesses in ourselves by pointing to the greater extent of sufferings and of crimes to which they have led others. Tragedy creates a balance of the affections. It makes us thoughtful spectators in the lists of life. It is the refiner of

the species; a discipline of humanity. The habitual study of poetry and works of imagination is one chief part of a well-grounded education. A taste for liberal art is necessary to complete the character of a gentleman. Science alone is hard and mechanical. It exercises the understanding upon things out of ourselves, while it leaves the affections unemployed, or engrossed with our own immediate, narrow interests. – Othello furnishes an illustration of these remarks. It excites our sympathy in an extraordinary degree. The moral it conveys has a closer application to the concerns of human life than that of almost any other of Shakespeare's plays. "It comes directly home to the bosoms and business of men." The pathos in Lear is indeed more dreadful and overpowering: but it is less natural, and less of every day's occurrence. We have not the same degree of sympathy with the passions described in Macbeth. The interest in Hamlet is more remote and reflex. That of Othello is at once equally profound and affecting.

The picturesque contrasts of character in this play are almost as remarkable as the depth of the passion. The Moor Othello, the gentle Desdemona, the villain Iago, the good-natured Cassio, the fool Rodrigo, present a range and variety of character as striking and palpable as that produced by the opposition of costume in a picture. Their distinguishing qualities stand out to the mind's eye, so that even when we are not thinking of their actions or sentiments, the idea of their persons is still as present to us as ever. These characters and the images they stamp upon the mind are the farthest asunder possible, the distance between them is immense: yet the compass of knowledge and invention which the poet has shown in embodying these extreme creations of his genius is only greater than the truth and felicity with which he has identified each character with itself, or blended their different qualities together in the same story. What a contrast the character of Othello forms to that of Iago! At the same time, the force of conception with which these two figures are opposed to each other is rendered still more intense by the complete consistency with which the traits of each character are brought out in a state of the highest finishing. The making one black and the other white, the one unprincipled, the other unfortunate in the extreme, would have answered the common purposes of effect, and satisfied the ambition of an ordinary painter of character. Shakespeare has labored the finer shades of difference in both with as much care and skill as if he had had to depend on the execution alone for the success of his design. On the other hand, Desdemona and Emilia are not meant to be opposed with anything like strong contrast to each other. Both are, to outward appearance, characters of common life, not more distinguished than women usually are, by difference of rank and situation. The difference of their thoughts and sentiments is however laid open, their minds are separated from each other by signs as plain and as little to be mistaken as the complexions of their husbands.

The movement of the passion in Othello is exceedingly different from that of Macbeth. In Macbeth there is a violent struggle between opposite feelings, between ambition and the stings of conscience, almost from first to last: in Othello, the

doubtful conflict between contrary passions, though dreadful, continues only for a short time, and the chief interest is excited by the alternate ascendancy of different passions, by the entire and unforeseen change from the fondest love and most unbounded confidence to the tortures of jealousy and the madness of hatred. The revenge of Othello, after it has once taken thorough possession of his mind, never quits it, but grows stronger and stronger at every moment of its delay. The nature of the Moor is noble, confiding, tender, and generous; but his blood is of the most inflammable kind; and being once roused by a sense of his wrongs, he is stopped by no considerations of remorse or pity till he has given a loose to all the dictates of his rage and his despair. It is in working his noble nature up to this extremity through rapid but gradual transitions, in raising passion to its height from the smallest beginnings and in spite of all obstacles, in painting the expiring conflict between love and hatred, tenderness and resentment, jealousy and remorse, in unfolding the strength and the weakness of our nature, in uniting sublimity of thought with the anguish of the keenest woe, in putting in motion the various impulses that agitate this our mortal being, and at last blending them in that noble tide of deep and sustained passion, impetuous but majestic, that "flows on to the Propontic, and knows no ebb", that Shakespeare has shown the mastery of his genius and of his power over the human heart.

The third act of Othello is his finest display, not of knowledge or passion separately, but of the two combined, of the knowledge of character with the expression of passion, of consummate art in the keeping up of appearances with the profound workings of nature, and the convulsive movements of uncontrollable agony, of the power of inflicting torture and of suffering it. Not only is the tumult of passion in Othello's mind heaved up from the very bottom of the soul, but every the slightest undulation of feeling is seen on the surface as it arises from the impulses of imagination or the malicious suggestions of Iago.

The progressive preparation for the catastrophe is wonderfully managed from the Moor's first gallant recital of the story of his love, of "the spells and witchcraft he had used", from his unlooked-for and romantic success, the fond satisfaction with which he dotes on his own happiness, the unreserved tenderness of Desdemona and her innocent importunities in favour of Cassio, irritating the suspicions instilled into her husband's mind by the perfidy of Iago, and rankling there to poison, till he loses all command of himself, and his rage can only be appeased by blood. She is introduced, just before Iago begins to put his scheme in practice, pleading for Cassio with all the thoughtless gaiety of friendship and winning confidence in the love of Othello.

2.3. King Lear

King Lear is larger than the other tragedies in its moral scope. It is a play of good and evil, a parable with little psychology of character. It begins like a fairy tale: the

old kings asks his three daughters to say which loves him best. His youngest, Cordelia, loves him but is not prepared to outbid her sisters to gain a richer portion of the kingdom. The subplot also has a fairy tale ending, in which the good brother Edgar defeats the evil brother Edmund in single combat. Virtue triumphs here, but not in the main plot. This ends with a brief scene introduced by the stage direction: "Enter Lear, with Cordelia in his arms." Lear asks:

> "Why should a dog, a horse, a rat, have life,
> And thou no breath at all? Thou'lt come no more,
> Never, never, never, never, never.
> Pray you, undo this button. Thank you, sir." (Shakespeare, 2007).

In this play Shakespeare seems to have wished to show the worst pain and the worst evil that could be felt and inflicted by human beings. As usual with him, this is put in terms of the family. What "the worst" is asked by Edgar, and when Lear carries the dead Cordelia on stage, Kent asks "Is this the promised end?"- a reference to Doomsday. Evil persecutes good through most of the play. Lear's sufferings when cast out into the storm by his daughters Goneril and Regan drive him mad. Lear's son-in-law, Cornwall, puts out the eyes of the loyal Duke of Gloucester, sending him "to smell his way to Dover". The tirades of Lear on the heath, his meeting with Gloucester on the beach, and the play's last scene are terrible to read or to see. There nothing in English to equal the scenes of Lear, the Fool and Edgar on the heath. Streches of Lear reach a sublimity beyond anything in secular literature.

This is why images of childlessness, of sterility, of the lack of continuity between the generations, are such powerful images in these tragedies. If men and women cannot fit together in harmony, then sterility looms. Hamlet condemns Ophelia to sterility. ("Get thee to a nunnery") The extent of Lady Macbeth's unnaturalness is measured by her rhetorical willingness to murder the baby at her breast. The farthest reach of her husband's madness is not the murder of his king or of his friend but that of Macduff's little children. When Macduff hears of the event his curse on Macbeth is "He has no children". When Macbeth himself wants to express the ultimate horror he can imagine, it is the killing of the seeds of future generations: "though the treasure of all nature's germens tumble together / Even till destruction sicken." And the very same image appears at the climax of King Lear. "Crack nature's molds, all germens spill at once." In Shakespeare's tragedies, things are changing so fast that the whole idea of human continuity seems to be threatened. There is even, in King Lear, a powerful sense that the end of the world may be at hand.

2.4. Macbeth

Macbeth is done upon a stronger and more systematic principle of contrast than any other of Shakespeare's plays. It moves upon the verge of an abyss, and is a constant struggle between life and death. The action is desperate and the reaction is dreadful. It is a huddling together of fierce extremes, a war of opposite natures which of them shall destroy the other. There is nothing but what has a violent end or violent beginnings. The lights and shades are laid on with a determined hand; the transitions from triumph to despair, from the height of terror to the repose of death, are sudden and startling; every passion brings in its fellow-contrary, and the thoughts pitch and jostle against each other as in the dark. The whole play is an unruly chaos of strange and forbidden things, where the ground rocks under our feet. Shakespeare's genius here took its full swing, and trod upon the farthest bounds of nature and passion. This circumstance will account for the abruptness and violent antitheses of the style, the throes and labour which run through the expression, and from defects will turn them into beauties. "So fair and foul a day I have not seen"; "Such welcome and unwelcome news together"; "Men's lives are like the flowers in their caps, dying or ere they sicken"; "Look like the innocent flower, but be the serpent under it." The scene before the castle-gate follows the appearance of the Witches on the heath, and is followed by a midnight murder. Duncan is cut off. betimes by treason leagued with witchcraft, and Macduff is ripped untimely from his mother's womb to avenge his death. Macbeth, after the death of Banquo, wishes for his presence in extravagant terms, "To him and all we thirst", and when his ghost appears, cries out, "Avaunt and quit my sight", and being gone, he is "himself again." Macbeth resolves to get rid of Macduff, that "he may sleep in spite of thunder"; and cheers his wife on the doubtful intelligence of Banquo's taking-off with the encouragement – "Then be thou jocund; ere the bat has flown his cloistered flight; ere to black Hecate's summons the shard-born beetle has rung night's yawning peal, there shall be done – a deed of dreadful note." In Lady Macbeth's speech, "Had he not resembled my father as he slept, I had done 't", there is murder and filial piety together; and in urging him to fulfil his vengeance against the defenseless king, her thoughts spare the blood neither of infants nor old age. The description of the Witches is full of the same contradictory principle; they "rejoice when good kings bleed", they are neither of the earth nor the air, but both; they "should be women but their beards forbid it"; they take all the pains possible to lead Macbeth on to the height of his ambition, only to betray him "in deeper consequence", and after showing him all the pomp of their art, discover their malignant delight in his disappointed hopes, by that bitter taunt, "Why stands Macbeth thus amazedly?" We might multiply such instances everywhere.

The leading features in the character of Macbeth are striking enough, and they form what may be thought at first only a bold, rude, Gothic outline. By

comparing it with other characters of the same author we shall perceive the absolute truth and identity which is observed in the midst of the giddy whirl and rapid career of events. Macbeth in Shakespeare no more loses his identity of character in the fluctuations of fortune or the storm of passion, than Macbeth in himself would have lost the identity of his person. Thus he is as distinct a being from Richard III. As it is possible to imagine, though these two characters in common hands, and indeed in the hands of any other poet, would have been a repetition of the same general idea, more or less exaggerated. For both are tyrants, usurpers, murderers, both aspiring and ambitious, both courageous, cruel, treacherous. But Richard is cruel from nature and constitution. Macbeth becomes so from accidental circumstances. Richard is from his birth deformed in body and mind, and naturally incapable of good. Macbeth is full of "the milk of human kindness", is frank, sociable, generous. He is tempted to the commission of guilt by golden opportunities, by the instigations of his wife, and by prophetic warnings. Fate and metaphysical aid conspire against his virtue and his loyalty. Richard on the contrary needs no prompter, but wades through a series of crimes to the height of his ambition from the ungovernable violence of his temper and a reckless love of mischief. He is never gay but in the prospect or in the success of his villainies: Macbeth is full of horror at the thoughts of the murder of Duncan, which he is with difficulty prevailed on to commit, and of remorse after its perpetration. Richard has no mixture of common humanity in his composition, no regard to kindred or posterity, he owns no fellowship with others, he is "mself alone." Macbeth is not destitute of feelings of sympathy, is accessible to pity, is even made in some measure the dupe of his uxoriousness, ranks the loss of friends, of the cordial love of his followers, and of his good name, among the causes which have made him weary of life, and regrets that he has ever seized the crown by unjust means, since he cannot transmit it to his posterity:

> "For Banquo's issue have I fil'd my mind -
> For them the gracious Duncan have I murthur'd,
> To make them kings, the seed of Banquo kings." (Shakespeare 2007).

In the agitation of his mind, he envies those whom he has sent to peace. "Duncan is in his grave; after life's fitful fever he sleeps well." It is true, he becomes more callous as he plunges deeper in guilt, "direness is thus rendered familiar to his slaughterous thoughts", and he in the end antici-pates his wife in the boldness and bloodiness of his enterprises, while she for want of the same stimulus of action, "is troubled with thick-coming fancies that rob her of her rest", goes mad and dies. Macbeth endeavours to escape from reflection on his crimes by repelling their consequences, and banishes remorse for the past by the meditation of future mischief. This is not the principle of Richard's cruelty, which displays the wanton malice of a fiend as much as the frailty of human passion. Macbeth is goaded on to

acts of violence and retaliation by necessity; to Richard, blood is a pastime. -There are other decisive differences inherent in the two characters. Richard may be regarded as a man of the world, a plotting, hardened knave, wholly regardless of everything but his own ends, and the means to secure them. The superstitions of the age, the rude state of society, the local scenery and customs, all give a wildness and imaginary grandeur to his character. From the strangeness of the events that surround him, he is full of amazement and fear; and stands in doubt between the world of reality and the world of fancy. He sees sights not shown to mortal eye, and hears unearthly music. All is tumult and disorder within and without his mind; his purposes recoil upon himself, are broken and disjointed; he is the double thrall of his passions and his evil destiny. Richard is not a character either of imagination or pathos, but of pure self-will. There is no conflict of opposite feelings in his breast. The apparitions which he sees only haunt him in his sleep; nor does he live like Macbeth in a waking dream. Macbeth has considerable energy and manliness of character; but then he is "subject to all the skyey influences." He is sure of nothing but the present moment. Richard in the busy turbulence of his projects never loses his self-possession, and makes use of every circumstance that happens as an instrument of his long-reaching designs. In his last extremity we can only regard him as a wild beast taken in the toils: while we never entirely lose our concern for Macbeth; and he calls back all our sympathy by that fine close of thoughtful melancholy:

> "My way of life is fallen into the sear,
> The yellow leaf; and that which should accompany old age,
> As honour, troops of friends, I must. not look to have;
> But in their stead, curses not loud but deep,
> Mouth-honour, breath, which the poor heart
> Would fain deny, and dare not." (Shakespeare 2007).

3. Conclusion

To conclude, we would say that in all four these major tragedies the central figure is someone who loses a sense of himself, whose grip on his own identity becomes weaker and weaker, leading to real or feigned madness (in the case of Hamlet and Lear) or to the kind of complete dependence on the words and judgments of others which is the mark of a loss of faith in one's own independent identity (Macbeth with the witches, Othello with Iago). The tragedy of Lear and Macbeth, of Hamlet and Othello is that they think they operate according to both of these principles, that they can base themselves both on a world of status and a world of power, even though these two worlds are contradicttory and in active conflict. It is the fate of these four men to enjoy either status or power, but never both together.

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CHAPTER 14

City Metaphors – Spatial Perception and Identity in Postmodern Literature

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Starting from the idea that the city is related to the architecture of place and space and that space is something the postmodern writer works with and incorporates in his work so as to render one of the essential features of the postmodern world he lives in, in this paper we aim to explore how urban space can be related to the postmodern mind and body, to its sensations and perceptions, starting from a corpus of English-American and Francophone novels. We aim to demonstrate that *urban space* relies on conceptual metaphors related to peculiar spatial representations in order to describe what is known and perceived by the postmodern writers and characters that populate their novels. Our objective is to organize conceptualizations of urban space into several categories of cognitive metaphors related to the city, using a model inspired by the research of Lakoff and Johnson[1].

Keywords: cognitive metaphors, identity, perception, postmodernity, space.

1. Introduction

When conceiving a geography of perception of urban space, as postmodern citizens, inhabitants, readers we can start from the premise that urban development in (post)postmodernity turned the city into an urbanized extension without any borders, without definite form, into a node or a point of articulation of the network of the global world. More often than not, the urban system or the conurbation[2] is rendered as a cluster of hyper-urban territories. Under the influence of

[1] Research in cognitive semantics. One of the representative works of George Lakoff and Mark Johnson is *Metaphors we live by*, Chicago, University of Chicago Press, 2003 (first edition 1980).
[2] Term coined by Scottish biologist Patrick Geddes (1915), known for his creative and innovative thinking in urban planning.

globalization, the urban system of the city is perceived and conceived and generally portrayed through three chief traits: 1) we witness a generalization of the urban space as a consequence of the absence of limits and borders, 2) the postmodern urban space becomes multipolar, with its centre nowhere and everywhere, hence with a variety of centers and 3) the urban space is atomized, that is characterized by a high degree of breakdown (social, cultural and so on)[1].

In order to better understand the way identity is constructed with reference to urban space, a useful starting point is to see that the city is defined through a richer imagery and a wider range of conceptual metaphors in Postmodern English-American and Francophone literature, far wider so that it overpasses the general three-dimensional portrayal (borderless spatial entity, multipolar and atomized). Our corpus of study is represented by excerpts from works by five authors: one French writer (Frédéric Valabrègue, *La ville sans nom*, 1989) two Francophone writers (Patrick Chamoiseau, *Texaco*, 1992, Jean-Philippe Toussaint, La télévision, éd. 2006), a British writer (John Brunner, *The Squares of the City/La ville est un échiquier*, 1985) and an American wirter (Alison Lurie, *The Nowhere City/La ville de nulle part*, 1988).

Focusing on an anthropologic-cognitive approach, using Lakoff and Johnson's model and the comparatist method, we contend that, within our corpus of study, the most recurrent urban space metaphors are those of the city as human body, chessboard, self-conceived entity and as motorcar care center.

2. Spatial perception and identity – the explored and conceived city

Amongst artistic expressions, literature represents a privileged manifestation of perception. Before a geographer has the chance of tackling spatial issues from the perspective of a geography of perception, the writer has already tried to apprehend and comprehend the city and city environment. Postmodern English-American and Francophone literature constitutes itself in a series of examples of forms and means of perception of the city.

The novels chosen in our corpus of study often focus on a brief or thorough description of the city, in terms of metaphors, in order to translate the scale, the perspective and the urban environment. The city and its environment become then activity spaces and spatial itineraries facilitate the description. Signs, symbols and metaphors are used in order to situate and to place or in order to create an environment. Structural axes, urban centres and various urban spaces illustrate the image of the city.

[1] See transcript of a talk given by Miguel Amorós at the Ateneo Libertario of El Cabanyal, Valencia, on June 16, 2007 http://www.nodo50.org/tortuga/article.php3?id_article=6125.

As space and place where an individual lives and situates himself in relationship with the others, the city is conceived as an affective space and as an anthropological space endowed with meaning (see Augé 1992).

2.1. The city as human body

The importance of the city in Postmodern literature is reflected by the wide range of symbols and metaphors in relationship to the urban space. One of the recurrent metaphors found in our corpus of study is that of the city as human body. The organicist-animist metaphor compares the city to a live organism with its own womb, heart and scars.

In the novel *La télévision* by Jean-Philippe Toussaint, during a plane flight over the city of Berlin, the narrator perceives and describes the urban space in terms of corporeal metaphors, conceiving the city as an immense organism with a flat, regular, uniform body. La Siegessäule, the iconic Berlin monument designed by Heinrich Strack after 1864 in order to commemorate the Prussian victory in the Danish-Prussian War is compared to an organ isolated in the heart of its heart-shaped network of deserted avenues, while the buildings of the Philharmonie and Staatsbibliothek are perceived as fractured limbs of a human body or as fractured wings:

> "Vu d'en haut, à trois ou quatre cents pieds d'altitude, la ville, immense, que le regard ne pouvait embrasser d'un seul coup tant elle s'étendait de toutes parts, semblait être une surface étonnamment plate et régulière, comme écrasée par la hauteur, uniformisée, […] que traversait parfois une grande artère, où l'on pouvait suivre la progression de minuscules voitures qui semblaient évoluer au ralenti dans les rues. Assis à l'arrière de l'avion qui filait fluidement dans le ciel, je reconnaissais ici ou là quelque monument dont les formes caractéristiques se profilaient en contrebas, la Siegessäule, isolée au cœur de son étoile d'avenues presque désertes, ou le Reichstag […]. Plus loin, passée la porte de Brandebourg, non loin du pont de la Potsdamerstrasse, comme des ailes de cerf-volant fracturées, des gréements de navires échoués en bordure de la Spree, se dessinaient les formes métalliques et dorées des bâtiments de la Philharmonie et de la Staatsbibliothek". (Toussaint 2002: 178-179).

We encounter another example of the organicist metaphor when the narrator of *La télévision* imagines the highway that crosses over Berlin as an arm stretched over the borders of Funkturm; at the same time, the narrator and the readers compare the speed of the cars and vehicles circulating on this highway to the velocity of the liquid flow through the blood vessels/arteries of the city:

> "La deuxième fois, je parvins […] à gagner le terre-plein de béton qui séparait les deux voies rapides de l'autoroute urbaine qui sillonne le nord de Berlin, […] car c'est là que se rejoignent le périphérique intérieur, qui permet tout aussi bien de gagner l'aéroport de Tegel, […] et les grandes autoroutes qui conduisent vers l'ouest du pays, […] et vers l'est, […] vers Dresde, […] me semblait-il, redemandez, quand même, expliquais-je, le bras tendu en direction des confins de la Funkturm, penché à la vitre d'une petite voiture bleu ciel […]. Puis, avant de traverser, tandis que je regardais la petite voiture s'éloigner vers la Pologne, […] je dus attendre le passage de nouveaux flux de voitures, qui se présentaient toujours par vagues successives, ne laissant entre elles qu'une courte respiration avant le déferlement bruyant de la vague suivante, courte pause dont le piéton que j'étais aurait sans doute pu profiter […]". (Toussaint 2002: 49-50).

With Frédéric Valabrègue, in *La ville sans nom*, urban renewal as a program of land and spatial development in areas of high density urban space use and rehabilitation of impoverished urban neighborhoods inhabited by the unemployed by large-scale human renovation of housing and public works is linked to an imagery rich in corporeal metaphors. City space is conceived as a human body whose womb is cut open and disemboweled by pickaxe digging. The hand tool used to cut open the stomach of the city breaches all bodily defence systems and leaves signs of damage on the urban skin. The process of architectural and social renewal does not merely resemble to a city facial and body blemish, but leaves dramatic marks on the urban tissue. Even long after the blemish has healed, the urban body is left with marks, and scars emerge whenever there is cronich pain and damage to the deeper layers of the city tissue that has broken down the urban support and defence structure:

> "On rasa le tout, enterrant à la sauvette les vestiges encombrants, les tumuli trop bavards, car n'importe quel coup de pioche dans le ventre de la ville dégageait des monuments ruinés. Et les basses nichées de chômeurs en gésine, ne voulant pas s'installer dans la périphérie, ne voulant pas se retrouver au Nord dans les guerres qui couvaient à Bassens, à la Busserine et à la Cayole, et ce parce qu'elles ne possédaient ni les codes ni les rites des cités lointaines, se tassèrent dans des réduits encore plus étroits […]". (Valabrègue 1989: 79).

Although the narrator in *La ville sans nom* and the inhabitants of the nameless city refer to such marks as womb scars on the urban body, they are long-lasting marks which appear as the body of the city fights to heal. Unfortunately, hard though they might try, they cannot hide or conceal the scars associated with

the permanently damaged urban stomach skin. The city is scooped out by its centre, it is emasculated and its unique eye is enucleated:

> "On cachait cette éventration à l'aide de palissades qui entouraient la porte d'Aix. On curetait l'intérieur des ruines. On goudronnait les esplanades pour enterrer les microbes. On purifiait le lieu en remplaçant la pierre par le béton […]. On désinfectait la ville en délogeant son passif. Bref, on dératisait.
> On commence aujourd'hui à en voir les effets. La ville s'était évidée par le centre. Elle était comme énucléée de son œil unique. On avait charcuté sa racine. On l'avait émasculée […] Le génie du lieu se tordait dans la poussière, assassiné à coups de pelle comme un crapaud trouvé dans la chaux morte d'une cave". (Ibidem: 80).

2.2. The metaphor of the city as chessboard

In *Squares of the City* (*La ville est un échiquier*), the English author John Brunner fictionalizes a chess-game with the pawns represented by the characters inhabiting the squares of the city and moving within the chessboard cityspace with all their moves corresponding to a progression in the game and in the novel plot.

The symbolism of chess figurines in the novel reflects the hierarchical organization of the fictional community, but also brings about the warfare strategies, tactics and rules – according to which pieces are used to attack and capture the opponent's pieces, with the aim to defeat the opponent's king by placing it under threat of capture – and render the political dimension of a spatial game carried on the chessboard squares of the fictional city Ciudad de Vados. This fictional game puzzles and challenges the readers' ability to conceive, remember, arrange and perceive the position of pieces/pawns/characters in space. The narrator works the game's moves into an intricate political intrigue carried on the squares of the chessboard city of Vados and plays out the endgame being defeated and remaining entangled in the cobwebs of Vados's politics and society.

The squares of the city are a mere reflection of a newly constructed ideal city in a fictional South American state that becomes a main character and pawn in Brunner's fiction. The narrator and protagonist of the novel divides the characters/pawns into "black" and "white" teams on the chessboard space of the city, reflecting the political struggle in the novel plot that never seems to get solved, as well as its complex and ambiguous nature.

The chessboard metaphor overlaps the organicist metaphor when the narrator does not only imagine himself to be a white pawn on the checkerboard space of the city, but feels and is told that his work is also that of a white cell, meant to eliminate and destroy the pathogenic germs of the city blood circulation:

> " […] J'arrive ici et l'on me dit que mon travail sera, en quelque sorte, celui d'un globule blanc chargé d'éliminer certains germes pathogènes de la circulation sanguine de cette cité. Au début, l'idée me semblait passionnante; mais il ne m'a pas fallu longtemps pour comprendre que c'était un travail répugnant. Le globule blanc, finalement, n'est pas tellement différent des bactéries qu'il doit phagocyter. Imagineriez-vous des germes en train d'implorer un leucocyte pour qu'il leur laisse la vie sauve?" (Brunner 1985: 319).

Since the protagonist of the novel is also a smart and introvert traffic engineer, the readers discover that the game of chess and the chessboard as both metaphors for the city and community of Vados and recurrent motifs in the novel are paralleled by the metaphor of the city as traffic with the narrator's imagining and conceiving the urban space in terms of heavy traffic and perceiving its inhabitants as traffic units, while at the same time elaborating on thorough details of traffic engineering and government engineering and propagandizing or manipulation:

> "Hier, cette ville avait été un problème pour moi : je considérais ses habitants comme des symboles mathématiques, des unités de trafic. Aujourd'hui - et jusqu'à mon départ - j'étais en vacances. La neutralité est une chose à laquelle je suis habitué […] et pourtant, dans certaines circonstances, je me sens incapable de rester indifférent. Tout à l'heure, quand vous êtes arrivée, je pensais à la différence de vision que l'on peut avoir en considérant les Vadéens en tant que personnes et non plus comme des unités de trafic. Mais cela n'empêche que les deux sont indissociables. À partir du moment où il vit dans un groupe social, un homme devient une unité de trafic. Bien sûr, il n'est pas uniquement cela, mais il l'est tout de même obligatoirement. Je dirais même plus : on peut faire un excellent parallèle entre un homme-unité-de-trafic et le même homme pris en tant que personne." (Ibidem: 319-320).

Vados's squares and streets, offices and buildings are vividly conceived and imagined with its citizens-bureaucrats, artists and villains – both by the readers and the residents of the fictional urban community who have a major influence on the city's fingerprint identity, design, conception and structure.

2.3. The city as self-conceived entity

With Patrick Chamoiseau, in *Texaco*, the recurrent metaphor is that of the city created by self-generated action. The narrator suggests that the residents of Morne Abélard live in a city whose core or cortex is characterized by self-generated

behaviour. The pattern of evident anatomical connections between the urban microspaces (strange dwellings made up of boxes and squares) is consistent with the narrator's proposal that the city as space and community is involved in self-generated, spontaneous action.

The image of the city as self-conceived entity revolves around the notion of operant behaviour. This urban self-conceived entity exists and functions of its own accord and the essence of the city consists in its own ability to change, to transform itself, to evolve within a continuous game of *mise en abyme*. Each resident lives within a box or square, and each box and square are comprised within another box or square. Spontaneous actions within this urban entity seem to be self-initiated and self-engendered. These terms refer both to decisions when the inhabitants can act and as to which action to choose when there are no external cues that can lead them to the appropriate action and when all their dreams and energies are mingled within each other:

> "Les gens du Morne Abélard connaissaient mon désir d'une case. Moi, centre de leur misère, je vivais dans un trou. Plus d'un était venu me l'arranger. Carlo (un Barbadien inquiet, vivant à petites suées depuis qu'il avait fui d'un navire au radoub) m'avait porté une série de planches-caisses que j'avais refusée. J'étais située entre un dalot qui drainait les eaux sales des cases posées plus haut, et une caloge de poules que nourrissait Carlo. La case de Carlo […] s'appuyait sur la mienne. […] Toutes ces cases formaient une toile de matoutou-falaise dans laquelle nous vivions comme des grappes. Avant même la communauté des gens, il y avait celle des cases portées l'une par l'autre, nouées l'une par l'autre à la terre descendante, chacune tirant son équilibre de l'autre selon des lois montées du Noutéka de mon pauvre Esternome. Les rêves se touchaient. Les soupirs s'emmêlaient. Les misères s'épaulaient. Les énergies s'entrechoquaient jusqu'au sang. C'était une sorte de brouillon de l'En-ville, mais plus chaud que l'En-ville. Les rues étaient encore des passes, mais chaque passe était plus vivante qu'une rue […]" (Chamoiseau 1992: 304).

The In-city (l'*En-ville*) is generated by the constant effort that has self-shaped the urban space of Morne Abélard. Even though the urban community has a cosmopolitan and heterogeneous composition (it draws closer a former army soldier from the 14th War and a secretary) and even though the air and atmosphere of the spontaneous urban entity might make the inhabitants and visitors feel safe, the fragmented design and geography of this peculiar urban space described in Patrick Chamoiseau's novel make us aware of the fact that the freedom of the city will be ensured and allowed by suffering, entrapment within strange closed dwellings that resemble to boxes or squares, embedded one within another, carried one by another, linked to each other through a channel or a pass that crosses the

lives, the intimacies, the dreams and destinies of residents, so that any real free movement is actually improbable.

2.4. The city as motorcar care center

With American novelist Alison Lurie, in *The Nowhere City*, we encounter a peculiar metaphor of the city as motorcar care center, as space where cars become rulers. The Nowhere City is the Post-Postmodern Los Angeles metropolis, a heterotopia made of layers of fault lines or fault zones – that is of geological shifts as well as of cultural, social, political shifts. The slices of heteropian space slid into each other, leaving traces of a most peculiar urban landscape: all we are left with is a conglomerate of non-places drawn together or melt together into a giant motorcar care center. Houses, hotels, restaurants, hospitals, spas are now meant to be dwelling places for a new race, that of motorcars. All restaurants, hospitals and cosmetic centers are hosting giant luxury mechanical beings and constitute shelters where the motocars are washed, fed and dressed:

> "L'air était figé ; la rue vide, à l'exception des grosses voitures garées le long du trottoir, luisantes de vernis et allongeant, mi- grimace mi-sourire, la fente de leurs chromes. Elles semblaient plus grandes, ou tout au moins bâties sur une plus grande échelle que les maisons.
> Conçues, elles, pour des géants aux habitudes luxueuses ; les maisons, pour des nains internationaux. Paul avait déjà remarqué qu'à Los Angeles les automobiles formaient une race à part, presque douée de vie. La ville était pleine d'hôtels et de salons de beauté, de restaurants et d'hôpitaux à leur usage : immenses et coûteux édifices où elles étaient garées ou lavées, nourries ou pansées. Elles parlaient, elles avaient leurs mascottes : des chiens ou des singes en peluche qui regardaient par la vitre arrière […].Leurs klaxons chantaient sur plusieurs tons, et des affichettes collées sur leurs pare-chocs annonçaient: « Si Vous Pouvez Lire Ces Mots, Vous Êtes Sacrément Trop Près » […]." (Lurie 1988: 16).

The glistering city of the supermodern era with its glass skylines and trendy restaurants that turn into dwelling places and care centers for the giant mechanical inhabitants have already displaced the human dwellings that were so ubiquitous in postmodernity. That is why the air is now frozen and clad and the streets are deserted and devoid of human presence. The only witnesses to this new urban community of cars are the stuffed toys and plush pets which the cars talk to and which stare at them from behind the shop window panes.

3. Conclusion

From the analysis of cognitive metaphors associated with the urban space encountered in our corpus of study, we can assert that the conceptualization of city space is not centred on the common metaphor of the city as human body. In fact, stereotyped mental images associated with the city are subverted in postmodern literature so that they bring about peculiar images (such as that of the city as motorcar care center); cityscape metaphors in our selected corpus of study rather rely upon the conceptualization of the city as a system of complex experiences and sensations. Postmodern literature constructs and reconstructs spatial, emotional, sensory experiences through the richness of the metaphorical thought built around the conceptualization of one's body and perception of spatial movement and sensations.

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PART 2

Communication and discourse

CHAPTER 15

Ghost Images in Joseph Sheridan Le Fanu's Ghost Stories

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Ghost stories within the genre of fiction were something at which the Victorians excelled. Characters which appear in the collection *Best Ghost Stories* written by a 19th century Anglo-Irish writer Joseph Sheridan Le Fanu cover the spectrum of ghost images and their interaction with humans. The present research investigates various forms of ghosts and their effect on men and reality. The stories in this collection range from 1837 to 1871, that is why, the author's technique and purposes changed with the years. As a result, the article presents a comparative literary study of ghosts' classification within a broad literary context of English Gothic literature in the literary space of the 1840-70s.

Keywords: ghost story, Gothic literature, irrational, Irish folklore, Le Fanu.

1. Introduction

The world history of literature knows a great number of examples when the intrusion of ghosts into the human world breaks the run of human's lives and changes their everyday routine. The world of Medieval England was the world of mythic conception. The appearance of ghosts as an element of folklore tradition are shown in many medieval ballads, chronicles and folk tales (for example, *The Headless Woman, Mary Who Were Afraid Of Nothing* from *Folk Tales of the British Isles,* 1987). Ghosts continued to make themselves known in pre-romanticist fiction connected with the development of the Gothic novel. Gothic fiction had flourished in England since the early 1790s, led by Ann Radcliffe *The Mysteries of Udolpho* (1794) and Mathew Lewis's *Monk* (1792) after the model had been established by Horace Walpole in *The Castle of Otranto* (1764).

As it is suggested by its title, the aim of the present study is to analyze and comment upon the supernatural elements to be found in the work of an author who, in opinion of many authorized critics, is undoubtedly the best ghost story writer the

British isles have ever produced – the Anglo-Irish novelist and ghost-story writer, Joseph Sheridan Le Fanu (1814-1873). In fact, he does not enjoy today the popularity which he obviously deserves. In some scholars' opinion, this may be due to the fact that nowadays the ghost story in which he excelled, is no longer as a literary genre, very highly considered. Nevertheless, his work has long been appreciated by a select group of critics, and novelists, and, in particular, of novelists specializing in areas of literary imagination similar to his (e.g. Henry James, M.R. James and others). Before, however, analyzing some of the most characteristic of the supernatural elements in Le Fanu's ghost stories, it would be necessary to give a brief overview of English ghost stories and their structure.

2. English ghost stories: their sources and structure

In the 19th century the Europeans started to consider the universe as the universe of natural phenomena. In Victorian England, in the age of rapid material and scientific progress the idea of *haunted* past, able to reach and violate the present, held an especial potential for terror. That is why, throughout the 19th century fictional ghost stories based on terrifying Gothic novels extremely developed. Interest in mediums and spiritualistic séances as well as in literary sources behind them has become an important factor which contributed greatly to the development of the English ghost story in the 19th century. The very term *ghost story* comprises two elements: *ghost,* with the implied reference to the supernatural; and *story,* indicating the parameters of the type of narration.[1]

Peter Penzoldt in his analysis of ghost stories has defined the peculiarity of ghost story composition as follows: "The structure of an ideal story with ghosts can be represented as an upward line leading to the climax […] the climax of a ghost story, obviously is the appearance of a ghost" (Penzoldt 1952: 16*).* There are many features common to be ghost stories: a phenomenon of the supernatural, shortness, a moment of novelty, a common atmosphere of tension, etc. But the principle of the change in relation systems remains a distinctive feature.

In 1830-70s fashionable yearly magazines and literary journals contributed to a rapid spread of ghost story. A number of English writers of the first part of the 19th century (Walter Scott, Charles Dickens, Joseph Sheridan Le Fanu) and a bit later, writers like George Eliot, Henry James, Elizabeth Gaskell and many others created stories about ghosts in respectable English families with their own "skeletons in the closets", as William .M. Thackeray observed.

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[1] According to *The Concise Oxford Companion to English Literature* (2006: 56), the ghost story genre may be broadly defined as comprising short stories which have as their central theme the power of the dead to return and confront the living.

3. Le Fanu and his works

Considered the father of the English ghost story, Joseph Sheridan Le Fanu is recognized for combining Gothic literary conventions with realistic technique to create stories of psychological and supernatural terror. He was a Dubliner, born to a moderately well-to-do family of Huguenot descent who had emigrated to Ireland in the 1730s. On his mother's side he was the grandnephew of Richard Brinsley Sheridan, the dramatist. Le Fanu was a prolific and successful writer, with fourteen novels and many articles, ghost stories and ballads to his credit. His supernatural stories usually appeared in the above-mentioned periodicals – sometimes in his own Dublin University *Magazine*, sometimes in Dickens's *All the Year Round*, sometimes in Mrs. Braddon's *Belgravia*. They were later gathered together in the book form. The collection *Best Ghost Stories of J.S. Le Fanu* edited by E.F. Bleirer contains stories from two collections: *Madam Crowl's Ghosts and Other Tales of Mystery* and *In a Glass Darkly*, ranging from 1837 to 1871, two years before Le Fanu's death. As it would be expected from such a long life-span, they vary a bit in style, as the author's techniques and purposes changed with the years. Nevertheless, all of them present various forms and habits of ghosts and retain the breath of horror and mystery.

4. Ghosts

4.1. Le Fanu's ghosts and their forms

For the purpose of discussion, I shall attempt to classify Le Fanu's tales of the supernatural by two main ghost forms, without, of course, pretending that no other grouping might be made.

Ghost takes a special place in the system of ghost story characters. Horror narration involves thresholds – a narrative in which two worlds, settings or environments impinge, where crossing (and the resulting experience of horror) is the basic action. Roger B. Salomon in his research *Mazes of the Serpent: An Anatomy of Horror Narrative* writes that "central to horror narrative is the appearance of the negative double, and this appearance marks the end of positive possibilities. Ghosts, mysterious strangers, vampires, monsters, alien shapes – they are shadows out of time [...] and their arrival or manifestation changes everything" (Salomon 2002: 33). As the human's world experiences continuous penetration of supernatural forces, the ghost enters the system as a fully-fledged character. In ghost story tradition the image of ghost is developed in a very detailed way and depicted in many versions: visible/invisible, bodily/bodiless, audible/inaudible, animalistic. "What troubles me so dreadfully, is the question, what does the specter

mean?" So speaks the anguished Signalman in Dickens's supernatural tale of 1866. Driven forward by "feverish distress", his question is addressed to a baffled narrator and an equally puzzled reader. No explanations are offered, and the interpreter is left to make up his or her own mind. In Simon Cooke's opinion, "such inexplicable mystery is, of course, the central effect of Gothic writing: it poses questions, and it rarely gives answers. Its purpose is to challenge and unsettle. But this does not mean that the questions should not be asked, and generations of scholars have struggled to make sense of the specters meaning." (Cooke 2007: 246).

In general, *ghost* is set to imply a certain manifestation of the supernatural. According to *The Concise Oxford Companion to English Literature* fictional ghosts can take many forms: they can resemble humans (which is the most common ghost depiction in literature), or they can be unrecognizable. Conventionally, ghosts resemble the living human beings they once were, but often they come forward as horribly misshapen, sometimes even taking bizarre animal forms.

Le Fanu's favorite ideas and devices which he used in his ghost stories take two forms: in one the dead returns to the earth in a form of an animal – thus the cat in *The White Cat of Drumgunniol,* the bull-dog in *Square Toby's Will* (collection *Madam Crowl's Ghosts and Other Tales of Mystery*, edited by M.R. James in London in 1923), as well as the ghastly owl from *The Watcher* (collection *In a Glass Darkly*, London, 1872). In other form, an evil spirit takes possession of a human body and uses it: the scary old man in *An Account of Some Strange Disturbances in Aungier Street* (*Madam Crowl's Tales*) or a strange girl from *Carmilla* (*In a Glass Darkly*).

4.2. Setting in Le Fanu' ghost stories

Contrary to Gothic novels, which are often set in exotic places far removed from the reader and in far gone times, when anything could happen (for instance, Charles Robert Maturin's *Melmoth the Wanderer,* 1820), Le Fanu's accomplishment, as well as his contemporaries', was to give to his works a contemporary English setting. His ghosts appear in various places: they can reveal their presence in the crowded street of a city centre, in village paths, in rooms where it is hard to enter being unnoticed by the residents, in the moonlight or vice verse at the zenith of the sun outside. His ghosts' appearance is not connected with the peculiarities of place, but with the actions of a man performed in this place. Even the author's manipulation of the Irish folklore, which itself rooted in the hills, mountains and lakes of the County Limerick (*Stories of Lough Guir, Sir Dominicr's Bargain, The Fortunes of Sir Robert Ardagh* etc.), means that he created his own kind of spectacular Gothic.

4.3. Le Fanu's collection *Madam Crowl's Ghosts and Other Tales* and Irish folklore

Le Fanu had Irish folklore and folk beliefs all around him in his youth, and it is present implicitly or explicitly in many of his ghost stories, especially in his earlier collection *Madam Crowl's Ghosts and Other Tales*. The subject of T*he Child That Went With the Fairies* (1870), whose scene lies eastward of Limerick, is pretty well indicated by the title. The roots of the notion that informs it lie deeply in time; later Arthur Machen was to use it impressively, and it gave J.M. Barrie one of his best subjects in *Mary Rose*. In Le Fanu's tale, little Billy, five years old, is carried off by "a beautiful and very good-looking lady", who is called a princess and who travels in "antique splendor", royally attended with "horses and trappings" of scarlet and "blazing with gold" (Le Fanu 1964: 49). His family catches fleeting glimpses of him from time to time thereafter, but he never returns home to stay. The tradition is simple, parents should mind their children, and youngsters should not wander, otherwise, they might be kidnapped by fairies. It is also an idea that also was admired and depicted by W.B. Yeats.

In the ghost story *The White Cat of Drumgonniol* (1870), which setting is again in Limerick, the author compares the white cat to the banshee, one of the most dangerous and famous creatures in Irish myths. The moral dilemma is clear: a dead woman returns to revenge in the image of a white cat. We should mention that there are two kinds of learning the old Irish folklore in this story: those being the tale of the transformation of a princess into a white cat, and the image of a banshee. The situation is scaring; a cat is sitting on the chest of a corpse, and all peasants are scared with fear. In this way, traditionally to ghost story writing Le Fanu's story presents "landscape of sin in which animals, things and people symbolically convey the world in which the truth is unknowable." (Sullivan 1978: 28).

Madam Crowl's Ghost, one of Le Fanu's finest stories, is told by an old woman who is describing madam Crowl's ghost in a terrifying, but true to human's manner: "Her nose was crooked and thin, and half the white, her eyes were open […] her little wrinkled hands were stretched down at her sides, and such long nails, cut out into points" (Le Fanu: 40). When the narrator steals a forbidden peck at her, what she says is "Ye, little limb! What for did ye say I killed the boy?" (Ibidem: 42). The boy was her husband's child by his first wife, and she had shut him up in a disused closet and left him there to die so that her son should inherit the estate. When her ghost walks after her death, she gives the clue to the location of this room, where the child's bones are at last found.

One story, *The Specter Lovers* (1851), uses a favorite theme of latter-day pre-naturalists' time traveling: what people see in their vision can be identified with events which took place in the village long before. In this story Peter Moran, after an evening of deep drinking, sees a sad lady who begs him to take her treasure to

the churchyard. The treasure turns out to be "a new-born child sitting upon the sill in the moonlight" (Ibidem: 81). So the ghost becomes a clear evidence of a committed crime as a result of unhappy love.

Thus, the revealing of a certain mystery related to the past of a dead person is a general function traditionally performed by the supernatural in a ghost story. Ghost appearance is an omen of the presence of hidden past and its mystery. His ghosts in the collection *Madam Crowl's Ghosts and Other Tales* narrate of restless phantoms in solitary houses, of fairies, gnomes and leprechauns who live in forests and deserted villages and kidnap children, of bewitched animals and fantastic creatures who lay traps for blamed people. From story to story with the help of Irish folklore Le Fanu tries to draw ghosts as a manifestation of Satanic power. This compact with Satan theme, which reached its classical form in the Faust legend, was used several times by the author in the ghost stories *Sir Dominick'k Bargain* (1872), *The Fortunes of Sir Robert Ardagh* (1854), *The Haunted Baronet* (1862). Almost invariably in these stories the devil keeps his part in the agreement while the human tries to wangle out of it. Traditionally for the genre of ghost stories ghosts here appear as sentinels or prophets of things to come.

4.4. Le Fanu's collection *In a Glass Darkly* and irrational

However, literary critics note that of all Victorian authors who wrote ghost stories, only Le Fanu seems to have recognized that there must be an aesthetic of supernatural terror. In his later collection of ghost stories In *a Glass Darkly* Le Fanu divided the mind into conscious and unconscious levels and was greatly interested in the barrier between the ego and the non-ego, in the manner that each creates the other and in the process which can penetrate the seal between the two areas of existence. His attitude toward the horrors he presents also look both backward and forward. There can be no doubt that he believed in the supernatural; yet in story after story he persists, sometimes inconsistently, in searching for physical causes and cures of occult phenomena.

Le Fanu's collection *In a Glass Darkly* contains a group of his most chilling ghost stories: *Green Tea* (1869), *The* Familiar (1851), *Mr. Justice Harbottle* (1872), *The Room in the Dragon Volant* (1872), and *Carmilla* (1871), all purportedly taken from the files of Dr. Martin Hesselius, a German doctor with an interest in physic phenomena. These *curious* case stories show a kind of *metaphysical medicine*. There is thus a conflict between the rational, or scientific objectivity, and the irrational, or Romantic subjectivity. This contradiction is also found in the theological works of the eighteenth-century scientist-turned-mystic Emanuel Swedenborg, from which Hesselius based his studies. There is at once a combination of the rational and the irrational. In both Le Fanu and Swedenborg the truth cannot be known, and all is mystery.

The ghost story *Green Tea* concerns Reverend Robert Jennings, a clergyman suffering from a nervous condition. Engaged in a study of ancient religions, Jennings reports that he has been haunted by a little black monkey and suggests that, perhaps, it is a hallucination brought on by drinking large amounts of green tea. The presence of the monkey begins to interfere with Jennings's duties and with his research, and the creature begins to urge evil actions on the increasingly distressed clergyman. Ultimately, Jennings commits a suicide.

Another story from the collection, *Carmilla,* is also important from a literary standpoint as it introduces the vampire legend in English literature. Set in an isolated castle in Stiria occupied by a young girl and her father, the story draws on the Gothic conventions to heighten terror. Carmilla is a young mysterious woman who is brought into a castle to recuperate after a carriage accident. She gives no information about her past, but resembles a dead woman whose portrait (following Gothic traditions, e.g. Maturin's in *Melmoth the Wanderer*) hangs in the castle. Carmilla turns to be a vampire, Countess Mircalla Karnstein, who has lived hundreds of years. Eventually she is tracked to Karnstein castle where her grave is opened and she is killed with the ancient practice – a sharp stake is driven through her heart.

This story is a predecessor to Bram Stoker's *Dracula,* but the emphasis in *Carmilla*, unlike in *Dracula* and in Gothic tradition in general, is with female subjects as both predators and victims. It also served as the basis for several films, including Hammer's *The Vampire Lovers* (1970), Roger Vadim's *Blood and Roses* (1960), Danish director Carl Theodor Dreyer's *Vampyr* (1932) and Harry Kummel's *Daughters of Darkness* (1971).

Key to his style in the latest ghost stories is the avoidance of overt supernatural effects: in most of them the supernatural is strongly implied but a possible "natural" explanation is left open – for instance, the demonic monkey in *Green Tea* could be a delusion of the story' protagonist, who is the only person to see it. Doctor Hesselius concludes that Jennings drank too much green tea, which unluckily opened his patient's inner eye. In this idea Dr. Hesselius is guided by Swedenborg's book *Arcana Caelestia*, in which the Swedish philosopher wrote: "When man's interior sight is opened, which is that of his spirit, then there appear the things of another life, which cannot possibly be made visible to the bodily sight" (Tailor 1999: 111). Following Swedenborg's idea, Le Fanu writes in the introduction to *In a Glass Darkly*: "this world is a parable – the habitation of symbols – the phantoms of spiritual things immortally shown in material shape." (Le Fanu: 282). There are unquestionably traces of the mystical Swede's doctrine of parallels and inner sight to be found in Le Fanu's literary practice.

5. Le Fanu: the opposite road from contemporaries

In all this Le Fanu took, essentially, the opposite road from his contemporaries. Starting with a folkloristic world where faith in the Devil and his workings can account for his presence, the author finally strove to create an artistically consistent world of philosophical and psychological speculation where the supernatural was a natural manifestation. Le Fanu' fellow writers usually dragged occasional and erratic supernaturalism into everyday life. For example, Charles Dickens's few supernatural stories – *The Bridal Chamber*, *The Signal Man* and *The Trial for Murder* – all concern spirits of the dead who are compelled to invade the land of life and give information. The best work of the three lady novelists follows Dickens's pattern. *Weird Tales* and *The Uninhabited House* by Mrs. Riddel, *Tales for Christmas Eve* by Miss Broughton, and *A Night on the Border of the Black Forest* by Miss Edwards – all show the same classical separation of the real and unreal. On the contrary, Le Fanu seems to have equated the haunted swamps and strange fluttering birds and fierce ancestral portraits with the guilt layers of a man's mind.

Why did Le Fanu differ so greatly from his fellows? Some scientists, among them the editor of best Ghost Stories Of J.S. Le Fanu, E.F. Bleiler, stress Le Fanu's own unusual personality, which "combines the gentle weakness and terrible dreams of the visionary with the strengths of the very competent business man. Both the sensitivity to perceive an emotion and the strength of rigor to analyze and reproduce it were present" (Bleiler 1964: ix). Partly, it may have been a matter of personal belief and cultural origin. Living in the period of Anglo-Irish conflicts he felt the beginning of the collapse of the society that was being fragmented by emergent nationalism; he lived in a culture that had great nostalgia for the past – a very unusual trait for the present-centered Victorians. Le Fanu seems to have recognized a parallel between his own life situation and the world that was dying about him. It is recorded in his later days, when his health began to fail, that he suffered from a repetitive dream of a house that threatened to collapse upon him. When he was found dead, his doctor mused: "At last, the house has fallen."

5. Conclusion

To conclude, Le Fanu, though not as well-known as Edgar Allan Poe, Bram Stocker, or Mary Shelley, remains a seminal figure in the advancement of horror writing, and his works start to find new audiences through reprint editions. The author was certainly a forerunner in the short story medium in all forms of fiction, particularly the gothic. His works expanded the vocabulary of Victorian Gothic to include the deeper effects of psychological terror that characterize modern supernatural horror. However, his work has not been as well known as it should be.

His contemporaries were more interested in his detective novels than in his supernatural stories, which involve Irish folklore and scientific doctrines. Unfortunately, the result of the unpopularity of some stories is that much of Le Fanu's work remains out of-print in Europe and America, sometimes never printed at all.

V.S. Pritchett saw his ghosts as "blobs of the unconscious that have floated up to the surface of the mind" (Pritchett 1980: 169), and it is hard not to feel that the world within was more important to him than that without. Although Le Fanu started with the folkloristic world where faith in the Devil and his workings can account for his presence, he finally strove to create an artistically consistent world of philosophical and psychological speculation, where the supernatural phenomena could be rationally explained by natural theories.

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CHAPTER 16

English Terms in the Economic Press

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Our research will be oriented to the analysis of the importance of the economic terminology for large socio-professional groups. An observation that is necessary to be made is the presence and the use of the specialized English terms in texts that propose their propagation beyond the field of specialists. The texts of this kind belong in general to the mass media of a particular type – press of wider circulation, possibly the *scientific vulgarization*. The interest for such situations is enhanced when there is an extra-linguistic motivation, as is the case of a part of the economic terminology after 1990, a period characterized by deep economic changes. These extra-linguistic realities sometimes need to be designated by the terms (and scientific terms must be monosemantic in general and so precise). Explaining the meaning of the specialized terms to ensure the correctness of their interpretation and the use of them by non-specialists ask, more than other terminologies, a careful analysis of the relations between the lexicographic and specialized definitions and texts.
The analysis starts from a corpus of English economic terms that are distinguished by the frequency and, thus their importance for expressing concepts. General or economic press of wider circulation is an objective source to determine the useful English terms.

Keywords: Anglicization, Englishism, frequent occurrence, lexicographic definition, terminological definition

1. Introduction

Starting from a common principle, namely that some economic terms impose themselves due to their frequent occurrence in the press of large circulation, we have narrowed a class represented by elements of English origin. Their frequency, that brings them to the public attention, should be analyzed in terms of the chances of such terms to impose themselves given the need substantiated by the expressed

meaning and the forms appropriate for the Romanian language. Thus, a matter of interest will be the significance of this class of terms for the English influence on the Romanian language. The relation tex – dictionary can also contribute to the settlement of these terms. The conceptual-semantic conditioning of these terms of new economic realities (feature of Romania post 1990) would play a role in their settlement in the Romanian language. The terms of English origin, marked as novelty both in form and meaning, are generally monosemantic, which bestows them a particular specialized nature (see Bidu-Vrănceanu 2010, 2012 and Museanu 2010).

The presence of specialized English terms can pose some difficulty if they appear frequently in mass media and their construal is not indicated in dictionaries which do not list them in general. Some contexts attempt some explanation of the term's use, which gives them the advantage of decoding and, eventually, of assimilation. In the following examples, the articles' authors (experts and semi-experts) have considered the risk for the readers to fail understanding the terms they have explained in their texts: "if last years only TV channels were sold-out (they had all their advertising space sold in advance – editor explanation)", *Capital*, 2007/29 or "yield, namely productivity of 7.25%" – paraphrasing (*Capital,* 2006/27) or "the profit per share (EPS – Earning per Share), (*Bursa*, 2007/87) etc. However, the explanation in the context of the new English terms is not the rule. What happens with the other classes of English terms is, also, of particular interest.

The Anglicization is the trend of current languages to allow, especially in the field of vocabulary, the English influence. It is an interesting phenomenon given the trend of internationalization revealing a new dimension of the contact between languages. We should underline in this article the importance of Englishisms[1], many of the terms from this class (such as ***business, trend, target***) being considered "luxury borrowings" (Stoichițoiu-Ichim 2006: 20).

It is interesting, however, to see how several terms, underlined by experts as less necessary, have imposed themselves. Therefore, the experts insist on the fact that the Englishisms are borrowings both from British English and from American English which, for different and complex reasons, are "adapting". Thus, they cannot be classified either in the class of fully assimilated borrowings or in the class of non-assimilated ones, called ***xenisms*** or ***foreignisms*** (Ibidem: 28-29, 32, and 34). Stoichițoiu-Ichim considers Englishisms as "words which keep their foreign aspect in orthography, pronunciation or flexion". From this last perspective, the adjusting problems would not represent a deficiency of this class of borrowings. The analysis of the economic terms of English origin conducted by us is useful to decide the perspectives of the English language's influence on the Romanian vocabulary and, especially, on the economic one, even if "of, course,

[1] A form of expression peculiar to the English language as spoken in England. http://www.oldict.com/Englishism

many of these words will not remain in the language because they do not meet the requirements for the assimilation in the Romanian language" (Ibidem: 19). In the current Romanian press, there are Englishisms whose definitions are not listed in general or specialized dictionaries, even if the circulation of these terms shows that, in some cases, they have crossed the border of strict specialization, migrating towards the common language.

Based on a vast material (and with uninterrupted dynamics) recorded by the aforementioned economic press of large circulation, we will approach the following aspects related to Englishisms: their formal-phonetic, graphic, morphologic adjustment (2 and 3), the terms being implicitly grouped according to their higher or lower frequency. Given that we notice the use of economic Englishisms not only as simple terms, but as more complex forms of different types (composed and collocations), we will suggest a classification of the material from this perspective, as well (4). Decoding more or less settled Englishisms in Romanian could be favored by the inclusion of these terms in dictionaries (specialized and, especially general), but the conducted analysis does not answer positively to this requirement (5). In the end, the semantic areas to whom the economic terms representing Englishisms belong could contribute to the improvement of their linguistic chances and, implicitly, to the improvement of the importance of such type of influence on the Romanian language.

2. Classification of English terms

We will try in the following to underline the issues posed by the English terms from the economic press. Our approach aims at highlighting the adjustment difficulties of Englishisms to the Romanian phonetic, flexional system, etc., the variations in their writing, their restrictions or liberties of meaning and other such situations.

a) A first class of Englishisms, whose presence is constant in the economic press (in each issue and even several times in the same newspaper), is represented by the following terms: ***trend, broker, brand, leasing, business, retail (retailer, retailing), rating, training, holding, trust, sponsor, dealer (deal), target, discount, trade, job, boom, dumping, planning*** etc. We have listed below some examples of these terms, frequently used in the economic press under research:

- ***trend:*** "The Stock Exchange of Bucharest might resume an upward trend" (*Business Standard*, 2007/92), or "a closing close to 1.3400 of the EUR/USD exchange rate could entail a continuation of the downward trend" (*Capital*, 2007/23). We can notice the linguistic integration of the term both phonetically and graphically without difficulties and by means of a Romanian specific flexion; moreover, it plays a positive role in settling the term in rather stable collocations.

- ***branding:*** „Many organizations understand today that the internal branding is as important as the external branding" (*Săptămâna Financiară*, 2005/29); "Hustler TV and Blue Hustler replaced, by rebranding, in November 2005, Private Gold and Private Blue." (*Capital,* 2006/23) or "The top of the best sold ***brands***" (*Business Standard*, 2007/92). As we can notice from the examples listed above, ***brand*** has developed in Romanian an entire lexical family: ***branding, rebranding, brandare, rebrandare, brandui(t)***. It is used even with figurative meaning in the common language (the ***brand*** of a regular person). Despite of some matters of form (differences between writing and pronunciation), ***brand*** is one of the economic terms likely to settle in the common language given its wide circulation although, in terms of meaning, it was not a strictly necessary term. Proof in this respect is the figurative use in the general communication of ***brand*** and of ***brandui*** (Romanian verb), as well.
- ***broker:*** "Brokers (in Romanian brokerii) await increases after the results of the first nine months" (*Business Standard*, 2007/92), or "Basically, the broker, and not the client, will demand the release of the statements of account. In a short while, all the branches of the brokeraj companies from the country will be able to demand this type of services" (*Capital*, 2007/15). In this case, as well, the form of the English borrowings does not create problems, which is an advantage, together with the necessarily specialized meaning.
- ***leasing:*** "Staff leasing is a segment which has contributed a lot to the development of both companies" (*Capital*, 2006/22) or "My clients, whose leasing contract for non-European cars, would have been completed in January" (*Capital*, 2007/7). We can notice here a sort of definition or explanation of the term leasing. The term arises some problems related to the form (differences between writing and pronunciation), but its vast and extended importance as interest at the level of regular speakers, by means of the expressed meaning, leads to its settlement.
- ***business:*** "The increase was due to the commencement of new business in a field that is just starting to take shape on the market" (*Business Standard*, 2007/88); "The rule seems to be focusing media business operations under the umbrella of a trust" (*Capital*, 2007/7); "For business clients, the most important is to simplify the offer" (*Capital*, 2006/22). The frequency of this term is one of the most spread: the titles of pages, columns of the economic press impose it by stability.
- ***retail***: "a group of investors will build a mixed center, with luxury apartments, offices and retail on the ground floor" (*Capital*, 2007/7) or "retail and shopper marketing programs were the ones to stimulate the business", (*Business Standard*, 2007/ 88); "Moving on to a different topic, retail sales increased by 0.3% in August" (*Adevărul* 2010/6288). In this case, also, the problems of form and even a less necessary meaning do not affect the term's high frequency. We can notice the correlation with a different term with which it can be associated formally and semantically (***retailer***) and, especially in the last quote, the association, simultaneous occurrence of several English terms in a similar context (some

frequent ones, such as *business*, other isolated ones, such as *shopper marketing*). We have noticed recently the settlement of the term business by its use in new contexts: "lines of business" (*Bursa* 2010/96), "business areas", id or "the received offers did not match the business' value", ibidem. The same situation is met in related the name of a TVR2 show "Ora de business" (the Business Hour).

Other terms of English origin have less importance and frequency:

- ***boom:*** "Additionally to the activity of the local companies, the region's economic boom has convinced major recruitment agencies to open branches", (*Capital*, 2007/20). Although used in Romanian, the term boom is less important and frequent than the previous ones.
- ***planning:*** "planning in advertising is an essential element. John Steel, planning account manager and Vice-President of Goodby, the American advertising agency" (*Capital*, 2007/20). The form is strictly English, but the meaning is quite decodable and it may make the term accessible.

b) The second class, that we have indentified, includes English terms of lower frequency and even isolated occurrences (one or two occurrences and not necessarily in every issue): ***provider, free-lancer, packaging, factoring, consulting, low-cost, start-up, know-how, outsourcing, off-shoruri, sold-out, bond, commodities, offset, yield, lohn, hedging, token, hub*** etc. We notice the particular English writing, with pronunciation difficulties in Romanian and with difficult decoding, except for the terms of interest in the common language and whose meaning becomes known by extra-linguistic knowledge, for instance low-cost airline travels. We have listed below several descriptive examples:

- ***offset***: "Waiting for major offset investments" (*Capital*, 2007/29);
- ***start-up***: "Yahoo! Has recently bought a start-up company specialized in movie editing" (*Săptămâna Financiară*, 2007/118);
- ***off-shores***: "capital circulated through off-shores by the age's magnates" (*Capital*, 2006/36);
- ***factoring***: "factoring companies, which want to secure the bills bought by their clients, are the most interested in this product" (*Capital*, 2007/7);
- ***know-how***: "therefore, the true competition will be between small companies, established by owners who have acquired know-how on their own, and medium companies" (*Capital*, 2007/7). This would be an example for meaning limitation: know-how in English has a general meaning of "technical or scientific knowledge", but in Romanian in appears as "transfer of technology".

3. Adjustment of the English terms

The phonetic and graphic adjustment of the English terms depends on several factors: the moment of their inclusion in the language, the linguistic knowledge of speakers (knowledge of English or not). The international nature of these terms seems to substantiate their use in their original form (to be exactly an easy tool of

communication between experts and not only). Thus, we should underline economic Englishisms from French, such as: ***business, business plan, broker, dumping, holding, leader, leasing, manager, management*** etc. (Thiry 2004: 171-172). We have tried to show the adjustment difficulties in the examples quoted above in II. The result is that, in most cases, the English terms trigger difficulties of graphic and phonetic adjustment.

The Romanian writing and pronunciation expresses itself for quite few economic terms, such as ***trend, holding, sponsor, factoring*** or the assimilated term ***trust***. For the rest, the terms selected by us have English writing and pronunciation ***(broker, leasing, business, retail, training, rating, brand*** etc.), as noted in the analysis above.

As seen in the definition of Englishisms, experts recognize the incomplete adjustment to the phonologic system and writing of the Romanian language (Stoichițoiu-Ichim 2006: 32). The causes are objective (the difference between the English and Romanian linguistic systems, limited circulation) or subjective – insufficient knowledge of English and negligence. (Ibidem: 35). The terms under research highlight both of aspects.

Some English terms are differently adjusted due to articulation, but unadjusted by spelling: ***leasingul, brandul, businessul, retailerul, brokerul, know-how-ul, boomul, outsourcing-ul*** etc. – words which have article in Romanian. (Ibidem: 22).

Another problem related to the morphological adjustment, apart from those already underlined, concerns the addition of the Romanian grammatical markers in a graphic form which highlights the foreign nature of the term, trying to supplement the absence of a phonetic adjustment. Multiple examples relate to the manifestation of the plural. (Ibidem: 22).

As regards the noun gender, most terms designating inanimate concepts fall into the category of the Romanian neutral: ***trend (-uri), brand (-uri), business (-uri), training (-uri), rating (-uri)*** etc. The male English terms occur less, but should not be neglected. For instance: ***broker, dealer, planner, trainer, provider, free-lancer***. There are no female English terms in the material under research.

4. Simple and complex forms of the English terms

Another matter concerns the simple or composed (complex) expression of the specialized meaning. As regards simple terms, quite numerous, we can use the examples indicated in 1- 3. We notice a massive occurrence of the syntagmatic expression of the economic meaning. This class also includes numerous English elements. According to the elements under research, we can notice that the selected English terms have both simple and complex forms. The last class includes both actual composed elements and, in particular, numerous collocations. We can divide

the collocations in two classes: **A**. strictly English collocations and **B**. mixed collocations – this aspect is more interesting for us as possibility of decoding and assimilation.

A. Strictly English collocations: ***private banking, investment banking, asset management, corporate finance, executive search, low-cost, free-lancer, know-how, cash & carry, back-office, office-building, customer support, sold-out, shopper marketing, carry-trades, joint-venture*** etc. Most of them are not explained in the text and can be decoded only by reference. Their linguistic chances are, therefore, quite low and strictly depending on the concept's importance: "The most important player on the local market of private banking has exceeded the threshold of Euro 175 million" (*Business Standard*, 2007/92), "Most back-office jobs"(Ibidem); "An IT park for outsourcing and customer support, a large commercial complex" (*Capital*, 2007/29); "We are thinking how can we further develop the plant with eventual strategic partners in a joint-venture" (*Capital*, 2007/29).

B. Mixed collocations divide as follows:

a) English terms used in collocations with Romanian determiners (*tax **dumping**, economic **boom***): "Additionally to the activity of the local companies, the region's economic boom has convinced major recruitment agencies to open branches" (*Capital*, 2007/20); "Tax dumping, respectively a lower level of taxation than the European average" (*Săptămâna Financiară*, 2006/47).

There are collocations with a favorable situation due to their structure (the adjectives economic, fiscal which designate their use precisely), but also because the terms boom and dumping are quite frequent and analyzed in dictionaries, both general and specialized.

b) Collocations where the determiners are English and combine with Romanian terms: *piața **spot***, *poziția **long*** (*de cumpărare*), *poziția **short***, *contracte **futures***, *contract de **leasing***, *programe de **retail***, *servicii de **outsourcing***, *sevicii de **promotional marketing***, *costuri de **start-up***, *obligații de **offset***, *risc-**aversion*** etc. and lots of collocations with the English term business: *tip de **business***, *linie de **business***, *om de **business***, *segment de **business***, *idee de **business***, *tip de **business – angel***. And some descriptive contexts: "Yahoo! Has recently bought a start-up company specialized in movie editing" (*Săptămâna Financiară*, 2007/118); "***low-cost*** companies have, as well, company oriented programs" (*Capital*, 2006/22), "The segment of ***low-cost*** air transportation has had an increase of two figures in the last two years" (*Ziarul Financiar* 2010/3052).

Some examples do not have any decoding problems, e.g. ***business*** (high frequency and known meaning, reproducing even Romanian collocations – *om de afaceri (businessman)*, but not *femeie de afaceri (businesswoman)*, frequent collocation in the current Romanian language or in combinations with perfectly decodable terms, such as *clienți* business (*business clients).* In other examples, the other elements of the collocation are accessible even when paraphrased: *poziția*

long (*de cumpărare*) – *the long (buying) position*. For the rest, the collocations do not ease the construal of the specialized meaning, which does not represent a favorable argument to the assimilation of the English terms in Romanian.

5. Definitions of the English terms

The settlement of some English terms in economy, proven conceptually and due to the frequency in the specialized vocabulary, can be supported by their inclusion in specialized or general dictionaries. Some of the terms from this class are recorded only by specialized dictionaries, such as ***leasing***, but ***dumping*** is defined both in D.Ec and DEX. On the other hand, terms which are much more used even in the common language (with their specialized or figurative meanings), such as ***brand*** or ***trend*** are not recorded by DEX or D.Ec.

The deficiencies of the current Romanian language dictionaries, which do not record all the Englishisms, calques or meaning changes lead to construal ambiguities (Stoichițoiu-Ichim 2006: 31, 91, 94).

- ***Broker***, unrecorded in DEX'98, is listed in D.Ec. with the following meaning "proxy who establishes contact between seller and buyer or who, acting as agent for one of them, closes the sale-purchase transaction for a fee or brokerage tax". It appears quite frequently in the press when banking transactions or shares of the companies listed at the Stock Exchange are involved, but it is also a term used in the insurance field (*insurance broker)* or in the car business field (*broker pentru vânzarea/cumpărarea de autovehicule – car sale-purchase broker*). The use of *broker* is preferred to *proxy or sale-purchase agent;* due to a more concise and synthetic expression, it is understood by the unspecialized, regular speaker. The press texts also use the collocations: *societăți de brokeraj*, *case de brokeraj* (*brokerage companies*, *brokerage houses*) and synonymous expressions such as *societăți de intermediere*, *case de intermediere* (*agency companies, proxy companies*).

- ***Dumping*** is defined both in DEX and D.Ec. We can notice some consistency in the selection of the close gender in all dictionaries: "sale of commodities on the external market" and the specific differences are the same, related to the purpose of this sale: "to eliminate the competition and seize the market". The diastratic marker does not appear in general dictionaries although it is a specialized term of the economic language. In the material under research, on talk about *state subsidized* dumping, *long term* dumping, *short term* dumping, *disloyal* dumping *used to justify anti-dumping taxes based on an anti-trust reasoning* (*Capital*, 2007/23). They are economic collocations and contexts decodable only in specialized communication.

- Although ***brand*** does not have any lexicographic or terminological definition, this term of English origin, recently entered into the language, is highly employed in the economic press and in the common language, being decodable at general level.

Brand is preferred to the Romanian word *marcă* (for the relation *brand/marcă* see Ciolăneanu 2008: 357-364): "Facebook has been the most publicized IT brand on the Romanian press for the last three months, recording more than 5,100 occurrences, grouped in 2,779 topics of the local press, according to MediaIQ" (*Capital* 2010/51). In the material under analysis, brand occurs usually in reports on PR, Media, Advertising and Marketing, foreign terms used instead of the Romanian words: Relații Publice, Publicitate, Studiu de piață.

- ***Trend*** is not recorded in DEX or in economic dictionaries. However, it is defined by DN and MDN, having as hyperonym "situation, evolution of the market, trade". It is a foreign, interdisciplinary term of English origin, used in the economic language, in specialized languages and in the common language, frequently met in the economic press (written and video). Although it is a recent word (it entered in the language after 1990), *trend* is accessible as meaning and, most times, it is preferred to Romanian *tendință*. The contextual preferences are represented by the collocations upward *trend*/downward *trend* - *ascendent*/*descendent trend* – as regards the improvement or depreciation of the RON/EUR exchange rate, increase/decrease of prices, market business situations. The tendency to develop polysemy makes this term used in the current Romanian language beyond the economic language.

- The most recent term, ***leasing***, explained in D.Ec. as "operation by means of which the rental of tangible or intangible assets can be transformed into a subsequent purchase provided that the rent can be assimilated to the final price of the asset", is better understood by a non-expert if it is compared to a partially equivalent collocation, ***credit bancar*** – ***bank loan***. In such case, we can consider that the definitional paradigm combines with the designation one based in a relevant differentiation: "the advantages of leasing compared to the bank loan consist of a more rapid analysis of the loan file and the lack of additional securities. Moreover, the leasing companies deal in insurances. There are also *disadvantages* (subl.n.), such as: "the ownership over the assets acquired under leasing is transferred after the payment of the last leasing installment, the administration costs are higher and the interests as well" (*Bursa*, 2005/230). The delimitation of the *leasing* types by including less known collocations of limited circulation is based on more operational defining ways. We underline in this respect: leasing greenfield, leasing buy and lease, leasing sale and lease back.

The interest for Englishisms and their settlement in the Romanian language is focused on the semantic areas to which Englishisms belong.

a) A class of terms which distinguish themselves in the press under research is represented by the *names of professions* (positions) usually held by the economists of national and multinational companies. Such names are almost entirely borrowed from English with the most probable intention to express as accurate as possible the specialized economic meaning (especially in international relations) or, on the contrary, out of commodity or snobbism (to impress the reader

or the audience). We have listed in the following several names of professions (also see Călăraşu 2005) frequently met in the researched material: *top manager, general manager, executive manager, marketing assistant, integration communication director, deputy managing director, head of planning, client service and new business director, business development manager, director de account planning, country manager, senior tax manager, managing director, account manager, account executive, account planner, dealer, customer service specialist* etc. Some of these terms are defined or analyzed in general or specialized dictionaries: *manager, broker*, *dealer, account executive, account manager, customer service specialist*. A detailed analysis shows that only some of these terms are necessary borrowings.

b) Another class of frequent Englishisms in the economic press is represented by types of companies met in the researched press: ***leasing*** *companies*, ***off-shore*** *companies*, ***asset management*** *companies*, ***private equity*** *companies*, ***joint-venture***, ***brokerage*** *companies*, ***retail*** *companies*, ***rating*** *agencies* etc. The same class includes names of companies headquartered in Romania and having English names: *the international company* Wilson Learning, Big Four, *a company from Galaţi named* Head Hunter MMV, Mentor Training *of Piatra Neamţ*, *a company named* Professional *or* Manpower etc. This shows the importance of some economic concepts expressed by Englishisms, as indicated in the examples above.

6. Conclusion

The problems of meaning of the Englishisms are various; we approached, additionally to the aspects already underlined, those important for assessing their condition in the economic terminology. The frequency and capacity of designating denotative values, corresponding to the fulfillment of the referential and communicative functions of the specialized languages, are favorable to the settlement of several economic terms of English origin. We notice the constant evolution of such terms, considered at some point "luxury borrowings". The semantic areas of the Englishisms from the economic press have mainly denotative interest (names of professions: *top manager, general manager, executive manager, marketing assistant* or names of institutions: *Wilson learning, Big four* etc.). The designation of some new and necessary economic concepts is not always obvious, which can lead to the elimination of these terms from the Romanian language.

On the other hand, the wide interest of regular speakers in the economic terminology supports the expansion of the economic Englishisms in the common language. This expansion leads to the development of connotative meanings, which could affect the terminological precision. We haven't encountered such situations

in the economic press of wide circulation, but we have met them only in other types of texts (unspecialized texts and only for some terms such as *trend, brand*).

The analysis above leads to the following conclusions:

i) In terms of quantity, the (American) English influence in the economic language, especially in press texts is remarkable.

ii) The adjustment of these terms is brief and relative, and thus is not in favor of the assimilation of borrowing, but it is allowed, in general, for Englishisms.

iii) In terms of the need for such borrowings, we can say that the delimitation between *necessary borrowings* and *luxury borrowings* is not yet solid. The Englishisms of low frequency and even recorded isolated can be more precisely classified in the second class (some being able to affect even the proper specialized communication).

Even if plenty of Englishisms recorded by the economic press will not remain in the Romanian language, in the age of globalization, we can recognize a higher influence of English in the economy (similar to the computer science). Texts from the economic press, given their strict illustration of the linguistic and extra-linguistic dynamics, play a significant role in the terminology's evolution.

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CHAPTER 17

Extended Phraseological Metaphor in the Discourse of British and Latvian Newspapers

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Extended phraseological metaphor is one of the patterns of instantial stylistic use of idioms, the essence of which is the extension of the figurative meaning mostly achieved by means of additional images. The article presents the results of the qualitative analysis of the use of extended phraseological metaphor in the discourses of British and Latvian newspapers. The results of the research testify to the fact that, though this pattern is not very frequently encountered in the newspaper discourse, there are different types of this pattern of instantiation used in journalists' writings; and in most cases instantiated phraseological units are used in headlines of newspaper articles.

Keywords: extended phraseological metaphor, instantial stylistic use, image, metaphor, phraseological unit.

1. Introduction

The present study is a part of the research that is being carried out in the framework of the doctoral thesis the aim of which is to study the semantic aspect of phraseological units as they are used in British and Latvian newspapers. This article deals with one of the patterns of instantial stylistic use of phraseological units, i.e., extended phraseological metaphor in British and Latvian newspapers.

One of the aims of journalists' writings is to make people buy the newspaper they are working for, therefore one of their objectives is to attract as many readers as possible and this can be done by presenting news in a comprehensive, appealing, and intriguing way, since nowadays people are looking for something new and extra-ordinary, something that is different, be it their preferences in reading, occupation, hobby, clothing, etc. The use of phraseological units is one of the techniques used to attract readers' attention. Used in headlines of newspaper articles they serve as eye-catchers and make a reader think as their overall meaning

differs and thus cannot be perceived from the sum of the meanings of their components. In case a reader does not manage to recall this meaning he is "forced" to continue reading to understand the message. If a phraseological unit is used not in its conventional form and meaning we can speak of instantial stylistic use of phraseological units and such use helps journalists to achieve striking effects. Some of the commonest techniques of instantial stylistic use of phraseological units are: insertion, addition, replacement, deletion of some element/s, permutation etc. The use of these techniques may lead to the emergence of such patterns of instantial stylistic use as phraseological allusion, extended phraseological metaphor, dual actualization (word play), and cleft use.

In this article the focus is on the instantial pattern of extended phraseological metaphor, due to the use of which newspaper articles are made more interesting, more challenging for perception and understanding (especially for readers for whom the language of the article is not their native language) as in the case of extended metaphor one's failure to recognize the phraseological unit may lead to misinterpretation of the whole article.

1.1. Literature review

Metaphor as the primary form of figurative language has been studied by a number of scholars. It has been approached from different perspectives and thus made the object of research by scholars representing different linguistic disciplines, i.e. metaphor is a topical issue across a number of disciplines, wherever researchers are concerned with how speakers and writers create and readers and listeners perceive and understand messages. It is considered within many aspects of studies on language and thought: phraseology (Kunin/Кунин 1972; Naciscione 2001, 2010; Veisbergs 2001), stylistics/phraseostylistics (Gläser 1998), pragmatics (Strässler 1982), cognitive linguistics and psycholinguistics (Lakoff and Johnson 1980, Gibbs 1999, Langlotz 2006), discourse analysis (Kövecses, Benczes, Csábi 2009), metaphor and idiom comprehension (Glucksberg 2001), and corpus linguistics (see, for instance Moon 1998. Deignan 2005).

Phraseological units carry metaphoric meaning, as metaphor is a part of the image of a phraseological unit in its base form. Extended phraseological metaphor as a pattern of instantial stylistic use is thoroughly studied and exhaustively discussed in a number of publications, both books and articles, by Anita Naciscione (2001: 69-78; 2002; 2003; 2004; 2010). The scholar has introduced the term *instantial stylistic use* as an opposition to *base form* (a phraseological unit in its dictionary form and meaning out of context) and *core use* (a phraseological unit used in discourse but in its most common form and meaning). Other terms used to denote this phenomenon are: *contextual use, contextual transformations* (Veisbergs 2001), *occasional use, occasional transformations* (Кунин 1972), *creative*

modifications (Gläser 1998), *creative adaptations, occasional idiom variation* (Langlotz 2006: 185-224), transformational variations (Fernando 1996).

Instantial stylistic use, according to Naciscione (2001: 29), is "a process, which creates a new form and meaning in discourse. (…) With a new discoursal form a phraseological unit acquires a new meaning and stylistic effect."

Almost all types of instantial phraseological unit variations contain an element of wordplay and reiteration which is "a form of phraseological cohesion which may involve the repetition of the whole phraseological unit or isolated components of the phraseological unit." (Naciscione 1997: 32). As phraseological units are perceived as whole and stable monosemantic units, a change is always contrasted in the receivers' mind with the original form.: "The text flows in a seemingly predictable current and suddenly two scripts – segments of semantic information – are evoked, where one script is the phraseological unit in its usual form and meaning, the other script – the changed form and meaning." (Veisbergs 2001: 96).

1.2. Methods

The present study takes a qualitative research perspective within discourse analysis: the object of the research is phraseological units as used in the discourse of British and Latvian newspapers, the focus being on one of the patterns of instanital stylistic use of phraseological units, namely, the extended phraseological metaphor. The qualitative analysis of the occurrences of extended phraseological metaphor allows for the description and interpretation of the data collected.

The results of the quantitative analysis of the corpus of the usage events of phraseological units in the discourse of British and Latvian newspapers yields the results on the proportion of core use and instantial stylistic use as well as on the proportion of the pattern of extended phraseological metaphor among other patterns of instantial use of phraseological units.

Unfortunately, no word count is possible as the examples of the use of phraseological units were elicited accompanied by the context influenced or influencing the meaning and the form of the phraseological unit only, and to state the frequency of occurrences of phraseological units within the newspaper discourse was not the objective of the research.

The present analysis relies on Naciscione's discourse-based approach to the study of phraseological units (Naciscione 2001, 2010) and the semantic categorization of idioms worked out by Ch. Fernando (1996: 72), which is based on Halliday's work on functional grammar (1985). According to this categorization, ideational phraseological units (and this is the type of phraseological units which is in the focus of the present study) may signify actions, events, situations, attributes, evaluations, people or things, emotions. These semantic categories are identified both for the base forms of phraseological units

and for their discoursal uses elicited form British and Latvian newspapers and entered into the corpus.

2. Results and discussion

From 866 examples of the use of phraseological units (hereinafter PUs) elicited from the discourse of British newspapers *The Times, The Independent, The Guardian* more than a half (510 cases, i.e. 58,9 %) are used in core use; 356 (or 41,1 %) cases present the uses of PUs in which they have been instantiated. From these 356 cases in 31 (8,7 %) PUs have been sustained by the help of additional images, i.e. the pattern of extended metaphor has been applied to convey the message. 798 cases of PU use have been elicited from Latvian newspapers *Latvijas Avīze, Latgales Laiks, Izglītība un Kultūra*: 496 (62, 2 %) cases of core use, 302 (37,8%) of instantial stylistic use, among which 31 (10,2%) cases exemplify the use of the pattern of extended phraseological metaphor.

The calculations manifest that the frequency of instantiation in English and Latvian is rather equal (41,1% and 37,8% correspondingly) and the frequency of the use of extended phraseological metaphor employed only slightly differs in proportion (8,7% and 10,2%).

As to the semantic categorization, the analysis has yielded the following results:

Within 31 cases of extended phraseological metaphor in British newspaper discourse 45 PUs have been used since, when developing the phraseological metaphor, authors of newspaper articles often make use of other PUs. Thus, out of these 45 PUs:

- 8 PUs signify various actions (mental and physical), e.g., *put two and two together; shout something from the rooftops; walk the plank; flog a dead horse;*
- 6 PUs signify events, e.g., *game is up; the kiss of death; open the door to something;*
- 21 PUs signify situations, e.g., *bury your head in the sand; skate on thin ice; everything in the garden is rosy; stick to one's guns; dig one's own grave; on board; it takes two to tango;*
- 3 PUs signify people or things, e.g., *spin doctor; pot of gold; bare-faced lie;*
- 5 PUs signify attributes, *at your best; set in concrete; bona fide; on the tip of your tongue;*
- In 11 cases PUs signify also evaluation, but it should be noted that in a number of cases when PUs signify evaluation they also signify something else (mostly actions, events, attributes) and the negative evaluation manifests itself in the discourse and not out of it, e.g., *make a mockery of something;*

One hot potato makes a mash-up (The Independent. 2011/04:17); ***Flogging a dead horse***? No, Mr Cameron, ***it's still running*** (The Independent, 06/03: 2010); ***All is not rosy in Nick's back yard – but green shoots of recovery begin to emerge*** (The Independent, 2011/04:30).

- 0 PUs signify emotions.

Within 31 cases of extended phraseological metaphor in Latvian newspaper discourse 37 PUs have been used as when developing the phraseological metaphor authors of newspaper articles often make use of other PUs. Thus, out of these 37 PUs:

- 10 PUs signify various actions (mental and physical), e.g., *savilkt jostu (tighten one's belt); noturēties virs ūdens (keep head above water);*
- 2 PUs signify events, e.g., *dvēseļu revīzija (revision of dead souls);*
- 18 PUs signify situations, e.g., *laiks skrien (time flies), ceļš uz elli bruģēts labiem darbiem (road to hell is paved with good intentions); ēst vienam otru (eat one another);*
- 5 PUs signify people or things, e.g., *karsts kartupelis(a hot potato); gulbja dziesma (swan song);*
- 2 PUs signify attributes, e.g., *kā pie paradīzes vārtiem (as at the gates to paradise))*
- In 7 cases PUs signify also evaluation, but it should be noted that in all the extracts when PUs signify evaluation they also signify something else (mostly actions, events, attributes) and the negative evaluation manifests itself in the discourse and not out of it, e.g., *Ēst vienam otru (eat one another):* Viņi *ēd otru latvieti, nesmādējot pat apvienības biedru, kurš atvilkts, aiz sevis atstājot asiņainu sliedi. = They eat another Latvian, finding no fault even with an alliance colleague, who has been dragged leaving a bloodstained track behind him.* (Latvijas Avīze. 2011/03:04). *Atrodas vienā laivā, kaut pastāv grūtības ar tās airēšanu vienā virzienā = They are is the same boat though having difficulties with rowing it in one direction.* (Latvijas Avīze. 2011/03:03)/
- 0 PUs signify emotions.

As to the semantic categorization of PUs, both in English and Latvian, most of the PUs considered fall into the category of situations and actions; in Latvian there are more PUs signifying people and things, while in English the number of PUs – attributes – is slightly bigger. It is noteworthy that the semantic category of PUs in discourse often does not correspond to the semantic category of the base form, e.g., *pārcirst Gordija mezglu (cut the Gordian knot* – "a complicated and intricate problem" *(CED)); iespiest dubļos / apmētāt kādu ar dubļiem* (*sling/throw mud at somebody* – „if someone slings mud at another person, they try to make other people have a low opinion of them by saying unpleasant things about them"

(CID)) in their base forms signify actions, but in the discourse they both signify and describe situations; *Gulbja dziesma* (*swan song* – "the last work or performance of a playwright, musician, actor, etc., before death or retiremen" *(McGraw-Hill)*) in its base form signifies a thing, while in the discourse it is instantiated to signify an action; *fall into a trap* and *tighten your belt* in their base forms signify actions, but in the discourse they are made to signify situations.

Thus the shifts in the semantic categories between base forms and discoursal uses of PUs in our data corpus are as shown in the table.

Semantic category of base form	**Semantic category of discoursal use**	**English**	**Latvian**
attribute	attribute	7	2
attribute	situation	3	1
attribute	event	1	0
action	action	7	7
action	situation	5	5
action	event	1	0
action	thing	0	1
situation	situation	13	12
situation	action	2	0
event	event	3	2
event	situation	0	2
thing	thing	1	4
thing	situation	1	1
people	thing	1	0
Total:		**45**	**37**

Extended phraseological metaphor may be created in different ways. In our corpus we could distinguish two types of this pattern of instantiation: the extension of the whole PU and that of one image-bearing component. The first type in the English corpus has been used 21 times:

- Not peeking at texts and emails? That's admirable. But ***not putting two and two together and – coming up with a very messy – foursome***? That's just baffling. (The Guardian. 2010/02: 04. D.Orr. How did John Terry keep his affair a secret for so long?) put two and two together – to guess the truth about a situation from pieces of information which you know about it *(CID)*

In this case of phraseological instantiation we encounter a phenomenon that Nacisicone (2001: 136) has termed *concurrent use*, i.e., two patterns of instantial stylistic use have been applied to the well-known PU *put two and two together* – an

extended metaphor and a cleft use: the image of the PU is sustained by stating that the result of the attempt to understand the situation has failed, and the detachment – the cleft – casting doubts on the possibility of a single correct guess.

The concurrent use is also observable in the following example: the PU *shout something from the rooftops* has been subjected to substitution and extended metaphor due to which there appear antonymic relations between the PU and its extension: *shout – pitching; voice - whisper*.

> • British businesses ***should climb mountains and shout about their goods.***
> It is often said that if you have a good idea it will sell itself. This is partly true, but you have to tell people about it first. Britain has a solid track record in inventing and manufacturing. But when it comes to ***shouting our message from the rooftops, the voice of British businesses pitching abroad has registered little more than a whisper of late***. (The Independent. 2010/11: 14. D. Kuo. British businesses should ***climb mountains and shout about their goods).***
> *shout something from the rooftops* – "if you say you want to shout some news from the rooftops, you mean that you want to tell everyone about it because you are so excited" *(CID)*
> • Many professionals in frontline services such as health and education agree that it is good that the time has come ***for belts to be tightened***. ***They feel that by cutting away the fat, the money belt can fit more comfortably round the muscles and sinews*** that maintain essential activities. (Times Online. 2010/05: 21. J.Waxman. Take the scalpel to the NHS. It'll leave no ***scar***.)
> *tighten your belt* – "to spend less than you did before because you have less money" *(CID)*.

The image of the PU base form is sustained and supported by additional images pertaining to the same semantic field: *cutting away fat, money belt fit more comfortably*. Besides, the author helps his readers to keep thinking on the idiomatic level by specifying the type of belt, i.e. money belt.

There are 10 cases in the corpus of extracts elicited from British newspapers in which the extended metaphor is based on the main image-bearing component of a PU, be it explicitly lexically present or created in readers' mind., e.g.,

> • It is very much in his interests that Mr Clegg ***remains on board as ballast against the Leviathan of neanderthal right-wingery slowly unfurling its tentacles on the back benches.***
> It is absolutely in the interests of Liberal Democracy, however, that Mr Clegg ***goes overboard***. Ideally he would accept the futility of his position and ***walk the plank. If not, he must be pushed***.
> (The Independent. 2011/05: 11. M. Norman. In the interests of his party Clegg must ***walk the plank.***)

on board – "if someone is on board, they are working with an organization or group of people" *(CID)*
go overboard – "to do something too much, or to be too excited and eager about something" (often + *on*) *(CID)*
walk the plank – "to be forced to leave your job" *(CID)*

The image of a *vessel* is sustained by additional images – *ballast, tentacles of a squid,* and the antonymic PU is used *go overboard,* and another PU that etymologically is also related to the semantic field of sailing, namely, *walk the plank* – 'to be forced by pirates to walk to one's death off the end of a plank jutting out over the water from the side of a ship' *(CED)*. And this PU is also sustained on the basis of one component – *walk – push.*

• ***Flogging a dead horse***? No, Mr Cameron, ***it's still running***
A frustrated Tory leader told journalists on Tuesday that they were "***flogging a dead horse***" over the Ashcroft saga. ***But this horse has legs, and it is still running.***
(The Independent. 06/03: 2010. ***Flogging a dead horse*****?** No, Mr Cameron**,** ***it's still running***)
flog a dead horse – "to insist on talking about something that no one is interested in, or that has already been thoroughly discussed" *(McGraw-Hill)*

Also in this extract only one component of the PU is semantically sustained: *a horse – it has legs - it can run.* Thus the contrast with the base form is created – a horse is not dead, it is alive and kicking, it is too early to bury it, i.e. the issue of Ashcroft saga) is still worth discussing.

The same types of extended phraseological metaphor have been encountered also in the corpus of examples elicited from Latvian newspapers: 25 of the first type, i.e., based on the whole PU, and 6 of the second type, i.e., on the basis of one component of a PU, e.g.,

Extended phraseological metaphor sustaining the meaning of the whole PU: the PU, analogue of which in English is *to fling/throw mud at smb.,* is alluded to and then sustained:

• L.Mīlīga, kura gan uzskata, ka skolotājs šobrīd ir ***„ar seju iespiests dubļos un tiek joprojām mīcīts***, kamēr paši valsts vadītāji nabagāki netaisās kļūt.
(Izglītība un Kultūra. 2009.10.15. K.Slišāne. Algas dienā – ***uz pusi plānāks maciņš*** un smeldzoša sirds")

L.Mīlīga, who still considers, that a teacher now "***has his face squashed in mud and is still being battered***, while the state leaders themselves do not intend to become poorer".

(Izglītība un Kultūra. 2009/10: 15. K.Slišāne. On Pay-Day – ***Half-Thinner Wallet*** and Aching Heart")
(The analogue PU– *to fling/throw mud at smb.* –"if someone slings mud at another person, they try to make other people have a low opinion of them by saying unpleasant things about them" *(CID).*

The following extract features the concurrent instantial use of the PU *a hot potato:* there is an insertion *poachable* and the extended metaphor describing people's unwillingness to deal with the issues mentioned.

• E.Aldermane: – Kopš apritē parādījās sabiedrības integrācijas jautājumi, brīžiem tie bijuši modes lieta. Citreiz – ***karsts viļājams kartupelis, kuru gribas paņemt rokās, bet apdedzināties arī tā kā bail***. Īsti nopietni nekad nav strādāts.
(Latvijas Avīze. 2011/03: 19. E.Līcītis. Aldermane nobažījusies: ir tik slikti kā nekad)

E.Aldermane: - Since the appearance of questions on integration of society, they sometimes have been fashionable. Some other times – ***a hot poachable potato, which one would like to take in hands, but somehow is afraid of burning his fingers***. There has never been any serious work.
(Latvijas Avīze. 2011/03: 19. E.Līcītis. Aldermane is concerned: it is so bad as never before)

The following two extracts make use of one and the same PU which nowadays, in conditions of economic recession has become very popular, i.e. *tighten your belt* – "to spend less than you did before because you have less money" *(CID):*

• Ja paskatāmies sociāli jūtīgās sadaļas, tad 2009. gadā, kad kritām tajā bedrē, pieļauju, varējām visi vienoties – nu, ***savelkam jostas, pēc kāda laika varēsim tās atlaist***. Tolaik neizskatījās, ka tā varētu darīt.
(Latvijas Avīze. 2011/03: 15. U.Graudiņš. Augulis: "Neesam izkļuvuši no apļa").

If we consider the socially sensitive sections, we see that in 2009, when we were falling into that pit, I assume, that we all could have agreed – well, ***let's tighten our belts, we'll be able to let them loose a bit later***. At that time such an action did not seem possible.
(Latvijas Avīze. 2011/03: 15. U.Graudiņš. Augulis: "We haven't got out of the circle").

• Negrozāmo patiesību pieņemot, varētu nopūsties un ***savilkt jostu vēl par vienu iedaļu***, kā klusībā esam piekrituši darīt, uzticoties tagadējam Ministru kabinetam, kurš līdztekus ikdienas pienākumiem jau čakli plāno – tā izteicās finanšu ministrs – 2012. gada budžeta konsolidāciju.
(Latvijas Avīze. 2011/03: 02. M.Zīle. Konsolidēšanas tupiks)

Accepting the irrevocable truth, one could sigh and ***tighten his belt for another section***, as we have silently agreed to do trusting the present Cabinet of Ministers, which, besides its everyday duties, is already diligently planning – according to the Minister's for Finance words – the budget consolidation of the year 2012.
(Latvijas Avīze. 2011/03: 02. M.Zīle. Consolidation Deadlock)

Extended phraseological metaphor sustaining the image-bearing component of the PU, e.g.,

• Viss tikai ***mutuļo uz ļaunu un nelāgu vien***, ***katli vārās***, energotarifi atpūšas, jo ***būs vēl lielāks sviests***.
Viens no diviem, kā uzzināsim, ka beidzot lietotas netradicionālas metodes – vai nu ***būs dzirdami spalgi kliedzieni, vai pacelsies ceptas gaļas smārds***.
(Latvijas Avīze. 2011/03: 03. E.Līcītis. ***Katli vārās****!*)

Everything ***bubbles to the evil and the bad***, ***the pots are boiling***, energorates relax, because ***there will be more butter***.
There are two ways of getting to know that non-traditional methods have finally been used – ***we'll either hear loud screaming, or we'll feel stench of fried meat***.
(Latvijas Avīze. 2011/03: 03. E.Līcītis. ***The pots are boiling!***)

The extended metaphor in the example above is based on the verb *boil.* The PU *vārās kā raganu (elles) katls* – "said if the processes in the society or the nature proceed with great force, rapidly, destructively, chaotically" is alluded to by using its main components both in the headline (umbrella use) and whose image is extended by the verb *mutuļot* "to boil, to bubble' and the last phrase of the article's final sentence *būs vēl lielāks sviests* 'the trouble will aggravate."

• Eksperts: "Lielākā daļa pašvaldību izveidojušās par parazītiskām šūniņām valsts organismā. ***Pie siles ar nenozīmīgām izmaiņām paliek*** vecie, mahinācijām norūdītie kadri, jo viņu ievēlēšanu garantē vietējie mahinatori, ***sajūgti kopā*** ar divdesmit gados lumpenizēto elektorātu, kurš savu balsi kopā ar sevi ir ar mieru atdot par grasi, šņabja pudeli, tukšiem solījumiem.
(Latvijas Avīze. 2011/03: 01. Lasītāju balsis: WWW.LA.LV)

> The expert: "The most part of self-governments have become little parasitic cells in the country's organism. ***At the manger without essential changes remain the*** old, machination-hardened cadres, as their election is guaranteed by local pettifoggers, ***harnessed together*** with the electorate that has been lumpenized for 20 years, who agrees to give away both his voice and himself for a penny, a bottle of vodka, empty promises."
> (Latvijas Avīze. 2011/03: 01. Lasītāju balsis: WWW.LA.LV)

In this extract the extended metaphor is also based on the image of the PU *domestic animals,* that can be harnessed together, which appears in a reader's mind when hearing the component *sile (a manger)*.

Thus we can conclude that the types of extended metaphors exploited in both languages are the same – in both languages under study the whole PU extension is prevailing, but the cases with one component extension are more frequent in English than in Latvian. The proportions of extended metaphor based on the whole PU and on one, image-bearing (lexical or mental) component in English is 21 (67.7%): 10 (32.3%), but in the Latvian corpus it is 25 (80,6%): 6 (19,4%).

3. The role of headlines in creating extended phraseological metaphor

It is interesting to trace the connection of instantiated PUs and headlines of articles as PUs participate in creation of discourse cohesion, and it is often the case that PUs are used in headlines (for thorough discussion of this question see Naciscione 2001: 153-162). Naciscione names this type of use *the comprehensive use*, subdivided into *umbrella use* and *use in codas*.

When used in titles and headlines a PU refers to and covers the whole text, it attracts a reader's attention. "The phraseological unit appearing in a title or a headline attracts by its figurative meaning and image. It brings the idea of the text to the fore, making it more prominent. The reader is offered a conclusion or is invited to draw one" (Naciscione 2001: 154). A PU in umbrella use embraces the whole text and thus influences its meaning and cohesion. As to the pattern of extended phraseological metaphor, it should be admitted that is not frequently used particularly in headlines, instead, it is often related to a headline (a PU is given in the headline, but extended in the body text), but does not necessarily encompass it in a straightforward way, i.e. some elements in a headline and components of or the whole PU may belong to the same semantic field. Therefore we have analyzed the examples of extended phraseological metaphor from this viewpoint as well. The results are the following. The corpus section of PUs subjected to metaphorical extension in discourse of British newspapers contains 13 (out of 31) examples of umbrella use, and among them 9 headlines contain extended phraseological metaphors, e.g.,

• ***One hot potato makes a mash-up***
(The Independent. 2011/04: 17)
• ***All is not rosy in Nick's back yard – but green shoots of recovery begin to emerge***
(The Independent, 2011/04: 30)

• ***Flogging a dead horse***? No, Mr Cameron, ***it's still running***
(The Independent, 2010/03:06)

• ***Land may be in sight, but it won't be plain sailing***
(The Guardian. 2009/04: 03)

In the Latvian corpus there are only 4 (out of 31) cases of such headlines and only 2 headlines comprise extended phraseological metaphors, e.g.,

• *Igaunijas* ***politika skaidrojas, melnos mākoņus izdzenās***
Politics in Estonia is ***clearing up, black clouds will be broken up***
(Latvijas Avīze. 2011/03: 04)

But Latvian outnumbers English as to the cases when instantiated PUs refer to some word in the headline that does not contain any PU: there are 7 such cases in Latvian against 2 in English; e.g.,

• He is ***at his best and at his clearest*** – to my surprise – when it comes to refugees who are fleeing homophobic persecution.
(The Independent. 2010/02: 04. J. Hari. ***Let's talk*** about sex: Johann Hari grills David Cameron over gay rights)

The extension of the PU ***at his clearest*** and the headline invitation ***Let's talk*** both pertain to single semantic field, namely, speaking.

• Viss iepriekšminētais romānā patiesi atrodams – un šādi meklējumi nenoliedzami būtu aizraujoša nodarbošanās. Tak ar ***pārmēru prātīgām un pareizām domām bruģēts ceļš ja ne gluži uz elli, tad uz makulatūras saiņiem noteikti***. Pasaulē ir milzumdaudz draņķīgu grāmatu, kas pārpilnas ar pareiziem un gudriem prātojumiem.
(Latvijas Avīze. 2011/03: 15. G.Berelis. Igauņi un ***zaudētā paradīze***)

All the above-mentioned can really be found in the novel – and such search undoubtedly would be an interesting pastime. Thus, ***too wise and too bright thoughts are used to pave the road if not really to the hell, then to waste paper bundles for sure***. There is world of rubbishy books in the world, which abound in sound and wise speculations.
(Latvijas Avīze. 2011/03: 15. G.Berelis. Estonians and ***the Lost Paradise***)

The PU *The road to hell is paved with good intentions* – "something that you say which means people often intend to do good things but much of the time, they do not make the effort to do those things." *(CID)* has been extended and it enters antonymic relations with the component of the headline – *paradise*, which help to create cohesion within the article.

4. Conclusion

Although the pattern of extended phraseological metaphor is not very frequently encountered either in British or in Latvian newspaper articles: 3,58% and 3,88% (out of the whole corpuses of instances of discoursal uses of PUs) correspondingly, it is a very original, sophisticated and reader's thought-provoking way of presenting news (considering various events, actions, situations, people, things), as well as an author's opinion and evaluation of the message conveyed, which in most cases is negative (we have encountered only one extract in the English corpus that conveys positive evaluation). Extended phraseological metaphor is often combined with other patterns of instantial stylistic use of PUs in discourse: 14 (45,2%) cases in English and 14 (45,2%) in Latvian, the most frequent being context-related insertions and substitutions, followed by allusion and cleft use. Extended phraseological metaphor encountered in our corpus is of two types: the extension of the meaning of the whole PU and the extension based on one component of the PU. Extended phraseological metaphor serves as a cohesive strategy and promotes the unity of a newspaper article, especially if PUs are used in headlines (umbrella use) and then reiterated within articles.

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CHAPTER 18

The Value of Pragmatism in Academic Discourses Produced in English by Russian Scholars

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In recent years, linguistic researchers have become increasingly interested in manifestation of culture in discourse and its implications for intercultural communication. Discourse produced by people with different cultural and linguistic backgrounds interacting in Lingua Franca is greatly affected by the values of their native culture. In academia, this situation creates a potential hazard of rejection of valid knowledge claims presented in a way that contradicts the expectations of the audience. Unlike issues related to language and genre competence, manifestations of culture on deeper discursive levels have not been studied sufficiently. This paper aims to show how cultural identity of the writer affects argumentation in a research article taking a particular case of the value of Pragmatism in Russian culture. Analysis of a corpus of research articles in physics showed that low importance attributed to this value in Russian culture can be clearly seen in the English-language academic discourse produced by Russian scholars, which may become a reason of serious communicative failures, as the ability to show practical and commercial value of research is considered a priority in the increasingly competitive international academic environment.

Keywords: academic discourse, argumentation, cultural values, English as Lingua Franca, intercultural communication.

1. Introduction

The realia of modern life are all contributing to the importance of inter-cultural communication in the globalized world. The last few decades have seen a dramatic rise of English as the new Lingua Franca in various spheres of life. At the same time, it has become clear that acquisition of a foreign language is not in itself a guarantee of successful communication across cultures. The discourse level of language is inseparable from the author's identity. Language represents the deepest

manifestations of a culture; and people's value systems, including those taken over from the group of which they are part, play a substantial role in the way they use not only their first language, but also subsequently acquired ones (Clyne 1996: 1). The reflection of "alien" cultural values in discourse produced in a foreign language can cause communicative failures, as these values may be not shared by the recipients.

In the academic domain, English is now unquestionably the language of international scholarship and an important medium of research communication for non-native English speaking academics around the world (Hyland 2009). But if non-native speakers even with excellent foreign language competence subconsciously stick to their cultural norms and values communicating in English as Lingua Franca, their discourses may to a certain degree deviate from the native speakers' expectations and this can cause misunderstanding, inappreciation, or rejection of potentially valuable scientific ideas.

The hypothesis of this study was that cultural manifestations that could cause most serious communicative failures and that could not be easily eliminated by simple language polishing and text editing were primarily found on deeper discursive levels, such as the level of argumentative structuring of discourse.

The research article is a rich rhetorical construct characterized by a double-fold communicative purpose: to disseminate new scientific knowledge and to gain recognition within the scholarly community. According to Hyland (2009: 184), "by studying academic discourse we discover a form of persuasion rather than a guarantee of reliable knowledge". Thus, making one's argumentation persuasive for the audience is the key task of every member of academia who wants his/her knowledge claims to be generally accepted. In order to justify a claim, the protagonist assumes a certain common ground with the audience, including the assumptions on what counts as a valid and convincing proof. These criteria are inseparable from the hierarchy of values characteristic for the given culture, which creates a potentially risky situation in the context of intercultural communication.

The present corpus-based study intends to examine manifestations of cultural identity in academic argumentation focusing specifically on the cultural value of Pragmatism in research articles written in English by Russian scholars.

The actual corpus of academic discourse comprised 20 research articles in physics written in English by native speakers of Russian who had received their education in Russia and had a Russian affiliation. The obtained results were compared to a control sample of other 20 texts from native speakers of English who had received their education in an English-speaking country and belonged to an affiliation in the UK.

The remainder of the paper is divided into four sections followed by conclusions. The next section gives an overview of theoretical approaches to analysis of cultural values in discourse and sets the framework of the present research. Section 3 discusses the Russian cultural values system and in particular

the value of Pragmatism. Finally, Section 4 presents the results of corpus analysis and their implications for intercultural communication in the academic domain.

2. Cultural values in discourse. Research framework

The present study is carried out within the framework of Interactive inter-cultural approach (Clyne 1996) that implies examining and comparing the discourse of people of different cultural and linguistic backgrounds interacting either in Lingua Franca or in one of the interlocutor's languages. The main focus of this field of study is the analysis of discursive manifestation of cultural values defined as "complex but definitely patterned…principles…which give order and direction to the ever-flowing stream of human acts and thoughts as these relate to the solution of common human problems" (Kluckhohn and Strodtbeck 1961: 4). These principles govern the linguistic activity and speech acts of human beings, they structure their discourses produced to achieve certain communicative aims.

Initially it was considered that all people shared the same universal value orientations, an assumption that was obviously disproved by communicative practice of the modern multicultural world (Weirzbicka 2003). It is now clear that these values are neither universal, nor language-specific, but culture-specific. Detailed analysis of discourses produced by non-native speakers of different languages show that cultural values are part of the identity of discourse producer and manifest themselves in whatever language one chooses to express oneself.

Several approaches have been suggested to describe the cultural component in discourse. The investigation of written academic discourse by Kaplan (1972) focuses on discourse patterns. Givon's quantitative model for cross-language discourse analysis (Givon 1983) measures topic continuity in discourse: referential distance, potential interference, persistence etc. Hofstede (1984) has suggested four parameters to describe cultural values system in discourse: power distance, individualism vs. collectivism, masculinity vs. femininity and uncertainty avoidance. The most detailed system of discourse/cultural parameters has been elaborated by Clyne (1996: 186-191). It includes the oppositions of form and content, verbal and literate, abstractness and concreteness, as well as rhythm of discourse and directionality.

In Russia linguistic research has followed the same general trend, and the relations between language, culture, and human cognition have become an important subject of investigation (Арутюнова 1998, Петров 1991, Караулов 1987, Лотман 1994, Степанов 1997). Close attention has been paid to description of the system of Russian cultural values and the way these values are reflected in the Russian language. Moscow school of psycholinguistics has used the method of mass association experiment to reveal the system of cultural values and national character of the native speakers of Russian. Analysing the association fields of

words they have established the nucleus of verbal consciousness that contains the ideas most relevant for Russians and values characteristic for the Russian culture (Уфимцева 1997).

In line with this approach we assume that all cultures are characterized by a more or less similar set of values, but differ in the relative importance/ evaluation of each individual value. In our study we intend to find out if the hierarchy of values characteristic of Russian culture has any significant impact on discourse produced by native speakers of Russian in a foreign language (in English as Lingua Franca). Taking the particular case of Pragmatism, or search for practicality, we combine corpus-based approach to discourse analysis with pragma-dialectical approach to argumentation (Eemeren, van & Grootendorst 2004). To understand and interpret the results of this bottom-up analysis we need to use as a reference the general conclusions on Pragmatism in Russian culture obtained by philosophy and linguistic research described in the next section.

3. Russian culture and the value of Pragmatism

Russian mentality, Russian culture and Russian national character have always been perceived as something enigmatic both inside and outside Russia. Russian philosophy has made numerous attempts to understand the foundations of Russian culture and thus define its position in the world and outline perspectives of development. One of the most significant contributions in this respect has been made at the beginning of the 20th century by Nikolay Berdyaev (Бердяев 1918). Among other things, the philosopher dwells on the attitude of Russian culture to pragmatism. According to Berdyaev, the soul of the Russian nation has been formed by the Orthodox Church, and thus Russian culture is characterized by Orthodox asceticism of Byzantine origin, with its aspiration for the other world, total indifference to this world and rejection of material values (Бердяев 1918: 8).

The claim made in 1918 may not hold true for contemporary Russians. The turbulent 20th century has been characterized by dramatic social changes, including the fierce campaign against religion in the communist times and extensive promotion of capitalist values after the collapse of the Soviet Union. All this could affect the values hierarchy of Russians. Thus, determining the characteristics of contemporary Russian culture became a topical issue for Russian ethnopsychology, sociology, social psychology, cultural studies and linguistics.

In their theoretical and experimental studies of the "collective unconscious" of the nation, its mentality, identity and national character, contemporary researchers, surprisingly as it may be, come essentially to the same conclusion as postulated by Berdyaev. The cultural foundations prove to be extremely stable and resistant to all external influences. In particular, various research approaches and methods are uniquely unanimous in their conclusions concerning the value of

Pragmatism: Russian culture remains essentially intolerant of money-grabbing, accumulation of material wealth, profit and material pleasures.

The psychological profile of contemporary Russians based on the data of questionnaires filled out by 615 ethnic Russians from different Russian cities (Почебут 1997) shows the same priority of spiritual values over material benefits that manifests itself in such traits of character as asceticism, generosity, altruism, unselfishness.

Mass association experiment (Уфимцева 1996) showed that the notions of "Labour" and "Money" for Russians are totally unrelated: material success is, at best, a matter of good luck, and any work should be motivated by some aims of immaterial kind. Russians do not view the work they do as a means for achieving material benefits, which places them in opposition to the western cult of diligent labour leading to personal success and prosperity.

Comparative psychological tests (Касьянова 1994: 164) have shown that though on average Russians have greater willpower that the Americans, and even greater firmness of purpose, Russian archetypes of goal-setting and goal achievement are considerably different from those characteristic of western culture. An average Russian rejects pragmatic approaches and rather strives for high ideals than for practical goals.

For Russians, any work should have some lofty aim, for instance the ultimate goal of scientific research should be accumulation of knowledge about the world rather than search for commercially profitable solutions.

We shall further look for empirical evidence of this culture-specific type of goal-setting in argumentation of research articles written by Russian scholars.

4. Case study: the value of Pragmatism in academic discourse of Russian scientists

Analysis revealed that the attitude of Russian culture to the value of pragmatism described in the previous section is clearly reflected in the discourse of research articles written by physicists with Russian cultural background. The low importance and rejection of this value makes discourses of Russian writers different from the ones of their Western peers.

It can be easily seen if we compare, for instance, the opening parts of the two articles: one written by Russian scholars (example 1) and one written by British scholars (example 2):

> (1) "The intermetallic compound with a cubic B20 crystal structure FeSi has attracted much attention over decades due to its unusual physical properties. A single crystal FeSi, being a semiconductor with a small energy gap about 0.05eV at low temperatures, reveals metallic properties above 100K [15].

> One of the intriguing features of the physical properties of FeSi is that its magnetic susceptibility increases at temperatures above 100K, reaching a broad maximum at 500K, followed by the Curie-Weiss behavior at higher temperatures." (Petrova 2010).

> (2) "SINGLE-PHOTON avalanche diodes (SPADs) are well suited to low light level, time correlated applications such as fluorescence lifetime imaging microscopy, fluorescence correlation spectroscopy, positron emission tomography, as well as ranging and 3-D cameras. Commercially available systems … can be bulky, expensive, and fragile. The appealing prospect of integrating arrays of single-photon detectors, quenching, read-out, and fast data processing electronics into a cost-effective, dense, monolithic, solid-state implementation demands low dark count SPADs." (Richardson 2009).

According to the broadly accepted model of Research Article suggested by Swales (1991), in the opening part of the article the writer is supposed to present his/her centrality claims, i.e. prove "that the research about to be reported is part of a lively, significant or well-established research area" (Swales 1991: 144). Here the writers have a number of options, and the choice they make to argue for the feasibility of their research is highly indicative of their inherent value systems. Thus, the Russian writers with their orientation towards lofty aims present their research as driven by pure scientific curiosity. What is "intriguing" for them is the fact that the properties of the investigated material are unusual. In full accordance with rejection of search for material benefit as something unworthy of a real scientist, of all the existing options they choose to claim interest. The British writers take quite a different approach. First, they claim the importance of research in terms of different spheres of its possible applications, and then emphasise its practicality and commercial value. What is "appealing" to these writers is to present a cost-effective solution as an outcome of their research essentially devoted to the same goal: studying unusual properties of a material.

The most apparent manifestation of the importance attributed to the value of Pragmatism can be found in the types of arguments used. Pragmatism is most closely related to teleological proof, where something is justified by its positive consequences/applications. The difference of the frequency rates of this argument with Russian and British writers is quite striking. In the discourses of Russian writers this type of proof was registered only in 2% of cases, whereas for the native speakers of English it was the most frequent argument type used in 40% of cases. Moreover, when Russian writers do use teleological proofs (examples 3 and 4), they sound quite different from their British colleagues (example 5).

(3) “This study has also interdisciplinary interest because similar models are highly relevant in particle physics.” (Babaev 2002).

(4) “It is plausible that the proposed scheme of quantum teleportation can be realized in practice.” (Podoshvedov 2008).

(5) “This work creates potential for the proliferation of low cost replacements for PMTs and CCDs, with system-on-chip capability for scientific, medical, and ranging applications.” (Richardson 2009).

Both in examples (3) and (4) the utility claim is very general, in (3) the writer refers to the field of science that can make use of the presented research results, and in (4) he confines himself to the vague “in practice”. Moreover, in (4) the use of hedging (“it is plausible that”) further decreases the strength of the claim. Both examples make the reader think that the Russian writers only mention this because they have to comply with the formal requirements of the research article genre, but actually view this aspect as one of secondary importance generously leaving it to the others to search for possible application of their ideas. In contrast, in (5) the British writers give a very precise outline of possible areas of use of their findings, again emphasizing their marketability. It is clear that they view this argument as one of the strongest proofs of the value of their research.

Unfortunately, this subconscious manifestation of their cultural values puts Russian scientists in a disadvantaged position in the international academic environment. The modern academic world is globally characterized by the ongoing process of commercialization of science. According to Fairclough (1995), today marketing norms have crept into academic discourses. However, if this search for practical value harmonizes with the basically Protestant background of Western writers, where ability to profit is regarded a highly positive feature, Russian culture, as has been discussed above, is based on opposite assumptions and attitudes to pragmatism. This may be the reason why Russian scholars, being exposed to basically the same social context of the necessity to compete for resources, still to a large extent uphold the traditional value of liberal scholarship motivated by lofty aims in contrast to the relentlessly commercial goals. Russian scientists feel that even in a competitive environment they should promote a strong academic image that would show the value of their research independent of any practical issues. But this approach is clearly a disadvantage if the target audience of the discourse has a significantly different hierarchy of cultural values. In this respect, the following remark by Hyland (2009: 175) is truly revealing: “Increasingly, knowledge production has become ever more closely integrated with its application, driven by the emergence of global markets for knowledge.

A discourse of social utility, whether current or potential, has therefore come to dominate the academy, so that the idea of research driven by disinterested

curiosity now seems rather quaint". But what is seen as "rather quaint" in Anglo-American culture, is exactly what is considered good in Russian culture and is set up as a model governing discourse production both in native and foreign languages.

4. Conclusion

In spite of the growing unification of the genre of research article in the globalized academic environment and in spite of successful solution of the problems of linguistic competence, cultural values of the writer find their manifestation on deeper discursive levels, for example, in argumentation. To prove their claims writers give priority to what is considered important and persuasive in their culture, unaware of the fact that in the culture of their audience primary importance is attributed to other aspects. This can be clearly illustrated by the value of Pragmatism, or research practicality, viewed as the first priority in Anglo-American culture and as something despicable in Russian culture. Guided by the rejection of Pragmatism inherent to their culture, Russian writers avoid the use of teleological proof in their research articles and emphasise by linguistic choices their commitment to Science for Science's Sake, which looks at least quaint to their Anglo-American peers.

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CHAPTER 19

Metonymic Conceptualizations in the Cognitive Domain of Eye. A Contrastive Study on English and Romanian Idioms

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The paper analyses from a cognitive perspective a series of English and Romanian idioms belonging to the conceptual domain of *eye*. The study applied to a lexicographic corpus is based on the cognitive hypothesis according to which idioms are motivated by metonymic conceptual structures. Our analysis proves that there is a considerable degree of correspondence between English and Romanian *eye* idioms, since there are many idiomatic expressions which share the same figurative meaning, as well as the same underlying conceptual metonymies.

Keywords: cognitive domain, conceptual metonymies, cross-cultural conceptual motivation, idiom, systematic mappings.

1. The cognitive versus the traditional approach to idioms.

Describing idioms and idiomaticity is a very complex problem which should be looked at from the formal, functional, as well as from the semantic point of view.

In *Longman Idioms Dictionary* (2001) an idiom is defined as a "sequence of words which has a different meaning as a group from the meaning it would have if you understand each word separately". An idiom is a conventionalized multiword expression whose units are mostly semantically ambiguous. A *conventionalized* expression is an expression which has been used over time so frequently that it has lost its special metaphorical features and with which many speakers of a particular language are familiar.

A brief presentation of some general considerations on the definition of the term and on the main criteria of idiom classification from the traditional perspective may be appropriate. In his book, *Idiom Structure in English*, Adam Makkai (1972: 122) considers the following criteria decisive for characterization of

idioms: 1. the term *idiom* is a unit realized by at least two words; 2. the meaning of an idiom is not predictable from its component parts, which are empty of their usual senses; 3. idioms display a high degree of disinformation potential, i.e. their parts are polysemous and therefore can be misinterpreted by the listener; 4. idioms are institutionalized, i.e. they are conventionalized expressions whose conventionalization is the result of initially ad hoc expressions.

U. Weinreich establishes the criteria upon which to base the characteristic features of idiomatic phrases. He accepts as idioms only multiword expressions which have literal counterparts. The linguist gives his definition of an idiom as "a phraseological unit that involves at least two polysemous constituents, and in which there is a reciprocal contextual selection of subsenses [...]" (Weinreich 1969: 226).

In the two volumes of *Oxford Dictionary of Current Idiomatic English*, Cowie et al. regard the following two features as the most important to characterize idioms: 1. compositeness, i.e. "an idiom is a combination of two or more words which function as a unit of meaning"; and 2. semantic unity, i.e. "idiomaticity is largely a semantic matter, and is manifested in much the same way in expressions of different structural types". (1975: VIII-XI)

While Makkai, Weinreich and other linguists study mainly the formal aspects connected to idioms and Fernando classifies idioms according to the function they have in discourse, cognitive linguists have a completely different view. The major representatives of experiential realism, G. Lakoff, M. Johnson and R. Gibbs have discussed aspects concerning the nature of meaning, the role of metaphor and metonymy, the process of categorization and the relationship between form and meaning. It is natural within the new theoretical frame founded by them, based on the way people perceive, conceptualize and categorize the world around them, that the complexity of idioms should occupy an important place.

Without totally denying the traditional view according to which the meaning of an idiom cannot be completely inferred from the meaning of its components, these linguists consider that there exists a systematic conceptual motivation for a large number of idioms. Most idioms are products of our conceptual system and not simply a matter of language. An idiom is not just an expression that has a meaning somehow special in relation to the meanings of its constituent parts, but its meaning arises from our more general knowledge of the world embodied in our conceptual system. In other words, the majority of idioms are conceptual, and not linguistic, in nature (Kövecses, Szabó, 1996: 330).

Idioms are conceptually motivated in the sense that there are cognitive mechanisms such as metaphors, metonymy and conventional knowledge which link literal meaning with figurative idiomatic meaning. This view is also shared by Gibbs (1997: 142) who claims that "idioms do not exist as separate semantic units within the lexicon, but actually reflect coherent systems of metaphorical concepts".

Lakoff (1987: 448) also shows that there is a great number of idioms (*imageable idioms*) whose meaning is not arbitrary as traditional theory considers. For an adequate motivation of the idiomatic meaning, all three above-mentioned cognitive sources should be taken into account.

Gibbs and O'Brien (1990: 37) try to infirm the traditional theory which regards idioms as non-compositional expressions from the semantic point of view.

Lakoff (1987: 448) formulates his definition of idiomatic motivation as follows: "The relationship between A and B is motivated just in case there is an independently existing link L, such that A - L - B 'fit together'. L *makes sense* of the relationship between A and B."

Cognitive linguists consider that many idioms are based on conceptual metonymies and metaphors which connect the concrete and abstract areas of knowledge. They view metaphor and metonymy as cognitive mechanisms that relate a domain (or domains) of knowledge to an idiomatic meaning in an indirect way, without excluding the possibility that a given domain of knowledge can often account for a particular idiomatic meaning in a direct way; that is without metaphor or metonymy.

Metonymy is distinguished from metaphor in such a way that metonymy is characterized as typically involving one conceptual domain, rather than two distinct ones as in the case of metaphor. Furthermore, metonymy involves a 'stand for' conceptual relationship between two entities (within a single domain), while metaphor involves an 'is' or 'is understood as' relationship between two conceptual domains such as anger and fire (Kövecses, Szabó, 1996: 338).

According to Kövecses and Szabó (1996: 352) the meaning of many idioms depends on the following factors:

1. source-target relationship, which determines the general meaning of idioms;
2. systematic mappings between the source and target domains, which provide more specific meaning of idioms;
3. particular knowledge structures, or inferences, associated with the source domain, i.e. the general knowledge of the world;
4. cognitive mechanisms: metaphor and metonymy.

Goossens (1990: 336) has analysed a number of idioms in order to describe how metaphor and metonymy can be combined to motivate them. He called such a combination metaphtonymy and reached the conclusion that metaphor is based on metonymy when "donor domain and target domain can be unified in a complex *sense*; in this case the result is a metonymy. The author also considers that there are cases when metonymy exists within the metaphor, when "an entity used metonymically is incorporated into a complex metaphor. The metonymy functions within the target domain.

Kövecses and Szabó (1996: 338) discuss a similar problem, emphasizing that these conceptual strategies are not well defined, and in many cases one can talk

about *metaphorical metonymies*, in other words, a conceptual metaphor based on a conceptual metonymy.

The impossibility of applying the cognitive mechanisms to all idioms represents a weak point of the cognitive theory. Even if we cannot apply the cognitive mechanisms to all idioms, the cognitive frame provides an adequate explanation for body parts idioms. In most of the cases, more than one cognitive mechanism contributes to the motivation of the idiomatic meaning; this motivation results from the combination of three factors: conventional knowledge, metonymy and metaphor. Idioms which make use of parts of the human body are more predictable than others, simply because as human beings we are more familiar with our perception of the shape, size and functions of individual parts of our own bodies, since we experience them every day. The idiomatic language is mostly anthropocentric, i.e. it is focused on people, on their behaviour, perceptions of their environment, on their physical and emotional states (Bílková 2000: 6).

Idioms can be more easily analysed within a certain conceptual domain and not in isolation. In this respect Gibbs claims that

> "one of the advantages of not simply looking at isolated examples, but instead examining groups of idioms, especially those referring to similar concepts, is that it is easier to uncover the active presence of conceptual metaphors i.e., metaphors that actively structure the way we think about different domain of experience." (Gibbs 1997: 104).

Several fundamental questions can be posed for the study of idioms. If we consider that some idioms are partly semantically transparent, and also that their meaning can be determined by means of conceptual mappings between source and target domains, we can describe and analyse in detail the idiomatic structures in any language. Are there idiomatic structures common to several languages? Are there conceptual metaphors, metonymies and conventional knowledge present in all languages? Are there common concepts resulted from the way people conceptualize the surrounding environment all over the world?

Starting from these aspects the purpose of this paper is to analyse a series of English and Romanian idioms belonging to the conceptual domain of *eye* from a cognitive perspective. The analysis is based on the cognitive hypothesis according to which idioms are motivated by conceptual metonymic structures. Since in the process of deducing the meaning, the speakers activate first of all the idiom key words, the total figurative meaning can be anticipated from the meanings of its components. It would also be interesting to notice whether the speakers of English and Romanian have many common elements in the way they conceptualize this very important part of the human body – *eye* – and in the way this conceptual structure is reflected in the idiomatic expressions.

2. Conceptual metonymic structures in the cognitive domain of *eye*

We perceive and analyse the world through eyes. They are like a camera with which we record everything around us. Thus, our eyes help us to conceptualize and categorize our environment. People have more or less similar images of the shape, size, position and function of the eyes.

Next, conceptual metonymies which underlie various idiomatic phrases belonging to the conceptual domain of *eye* will be presented. To demonstrate that the same conceptual metonymies can be found both in English and Romanian, examples will be given from both these languages, thus enabling us to draw a parallel between them. The analysed idioms have been collected from standard dictionaries of idioms (*Longman Idioms Dictionary* (2001), *Oxford Idioms. Dictionary for Learners of English* (2001) and *Dicționar de expresii şi locuțiuni ale limbii române* (1985)), but other dictionaries of both English and Romanian have been consulted.

Many of these metonymies used as a cognitive source, also represent the conceptual basis for the figurative meanings, now lexicalized of the word *eye.*

Thus, the metonymy EYES STAND FOR EYESIGHT represents the conceptual basis for the lexicalized meaning 'the ability of seeing'. We shall analyse a part of the idioms motivated by this metonymy:

- *cast an eye over/on something* has the idiomatic meaning: "to read or to look at something very rapidly". There is also a Romanian correspondent: *a-şi arunca ochii (or o privire, o ochire)*.

English: *Do you have **time to cast an eye over these accounts**?*

*Dexter **cast his eye over the final preparations** and said he expected the event to be the most successful in years*. (LID: 107)

Romanian: *Când **îşi aruncă ochii** spre poartă ce să vadă!...* (I. Creangă, ap. DLRC, I: 134)

The idiomatic motivation also derives here from the metaphor SEEING IS TOUCHING.

- *easy on the eye* is used to show that something is pleasant to look at :

*The resorts **are easy on the eye**, and the hotels stylish and airy.*

Ken Russell's new film ***is easy on the eye***, *but fans were expecting more*. (LID: 107)

There is no Romanian counterpart.

- *feast your eyes on somebody/something* "to look at someone or something for a long time with a lot of enjoyment and pleasure".

A similar Romanian expression is *a-şi desfăta privirea.*

English: *We stood in the hilltop*, ***feasting our eyes on the lights of the city*** below.

The second act is long, giving the audience time to ***feast its eyes on Guthrie's stunning*** *sets*. (LID, 109)

Romanian: *Îi plăcea să meargă la asemenea spectacole şi* ***îşi desfăta privirea*** *cu decorurile acelea minunate*.

- *not to be able to believe one's own eyes* has a Romanian idiomatic correspondent: *a nu-şi (putea) crede ochilor*.

English: *He remained puzzled*, ***unable to believe his own eyes***.

Romanian: *Oamenii* ***nu-şi puteau crede ochilor*** *aşa ceva*. *Niciodată nu se comportase astfel*.

Sta lumea în priveală şi ***nu-şi credea ochilor***. *Adică să nu-şi ţină cuvântul boier Hrisant Hrisocelu, beizadea ce se află?* (Eugen Barbu, ap. DELLR, 462)

- *the naked eye* refers to the natural ability to see without a magnifying instrument

In Romanian we have *a vedea cu ochiul liber*.

English: *Bacteria are invisible* ***to the naked eye***. (OID, 249)

Romanian: *Aceste microorganisme* ***nu se pot vedea cu ochiul liber***.

The above metonymy also motivates the following Romanian expressions:

- *a bate la ochi* :

Lipsurile ***băteau prea tare la ochi*** *ca să nu le fi putut îndată constata* (A. I. Odobescu, ap. DLRLC, I, 202).

- *sub ochii noştri:*

Voia să ne înşele ***sub ochii noştri***.

Toate aceste evenimente au loc ***sub ochii noştri***.

- *a măsura (a judeca, a preţui) din ochi* :

Tot chibzuia, parcă ***măsura*** *aşa* ***din ochi*** *depărtarea* (DLRLC, 248)

- *a vinde (a da sau a cumpăra) pe ochi*

Să nu ne grăbim! Asta nu se poate ***cumpăra pe ochi***.

- *a pierde pe cineva (sau ceva) din ochi* has two meanings:
  1. "to lose sight of":
     Curând ***îl pierdu din ochi***.
  2. (metaphorically) "to love somebody very much":
     O iubeau pe fată de-o ***pierdeau din ochi***. (Caragiale, ap. DLRLC: 248)
- *a da cu ochii de cineva sau de ceva* 'to meet somebody by chance':

Când ***a dat cu ochii de mine*** *pe loc a încremenit* (I. Creangă, ap. DLR, VII, part 2: 96).

The metonymy EYES STAND FOR ATTENTION/ VIGILANCE underlies the following idioms, linking their literal meaning with the idiomatic one:

- *catch somebody's eye* with the meaning "to draw somebody attention" has no Romanian equivalent.

I liked all the paintings, but the one that really ***caught my eye*** *was a Matisse*.

Can you try ***to catch the waiter's eye****?* (OID: 51)

I tried ***to catch her eye****, but she just stared out the window*. (LID: 107).

- *all eyes are on somebody/something* has the idiomatic meaning' to give someone or something a lot of attention'. In Romanian there is a similar phrase: *toți ochii sunt/erau pe cineva/ceva*.

English: ***All eyes were on the opening event*** *of Mountain Madness yesterday, when over 200 cyclists attempted to qualify*.

All eyes will be on the race *for North Carolina's Senate seat as an indicator of how the southern states are voting.* (LID: 109)

Romanian: ***Toți ochii erau*** *acum* ***pe ultimele evenimente*** *din Orientul Mijlociu*. The Romanian expression a *sta/a fi cu ochii pe cineva* or *a avea ochii pe cineva* has the meaning "to watch a person":

Să știi că am ***să am ochii pe dumneata***. (Cezar Petrescu, ap. DLR, VII, part 2: 96)

- *have eyes in the back of your head* meaning 'to be able to notice everything what is happening around you' has the Romanian equivalent *a avea ochi la spate:*

English: *You need* ***to have eyes in the back of your head*** *when you are teaching a class of ten year-olds*.

No, of course, I didn't know what was happening. I ***don't have eyes in the back of my head****.* (LID: 109)

Romanian: *Se cam fereau de ea, căci* ***avea parcă ochi la spate.*** (DELLR: 458)

- *keep your eyes open* "to notice what is happening around you". The Romanian idiomatic counterparts are: *a (a-şi) deschide ochii bine* and *a fi cu ochii în patru* or *a avea ochii în patru/ a-şi deschide/face ochii în patru.*

English: *He developed his acting skills by* ***keeping his eyes opened*** *and learning from experience.*

An ordinary person who ***keeps their eyes open*** *can understand people as well as a psychologist*. (LID: 109)

Romanian: *Trebuie* ***să deschizi bine ochii*** *când ai de-a face cu asemenea oameni*.

Era mereu cu ochii în patru *să nu-l calce hoții.*

The Romanian expression *a deschide ochii* has also the meaning "to be born":

Eşti tânăr, ***ai deschis ochii*** *încoace, după Cuza.* (Gala Galaction, ap. DLRC, II : 62)

- *keep a beady eye on somebody/something* with the idiomatic meaning "to watch carefully somebody or something":

*He always **kept a beady eye on his employees***. (OID: 18)
Conventional knowledge also motivates the above expression.

- *keep your eyes peeled* or *keep your eyes skinned* is used in spoken English with the meaning "to watch carefully for something":
*These guys are used to **keeping their eyes peeled** for cops, but I don't think they'll recognize you as a cop*.
*I told him to **keep his eyes skinned,** and notice whether anything unusual was going on.* (LID: 109)
- *keep an eye out for* or *keep your eyes open for* meaning "to be very careful".
*The teachers were warned **to keep an eye out for fights and bullying.***
*I've dropped a pin so **keep your eyes open for it**.* (LID: 108)

The metonymy EYES STAND FOR ATTENTION is also used as a cognitive mechanism for the following Romanian idiomatic phrases:

- *a nu scăpa pe cineva (or ceva) din ochi (or din vedere)* "to watch something or somebody":
Fătul babei se ținea tot de dânsa ca **să n-o scape din ochi** (I. G. Sbiera, ap. DLRC, IV: 41)
- *numai ochi şi urechi* ("very carefully"):
*Asculta **numai ochi şi urechi**.*
- *a ține pe cineva sub ochi* ("to watch carefully"):
*Miroseau numaidecât pe călătorul îndoielnic, de-***l țineau** *apoi tot timpul **subt ochii lor,** fără ca el să bănuiască* (Camil Petrescu, ap. DLR, VII, part 2: 95).
- *a lua pe cineva la ochi* :
*Era un ce la mijloc care trebuia neapărat dezlegat. Doru părea a fi un personaj **luat la ochi de autorități*** (G. Călinescu, ap. DELLR: 461)

The conceptual metonymy EYES STAND FOR THE SKILL motivates the following idioms:

- *get you eye in* has the idiomatic meaning "to practise playing a ball game, or doing something in which you base decisions on what you see, so that you become better at doing it". It has no Romanian correspondent.
*Before the match, I hit the ball around with Stan **to get my eye in**.*
*This sequence of film shows what you can do once you **have got your eye in** and have begun to link your shots together*. (LID: 107)
- *have an eye or a good eye for something* "to be naturally good at noticing things of a particular kind, and recognizing what is attractive, valuable":
*Vicky always **had an eye for a bargain**. She could always find you the lowest prices in the city.*

Looking at his drawings, it was clear ***he had an eye for*** *the way people stand and move, and the cloths they wear*.
You need ***a good eye for*** *detail in this job*. (LID: 107)
The Romanian correspondent is *a avea ochi la ceva* ("to be very skilful at something"):
Ai luat un cal de o să mă pomeneşti cât îi trăi. Ţi l-am dat dumitale c-am văzut că ***ai ochi la cai****.* (C. Petrescu, ap. DLR, VII, part 2: 96)

- *have an eye for/ to the main chance* with the meaning "to keep looking for ways to get an advantage for yourself, and be good at finding them":
He ***had an eye for the main chance*** *and a very good business brain, and this helped him to succeed without much money*.
Nowadays a research scientist must also be a fund-raiser ***with an eye to the main chance****.*
Roy's ***got his eye on the main chance*** *and hopes to succeed Harold as prime-minister* (LID: 108).
The idiom has no Romanian idiomatic counterpart.
- *do something with your eyes shut/ closed* meaning "to be able to do something very easily and well because you have done it very ofte" has a Romanian equivalent : *a putea face ceva cu ochii închişi*.

English: *I* **can design** *these dresses* ***with my eyes closed****.*
I've driven to the hospital so many times, *I* ***could get there with my eyes shut*** (LID: 109).
Romanian: ***Ar putea găsi drumul cu ochii închişi****.*

Another cognitive source is the metonymy EYES STAND FOR WISH, INTENTION, HOPE, AIM. Thus, this metonymy represents the conceptual basis for some lexicalized meanings of the word *eye* (Webster's: 506):

- *have your eye on* meaning "to wish something and to hope to get it".
Chris ***had his eye on*** *a new house on Maple Street, which was just about the right size and had a huge back yard.*
"Do you want anything else to eat?"
"Well, I did ***have my eye on*** *that last piece of meatloaf."* (LID: 108)
A possible Romanian equivalent would be *a pune ochii pe ceva /cineva, but using* the verb *a pune (put),* not *a avea (to have)*.
- *with an eye to something* with the idiomatic meaning "to intend to do something":
She's doing an interpreters' course ***with an eye to getting a job abroad.*** (OID: 107)
The idiom has no Romanian correspondent.

The metonymic structure EYES STAND FOR GOOD OR BAD FEELINGS could be used as a cognitive strategy in motivating the following idioms:

- *have eyes only for* with the idiomatic meaning "to prefer, to like only something or somebody". It has an identical Romanian correspondent: *a avea ochi doar pentru ceva/ cineva*:

English: *She was always surrounded by men, but she had* ***eyes only for Harry***. (Webster's: 507)

Romanian: ***Avea ochi doar pentru fiica cea mare.***

- *make eyes at* "to flirt".
  In Romanian there is the phrase a *face ochi dulci cuiva*.

English: *The students gathered in the square* **to make eyes at** *the pretty girls*. (Webster's: 507)

Romanian: *Tot timpul balului* ***îi făcuse ochi dulci***.

- *give somebody the eye* "to flirt":
  All the boys ***were giving her the eye.*** (Webster's: 507)
- *have (got) a roving eye* "to be always ready for a love affair":
  Be careful of Brian – he's **got a roving eye**. (OID: 326)
  A Romanian equivalent is the idiom a-*i fugi or a-i aluneca cuiva ochii după cineva:*
  Îi fugeau *tot timpul* ***ochii după femei***.
  This metonymy is also a possible cognitive source for these Romanian expressions:
- *a deschide ochii pe cineva* ("to be in love for the first time"):
  Eram de zece ani şi ***deschisesem ochii pe o copilă***, *cam de vârsta mea cu care adeseori colindam viile, spunându-i câte văzute şi nevăzute*. (Barbu Ştefănescu-Delavrancea, ap. DLR, VII, part 2: 94)
- *a privi sau a vedea pe cineva, a se uita la cineva cu ochi răi or a nu privi pe cineva cu ochi buni* ("to dislike somebody"):
  Nu şi-a privit *niciodată* **colegii cu ochi buni**.
  Ştiu bine ***la ce ochi răi mă aveți*** *cu toții*. (Al. Odobescu, ap. DLR, VII, part 2 : 94)
  Îl priveau cu ochi răi *datorită succesului său*.
- *a nu avea ochi să vezi pe cineva* ("to not stand somebody"):
  Nu mai avea ochi să-l vadă *după felul cum se comportase*.
- *a i se scurge cuiva ochii după cineva sau după ceva* ("to be fond of") :
  Cum văzură ele condurii, li se ***scurgeau ochii după dânşii*** (Petre Ispirescu, ap. DLR, part 2, vol. VII: 96).
  Tânărului ***i se scurgeau ochii după fata*** *aceea*.

Another cognitive strategy seems to function here. It is the metaphor LOVE/PASSION/ PLEASURE IS FIRE. The intensity of love seems to melt the eyes and they become liquid.

- *a privi cu ochi de piatră* ("to look indifferently"):
  Constandin îl ***privea cu ochi de piatră***. (Dumitriu, in DLRC: 248)

The synecdoche EYES STAND FOR THE PERSON motivates the idiomatic meanings of the following English and Romanian idioms:

- *there wasn't a dry eye in the house* used to say that an event or statement made everyone feel very sad or sympathetic, often when you think that they were silly to be so strongly affected by it:
  *There **wasn't a dry eye in the house** during the last twenty minutes of the film*.
  *The Minister's wife swore to the whole press conference that she would always stand by him, and **there wasn't a dry eye in the house***. (LID: 108)
- *before/under someone's very eyes*
  The Romanian counterpart is *sub ochii cuiva:*
  English: *Everything happened **before his very eyes***.
  Romanian: *I-a furat cartea **chiar de sub ochi***.
- *not see eye to eye* (also motivated by conventional knowledge);
- *only have eyes for somebody* (see also EYES STAND FOR FEELINGS);
- *have (got) a roving eye* (see also EYES STAND FOR FEELINGS);
- *ochi în ochi* ("to look in one's eyes, to stay very close to a person"):
  *Se întâlni **ochi în ochi**, o clipă cu nevastă-sa şi schimbă vorba cu dezinvoltură* (Gala Galaction, ap. DLR, VII, part 2: 93)
- *a da ochii cu cineva* ("to meet somebody unexpectedly"):
  În ziua aceea **am dat ochii** *întâia oară **cu el***.
- *între patru ochi* ("a discuss confidentially"):
  *Ar trebui să discutăm **între patru ochi***.
- *de la ochi sau verde în ochi* ("ruthlessly"):
  *Spune-mi **verde în ochi**, ca să ştiu ce leac trebuie să-ţi fac* (Creangă, ap. DLRC: 248).
  *Un copil de ieri să mă batjocorească **de la ochi**!* (Alecsandri, ap. DLRC: 248)
- the proverb *ochii care nu se văd se uită* (English equivalent: *out of sight, out of mind*).

THE EYE STANDS FOR LIFE motivates the expression *an eye for an eye, a tooth for a tooth* (in Romanian, *ochi pentru ochi şi dinte pentru dinte*) of biblical origin. The idiom refers to a system of punishment in which you punish someone by hurting them in the same way as they hurt someone else:

English: *Angry protesters in the square demanded justice be done to their dead friends and family members. Several people held signs that read: "**an eye for an eye**".*
*It's not a matter of **an eye for an eye**. We just want to defend our people and prevent further attacks in the future.* (LID: 107)

Romanian: *E convins că dacă s-ar aplica sistemul* "***ochi pentru ochi şi dinte pentru dinte***" *ar fi mai puține crime*.

3. Conclusion

Our study proves that in the conceptualization of the human *eye* the conventional metonymy plays an important role. The metonymic meaning of the word *eye* partially motivates the meaning of many idioms containing it. Although there are many more idiomatic expressions both in English and Romanian which contain the word *eye*, and which would require further analysis to confirm or refute the claim that the meaning of the constitutive parts of some idioms partially motivates their meaning, the previous examples prove that in many cases, this is true.

This analysis shows that that there is a considerable degree of correspondence between English and Romanian *eye* idioms, in that there are idiomatic expressions in both languages which share the same figurative meaning, as well as the same underlying conceptual metonymic strategies (Trantescu, Pisoschi 2006).

Although it is impossible to generalize with confidence about language in general, from a restricted study such as this one, the fact that cognitive mechanisms are at work in English and Romanian would suggest that they may also function in other languages. If people are made aware of the conceptual metaphors and metonymies which underlie most of language, and idiomatic language in particular, they will be able to make much better use of them, whether as a native speaker or second-language learner.

The present analysis can also be a partial answer to the question whether or not we may speak about cross-cultural concepts in people's minds. People in various cultures share many similar concepts of the world around them, their experience being conceptualized in a similar way. Idioms display not only cross-language diversity, but also a considerable degree of cross-language similarity.

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CHAPTER 20

Metaphor in Technical Terminology: The Way to Better Comprehension

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Metaphor is a unique linguistic phenomenon that has been studied since ancient times. Recently it has experienced a new wave of research in various spheres: politics, economics, science, medicine, etc. The present paper dwells upon the use of metaphor in technical terminology. The use of technical terms is no longer considered to be solely a prerogative of technical specialists; laymen have to operate a number of terminological units in their everyday life, too. Metaphoric component in terminology creates a clearer image in the mind of the information recipient which could lead to a more appropriate scientific concept and sufficient comprehension of the scientific phenomenon.
The aim of the paper is to analyze metaphoric representation of terminological units in certain technical dictionaries and prove the author's standpoint on metaphor's appropriateness in technical terminology.

Keywords: appropriateness, metaphor, source domain, target domain, terminology.

1. Introduction

Terminology has gained overall interest and serious study by linguists just in the beginning of the 20th century. M. Teresa Cabre in her work *Terminology: Theory, Methods and Applications* states that it was first the prerogative of scientists to name their inventions and later engineers to specify all the innovations emerging and to create terms for easier communication within specific scientific field. Linguists got involved in the process just in 1930s when the discussion on problems of systematizing terms was brought up and there were made attempts to outline the main principles and methods that should be applied in terminology compilation. (Cabre 1998: 5).

Since the times terminology has become a linguistic discipline, it was obvious that literary tropes could not but interfere with its structure. Metaphor being considered as a solely literary expressive agent is present in any linguistic discourse. It has recently gained an extensive study in various discourses: political, economic, law, medicine, military with the science of no exception. Metaphor has been studied since ancient times and given various definitions. Although with minor variations they all have something in common. Let us consider the definition proposed by M. Knowles and R. Moon who determine metaphor in the following way: "When we talk about metaphor, we mean the use of language to refer to something other than what it was originally applied to, or what it 'literally' means, in order to suggest some resemblance or make a connection between the two things." (Knowles, Moon 2005: 2).

G. Lakoff in his contemporary study of metaphor gives the retrospective of metaphor and states the following: "The word *metaphor* was defined as a novel or poetic linguistic expression where one or more words for a concept are used outside of their normal conventional meaning to express a 'similar' concept" (Lakoff 1993: 202). Zoltan Kovecses provides for a more substantial definition:

> "First, metaphor is a property of words; it is a linguistic phenomenon. Second, metaphor is used for some artistic and rhetorical purpose, such as when Shakespeare writes 'all the world's a stage' […] Third, metaphor is based on a resemblance between the two entities that are compared and identified […] Fourth, metaphor is a conscious and deliberate use of words, and you must have a special talent to be able to do it and do it well" (Kovesces 2002: viii).

All these definitions have agreed on the idea that metaphor serves a definite purpose, namely to transfer a notion, a concept, an image etc. from one field to another. Lakoff and Johnson's overall perception of metaphor states that "metaphor is pervasive in everyday life, not just in language, but in thought and action. Our ordinary conceptual system, in terms of which we both think and act, is fundamentally metaphorical in nature." (Lakoff, Johnson 1980: 4). The idea gained wide acknowledgement and has been further developed by a number of linguists. Rephrasing the aforementioned, we can assume that without any deliberate purpose we fill our language with metaphorically oriented language units just because it is in our nature. The work of Lakoff and Johnson has changed the preconceived perception of metaphor as of something referring just to the poetic language. Since metaphor is an inherent unit of our everyday life and gains recognition in various linguistic fields, it has to be found in terminology, too. It has to be given a certain cognitive role in perception of the source scientific phenomena. The idea of metaphor being purely literary expressive agent has vanished, conceding a right to the metaphor being widely used in other language discourses.

Lakoff (1993: 203) continues the idea: “everyday abstract concepts like time, states, change, causation, and purpose also turn out to be metaphorical” This makes us believe that life shapes and determines the use of the language and we transform the concepts from the source to the target domain subconsciously. It can be agreed upon that the use of metaphors in non-poetic discourse is extensive and welcomed by authors since it provides for a more captivating content.

The issue of metaphor appropriateness in scientific context is a controversial one. There might be two polar standpoints as concerns the use of metaphor in technical language. There could be those who oppose metaphoricity in such context, reasoning this by the prerequisite for terminology to be clear and precise. There are solid grounds to support the idea, since terminology, any kind of scientific information does not tolerate any unambiguity, uncertainty or vagueness. There must be only one truth and no place for imagination in any piece of scientific information. Any scientific field needs precision in idea transfer to the target audience as well as for communicating ideas within the source field thus making metaphoric component in terminology inappropriate.

On the other hand, terminology has recently exceeded the limits of specialist use. We live in a highly technically advanced world, where innovations, devices, technical concepts have become inevitable part of not just specialists’, but laymen’s routine, too. In the modern world ordinary people have to be able to operate a number of technical terms just in order to remain competitive and meet the times. Metaphorically oriented terms in this respect are not created randomly, they have to undergo specific adoption, or in other words have to be accepted or not by a particular layer of lexicon. S. Knudsen (2003: 1248) emphasizes that:

> “any newborn metaphorically structured hypothetical expression needs clarification; subsequently it is tested, accepted or discarded, questioned and extended in order to be scientifically acceptable. This process of clarification may be repeated several times until the metaphor or the network of metaphors is officially considered scientifically acceptable.”

Metaphor in this respect can serve a definite purpose, i.e. creating an image in our mind that allows us to better perceive the notion. It could schematically be shown as follows:

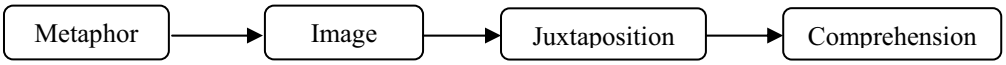

Fig. 1 Comprehension of a notion through metaphor

Metaphor acts like a thread between the notion and the sense. It is a mediator, a linking chain that creates a concept in the mind paving the way for the image and comprehension and being a kind of a cognitive agent itself. Metaphoric

component in terminology creates a clearer image in the mind of the information recipient which in its turn encourages the hearer to compare the concepts involved into metaphor transfer and provide a more sufficient comprehension of the scientific phenomenon.

Leezenberg supports the idea pondering over the role of metaphor in context: "Which linguistic items can be used metaphorically? It appears that in general, all expressions that have some descriptive content or information associated with them, may receive a metaphorical interpretation under appropriate circumstances" (Leezenberg 2001: 5). The aforementioned idea contributes to our belief that metaphor deserves its place in technical language since technical language, terminology or any scientific discourse undoubtedly carries informative function, and the main target of the technical language is to make the essence clear to the information recipient. Under definite circumstances metaphor can be conducive to better terminology perception.

2. Theory application

There could be two options of identifying metaphorically presented terms in scientific language. One is to study scientific discourse or professional literature within specific field and trace metaphorized terms. Another way which is the target of the present research is to work with dictionaries compiled within a certain technical branch and to render any manifestation or instantiation of metaphoricity. Such identification, or if we call it recognition, of metaphorically presented entries in a dictionary is a complicated task. As soon as a metaphorically oriented term is identified it can be regarded as scientifically appropriate and accepted since it is given an entry in a dictionary which can indisputably be regarded as an authentic source of scientific communication. On the other hand, metaphoric naming can often be juxtaposed to polysemic lexical units. In this respect we could distinguish between the *core meaning* and *metaphoric sense*, the terms proposed by M. Knowles and R. Moon. As they state, "very few monolingual dictionaries label sense as metaphorical, even where the metaphoricity is clear" (Knowles, Moon 2005: 12). In such case it is the task of the linguist to discern the core lexeme from the metaphoric sense. Even if the dictionary provides for a certain entry of the polysemous lexeme, we cannot deny its metaphoric nature.

The method applied in the present research was the analysis of entries of two volumes of *The Dictionary of Basic terms of Power Industry* compiled in four languages: English (En), Latvian (Lv), Russian (Ru) and German which is not of our interest. The dictionary provides for an immediate contrast which allows tracing metaphorization of terms simultaneously in all the languages involved. Since the terms are fixed in the dictionary we can admit that they are accepted in this particular science field and thus can be considered scientifically appropriate.

The aim of the analysis is to identify metaphorical occurrences, to reason their metaphoricity if possible. The basic language of the study is English; Latvian and Russian corresponding terms are viewed in contrast. Lakoff's idea of metaphor being inherent in all spheres of our life and giving the platform for conceptualizing the world proves to be functioning and topical in the field under our research. According to Lakoff, metaphors could be referred to as conceptual mappings, or metaphors, laid from one domain to another domain through metaphorical expressions presented by individual linguistic expressions. (Lakoff 1993: 209). This path from the source domain to the target domain could be thus schematically shown as follows:

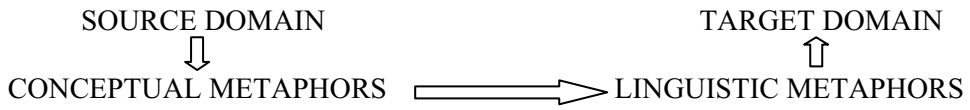

Fig. 2 Metaphor projection from the source domain to the target domain

The source domain lays the foundation for the concept, which in its turn forms mappings, or conceptual metaphors. The conceptual metaphor will further provide a whole number of linguistic expressions, or as we might call them linguistic metaphors, that finally deliver the idea to the target domain. Lakoff offers the following form of designating metaphors: TARGET-DOMAIN IS SOURCE-DOMAIN or TARGET-DOMAIN AS SOURCE-DOMAIN.

If we consider the terminological units using such approach we could definitely see that one of the most obvious conceptual metaphors observed in the dictionary concerned is MECHANICAL STRUCTURES ARE HUMAN BODIES. The metaphorically oriented terms that confirm the idea are as follows:

a) *tower body (En) – balsta statnis (Lv) – ствол опоры (Ru).* The dictionary provides the definition of the terms as a vertical part of a tower. It could probably be objected since most thesauri would definitely provide a separate entry for the word "body" as the main, central part of a structure taking the most load, but still we can assume that metaphoricity is preserved here. It should be mentioned though that the term "body" is present in almost any scientific field, which could be due to the fact that the term arose from the metaphoric concept of a physical structure applied first to a human being and later to something related closely to his surrounding. The issue that has to be noted is that metaphoricity has been transferred to the English language, while in Latvian a non-metaphoric term has been coined. In Russian, though, it is a case of term metaphorization as well but with another metaphoric mapping, i.e. MECHANICAL STRUCTURES ARE PLANTS, since the word "ствол" refers to the main part of the tree. We can definitely see the visual resemblance in the structure of a tree and a power tower, so metaphoric projection cannot be denied here.

b) *main leg of a tower (En) – torņbalsta kāja (Lv) – нога башенной опоры (Ru).* The term defines one of the two elements placed on both sides of the tower body, which makes us believe that the origin of the metaphorically oriented term can be found in its optical resemblance to the body parts of a human being. Metaphorization is observed in all three languages.

c) *waist of a tower (En) – torņbalsta josta (Lv) – пояс башенной опоры (Ru).* This example also shows the case of metaphorically represented terms with the metaphoric component preserved in all three languages. The term itself designates an element of a tower placed between its upper and lower parts, which makes the metaphoricity justified and explainable.

d) *foot of a tower (En) – balsta pēda (Lv) – пята опоры (Ru).* The term denotes a part of tower between its body and foundation. Metaphoricity is observed in all three languages involved in the study.

One might assume that the aforementioned terms are hackneyed, and might not even be considered metaphorically oriented. The grounds for such assertion might be that most thesauri would probably provide an entry for those terms with the meaning implied within the specific terminology field. Thus, for example Oxford dictionary provides the following definitions of the mentioned terms:

“body - 1. the main or central part of something, especially a building or text; 2. the main section of a motor vehicle or aircraft”;

“leg - each of the supports of a chair, table , or other structure”;

“foot – 1. something resembling a foot in form or function, in particular; 2. - the lower or lowest part of something; the base or bottom”;

“waist - a narrow part in the middle of something, such as a violin or hourglass.”

The definitions above could make one consider the terms under our analysis as polysemous lexemes. This could be true, but it cannot be assumed that since the earliest times of the emergence of any mechanical structure, the humans made attempts to find adequate denotations to each part, and the human himself could serve the best source for finding such terms. It could be regarded as the basis for the analysis of the worldview shaped by the humans’ interpretation of their existence.

Another set of examples of metaphorically presented terminological units that fall under the conceptualized metaphor mentioned above and might seem rather interesting is as follows:

a) *diaphragm of a tower (En) – torņbalsta diafragma (Lv) – диафрагма башенной опоры (Ru).* Metaphoricity is present in all the languages concerned. The term itself is explained as a junction of all the horizontal elements of the tower structure. Being aware of the lexeme’s core meaning, i.e. one of the major parts of the human body for it is vital in the breathing process, and having analysed the structure of the tower itself, it can be assumed that the term has been given metaphorization due to the essential function it performs in the whole structure.

b) *crossarm (En) – traversas konsole (Lv) – консольная часть траверсы (Ru).* Metaphoricity can be observed just in the English language. The term denotes an upper part of the tower body that is pulled out aside and serves for reinforcement. The Latvian and Russian languages preferred more descriptive terms and it should be mentioned that in its majority the coincidence in metaphoric representation occurs in the Latvian and Russian languages. There can be valid reasons for this. Both languages have coexisted with each other for a long time, which could not but influence the development of the languages. The countries once belonged to the bigger union that exploited single terminology which definitely provided reflection in further development of terminology in both countries.

Some other terms that may seem interesting as bearing metaphorical component are presented below:

a) *fork (En) – torņbalsta dakša (Lv) – рога башенной опоры (Ru).* The example is interesting as it presents metaphoricity in all the languages involved with the Russian language being different in its concept. The term designates one of the upper elements in the tower body that bears a strong resemblance to the definite piece of cutlery. On the other hand, in the Russian language metaphoricity is presented by another term that can be translated into English as "horns", which also explicates obvious visual resemblance to the element of the construction. The term "horn" is presented in the dictionary in another collocation as well, i.e. *arcing horn (En) – izlādes rags (Lv) – разрядочной рог (Ru).* The definition states that it is a type of reinforcement of the insulator in the shape of horn. All the languages retain metaphoricity within the terminological unit.

b) *frog-leg winding (En) – kombinētais tinums (Lv) – лягушечья обмотка (Ru).* The term is interesting, since it presents metaphorization in English and Russian and not in Latvian. The term denotes a specific type of a composite winding consisting of one lap winding and one wave winding, placed in the same slots and connected to the same commutator. The term has certainly been derived from the fauna phenomenon, and metaphorization is justified. But the Latvian language has come up with another term. It can be assumed that the metaphorically oriented term in this particular case can create a better perception of the notion providing a clearer image in the mind.

c) *"A" pole (En) – A balsts (Lv) – А-образная опора (Ru);*

d) *"U" bolt (En) – U skava (Lv) – U-образный болт (Ru).* It is obvious that the term has derived due to the resemblance the letter "U" has to the technical item described. But the interesting fact here is that the Russian language has a different script and if the term were to be presented using Russian alphabet it would have been a letter "У", which will not reflect the essence of the term. Thus, letter "U" of the Latin alphabet has penetrated into Russian terminology field, which seems rather interesting from the linguistic point of view.

e) *hairpin coil (En) – U spole (Lv) – катушка U-образной формы (Ru).* This example is interesting to be considered in contrast to the previous one. The method of exploiting Latin alphabet by the Russian language is observed here as well. What is more fascinating is that the English term is coined differently to the Latvian and Russian one, but we all have an idea of how a hairpin looks and that it in fact resembles letter U, so metaphorization is represented here in both Latvian and Russian, just by some other means.

f) *cap and pin insulator (En) – šķīvjizolators (Lv) – тарельчатый изолятор (Ru).* The example manifests the same trend as the previous one. The English term bears metaphoricity based on a different concept than the other two languages involved. The term denotes a type of disk-shaped insulators placed in a row and attached by a kind of metal pin. Latvian and Russian terms transferred the idea of cutlery, i.e. plate, to present the term metaphorically. In the English language the idea got a different direction, though it led to metaphoric orientation as well.

g) *clevis and tongue coupling (En) – cilpsaisteņa savienojums (Lv) – соединение серьга-проушина (Ru)*. Metaphoricity can be observed in English and Russian terms though its origin differs. The term denotes a complicated coupling consisting of a clevis, a tongue and a coupling-pin, and providing limited flexibility. The direct translation of the Russian equivalent could sound as an "earring" type coupling, which could make a clear idea of the device itself. Though, in Latvian a scientific term has been coined which bears no metaphoricity. As for the English term, the concept that laid the mapping to the target domain remains unclear.

h) *tail of the voltage impulse (En) – sprieguma impulsa aste (Lv) – хвост импульса напряжения (Ru)*. Metaphoricity is observed in all the languages involved. The term denotes the part of the impulse at the end which follows its maximum.

3. Conclusion

The examples above manifest the idea that metaphoricity has gained its position in scientific language. The issue discussed here is not the scientific discourse but the layer of vocabulary fixed in professional terminological dictionaries. This fact alone proves its appropriateness since the terms have been made part of professional communication thus being given the status of technical terms. Metaphors can serve a definite role in the process of cognition of scientific phenomena. The fact that they are most valuable in this respect for laymen cannot be denied, but they have made a layer of specialized vocabulary, too.

The study of metaphoric representation of technical terms can be a sphere of the greatest interest and serious research for any linguist. Metaphors are constituents of human existence; they tend to penetrate in the language of all

spheres. In the attempt to denote phenomena alien or new to him, the human being has always tried to acquire some symbols or notions related to his surroundings. This could explain the prevailing number of lexemes penetrating into terminology through metaphor denoting some items closest to the human existence, for instance those signifying human body parts or items of everyday life. Metaphor could serve the purpose of explaining the unfamiliar, being both a literary expressive means and a linguistic tool for better science perception. Metaphor can be regarded as an even easier way for gaining scientific knowledge, which is especially valuable for those who are not involved in a definite scientific field and just need to comprehend one or another term.

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CHAPTER 21

Communication in/with the (Im)perfect Worlds of Y.I. Zamyatin, G. Orwell and A. Huxley

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The objective of this study is to look into the communication levels and processes in the novels *We*, *1984*, and *Brave New World* and to examine the ways in which these literary texts interact with possible recipients. Among the many similarities which these anti-utopian novels share, one seems particularly important in terms of communication aspects, and that is the attempt to abolish communicants. Aspiring to absolute power, the Great Communicator is guided by the following decisive goals: depreciation of all values (that we know of), denunciation of interpersonal and even intrapersonal communication, language simplification, conversion of thoughts into nonsense, disparagement of individual recognition, prevention of communication with the past, the present and the different, and finally, abolition of the old man and creation of a new one modelled on a machine.

Keywords: anti-utopian novel, communication levels, individual, difference, power.

1. Introduction

The reason for establishing the connection between the novels *We*, *1984* and *Brave New World* is reflected in similar ideological systems of novelistic anti-utopian societies which seem to constitute the main field of interests of the authors. The questions of an individual and its position in the given framework are also particularly significant for both the authors of these novelistic worlds and this paper. In order to answer to the subject of communication, the philosophical and ideological aspects of the novels will be observed through linguistic and communicative variants, with particular emphasis on individuals, language and possible ranges and limitations of communication whose constraints are, in the case of these novels, determined by the government. Consequently, the line of our research starts from the issues of language and Being and continues through the

human communication and the communication of violence, with the aim of emphasizing the value of an individual expression through the distinction between the communication of sameness and communication of difference. The paper also points out the dangers threatening the human communication of a contemporary recipient, of which we have been warned by Zamyatin, Orwell and Huxley through their fictional, but plausible worlds.

2. Language and being

Nietzsche wrote about language: "Language, it seems, was invented only for what is average, medium, communicable. By speaking, the speaker immediately vulgarizes himself." (Nietzsche 2005: 31), while Heidegger wrote at the beginning of *The Letter on Humanism:* "Language is the place for be[-ing]. Man lives by its accommodation." (Heidegger 1998: 5).

Language, Being and thinking seem closely related, so when considering communicational levels and aspects in the novels *We*, *1984* and *Brave New World* the following questions appear more than justified: How important is the quality of language for accommodation and self-preservation of a man in his own house? Is it possible for a person with depleted vocabulary to recognize and embody his own Being, or does this Being also become as depleted as the ambience in which it dwells? "The widely and rapidly spreading devastation of language not only undermines aesthetic and moral responsibility in every use of language; it arises from a threat to the essence of humanity" (Heidegger 1998: 10), Heidegger would reply, while Orwell offered his response by writing *1984,* which can be seen primarily in Winston's conversation with Syme, and in the final section of the novel dedicated to the principles of Newspeak. When he first starts to write his journal, Winston faces difficulties: "Oddly enough, not only has he lost his power to express himself, but he has forgotten what he wanted to say in the first place" (Orwell 1992: 7). Thoughts need to be expressed verbally, while the insufficiencies and flaws of linguistic forms result in the reduction of thoughts. It is precisely in these relationships that Orwell recognized the possibility of making the plot of the novel more interesting. By depleting human language he depletes the man as well. Hence, the philologist Syme deals with the creation of Newspeak by destroying words and utterly simplifying the language, as he puts it. To enhance the impression of artificiality of Newspeak as a language which excludes the man altogether, Orwell allows Winston, while having conversation with Syme, to eavesdrop on a man at the next table:

> "Whatever it was, you could be certain that every word of it was pure orthodoxy, pure Ingsoc. As he watched the eyeless face with the jaw moving rapidly up and down, Winston had a curious feeling that this was not a real

> human being but some kind of dummy. It was not the man's brain that was speaking, it was his larynx. The stuff that was coming out of him consisted of words, but it was not speech in the true sense: it was a noise uttered in unconsciousness, like the quacking of a duck." (Orwell 1992: 37).

The aim of the philosophy of Newspeak, in addition to the reduction of linguistic structures and constriction of the scope of thoughts, was to proclaim a duckspeak, the meaning of which is explained by Syme: "duckspeak, to quack like a duck. It is one of those interesting words that have two contradictory meanings. Applied to an opponent, it is abuse, applied to someone you agree with, it is praise" (Ibidem: 38).

The required communication is the communication of simplicity, almost of absurdity, which, being as it is, prevents any possible verbal conflicts in the collective, while, on the other hand, it also prevents any kind of meaningful conversation with oneself in search of Being. In intrasubjective communication the Being fails to recognize itself, since the language is no longer a home of possibilities, but restricted void.

3. Humanism and communication of violence

Why do we introduce the issue of humanism when it is obvious that Orwell's, Zamyatin's and Huxley's futuristic visions are entirely anti-humanistic? Firstly, to justify the irony of the essay title. Secondly, to show that, similar to certain principles of Newspeak, this word is also subject to various interpretations, especially if we bear in mind the fictional worlds of the aforementioned authors and evaluation within it, as well as the evaluative criteria of the world in which we live as recipients. According to Heidegger, humanism can be differently interpreted in the light of conception of freedom and human nature. Thus, it can be realised in various ways. In the novels which are subject of our analysis humanity is examined and evaluated from both the standpoint of a collective whose tendency is to utterly abolish every form of individuality and from the standpoint of an individual who is compelled to oppose the collective, i.e. the government, to confirm the last trace of humanity within itself. In the first case, the line of logical reasoning behind collective expression would look as follows: an individual is insufficient, which makes it gratuitous, so it needs to be obliterated. A perfect world is not her home. The standpoint of the collective is essentially metaphysical and as such it does not pose a question of the relationship between Being and the essence of a man. It is rather interested in creating a perfect society, that is, if it is possible to create perfect society upon the ashes of Being. The authors of the novels take the irony even further, choosing for their heroes a handful of individuals who are qualitatively similar to us, and who are doomed to failure because they are humans

and not machines. They pay the price because they are imperfect.[1] Their standpoint is humanistic because they refuse to live the life of the majority who willingly enjoy their intended position in the flock. We approve their standpoint, so the world of the novel gets to be evaluated as a negative utopia, cursed Eldorado, back side of perfection. By sending a warning to future generations through the heroes of their novels, invoking the distant past lived through empathic compassion for the ancestors, Orwell, Huxley and Zamyatin create an interesting net of communicative threads with even more interesting visions and messages and already witnessed fulfilment of the prophecies.

Sloterdijk warns that even Heidegger's humanism is in danger of becoming the opposite:

> "According to Heidegger, there are no roads leading from humanism to this intensified exercise of ontological humility. What is more, he sees in it a contribution to the history of subjectivity arming. Indeed, Heidegger interprets the history of European world as a stage of militant humanism. It is a field on which human subjectivity, with its predestined consistency, wins the power over all beings. From this perspective humanism must be presented as a natural accomplice of all possible abominations which might be done in the name of human well-being." (Sloterdijk 2000: 194).

There is, by all means, an irreconcilable difference between the circumstances described in these novels and the destructive principles of bolshevism, fascism and Americanism. However, there is also a common ground which is reflected in ideological forces which emphasize disablement of any kind of human communication, where human communication signifies a contact based on differences, self-criticism and search for the truth. Hence the allusion to the similarity of ideologies we encounter in *1984*: "In Oceania the ruling philosophy is known as inglsoc, in Euroasia it is called neo-bolshevism, while in Eastasia it bears a Chinese name usually translated as 'death worship', although a more accurate translation would be 'negation of self'." (Orwell 1992: 131). If we bear in mind communication within certain societies, the conflict can be traced along the vertical

[1] Those who persevere in their mutiny and negation of the values of life imposed by the government, like Zamyatin's Y-330 and Huxley's John, pay with their lives. More fortunate destiny is intended for those like O (*We*) and Bernard (*Brave New World*), who get to spend the rest of their lives on the other side of the Wall of "the perfect" states, among individualists and those who have the chance of creating humane relationships, but such is the destiny of the outcasts. The most severe criticism embodied in the negation of one's own personality is directed towards Winston and Julia (*Brave New World*) and D-503 (*We*), i.e. towards those who survive within the old system of values, thus becoming inhuman and a part od collective madness.

plane of the population pyramid. The rules of communication are dictated by ruling ideology, the Great Communicator from the top of the pyramid, who is untouchable in his hypnotic power because he is both the transmitter of the message and the one who controls its effects on the communicants.

The main characters of the novels *1984* and *We* are attempted communicators, since they violated the communication rules imposed by the government and dared seek answers to the questions concerning their own will, love, Being, and humanity. The desirable communication of the ruling ideology is a one-way communication, starting from the Great Communicator and going towards silent and obedient communicants. With the aim of successful implementation of such communication, the Communicator has to be extremely careful so as not to allow the expression of individuality.

Interpersonal communication is being regulated by preventive methods of political suppression which works according to the principle: "To see, and not to be seen" (Virilio 1994). It is done by means of spy tools and techniques: telescreen in *1984*, video-surveillance in *Brave New World* and open blinds in *We*, constant exposure, and constant engagement in various social activities, without rest and free time to think. Apart from surveillance, the Government also uses punishment as a method of correction of disobedient communicants. The methods similar to investigative procedures of Moscow processes are not used with the aim of examination, oppression and exposure of the public enemy of foreign origin, but with the aim of correction of domestic forces, i.e. of "the prodigal", of those who, having restored some of their own free will, became conscious of the cracks in the perfection of the State and started to regard themselves independently of the flock. The director of the play of the investigative processes is a Third party, the Government, the Ideology, while the participants in these investigations have only apparent power, since the outcome of the investigation is not a secret for either the examinee or the examiner.

The communication of violence reflected in a psycho-physical abuse depicted in *1984* does not end with the abolition of a communicant, but by his deconstruction and reconstruction into a harmless, inattentive, hollow being who resembles a creature subjected to the Great Operation in the novel *We*. The ruling principle is the principle of fostering, so from this type of communication one can learn how to be a member of a satisfied and peaceful drove who wants to go through the Great Operation of removal of the last twitch of humanity with a smile and bliss caused by the influence of soma, and by a true love for the Big Brother.

Inhumane and violent communication, which stems from the attempt at implementation of the aforementioned ideological guidance, results in fractioned identities, unfulfilled individuals, emotionally and intellectually stunted freaks who seem to send a warning from the past, and even a verdict from the future to a recipient of a modern day world.

4. An individual and a collective: Communication of difference and communication of sameness

These novels share the concept of a significant difference in meaning between the notions of government, individual and collective. The forces of government act under the mask of collective well-being, creating a huge gap between the master and the slave. Consequently, the most desirable population structure in *1984* is a pyramid structure or, in words of Mustapha Mond, one of the few controllers in *Brave New World*, "the optimum population is modelled on the iceberg – eight-ninths below the water line, one-ninth above" (Huxley 2009: 205). Acceptable members of these worlds are identical. Thus, in *Brave New World*, the Bokanovsky process enables a single egg to spawn, while the hero of Zamyatin's novel cannot imagine himself independently of his environment, because he has lost himself in the process of identifying with the others. By producing millions of identical twins and by classifying them into various castes the society generates communicants who are genetically predisposed to a certain type of communication.

Communication with children is always established according to previously designed plan and it is realised solely with the aim of raising them and forming desirable psychic and intellectual proclivity. In *Brave New World*, experiments are being conducted on children by dint of mechanical toys and hypnopedia is being used as a method of education and influence on mind through tapes. Therefore, education is not based on a direct communication. Children are rather subjected to totally identical "brainwashing" ordered by the Government. "Till at last the child's mind is these suggestions, and the sum of the suggestions is the child's mind. And not the child's mind only. The adult's mind too – all his life long. The mind that judges and desire and decides – made up of these suggestions. But all these suggestions are our suggestions... Suggestions from the State" (Ibidem: 28). These are the words of the Director of Hatcheries and Conditioning Centre in Huxley's novel.

By all accounts, the collective possesses only apparent power, since the perfect world of equality and sameness is visible only in the lower part of the pyramid. Philosophy intended for the collective is merely a false image of a perfect world, of mechanical patterns of behaviour and action, of technologically perfected individuals which do not possess the will for individual expression. The communication of sameness is reduced to absurdity, to barren and pointless form, while the communication of difference brings pain to the individual in the "perfect" world. Individuality provides nothing more than freedom to be miserable and rejected by many, that is, a freedom of choice to be hurt. John and Bernard, the heroes of *Brave New World* do not differ greatly. That is why Huxley intended a very similar destiny for both of them, that of rejected misfits. "When a man is different, he is condemned to living alone. They are deplorable. They excluded me from everything..." (Ibidem: 124), John complains to Bernard, to one of the rare

persons who can relate to his position and emotions. However, since the cultural base and the collective send relentless demands, after they return to a civilized society, they will not remain friends. Host Bernard is going to use the Savage (John is not called by his name in this environment) to achieve closer contact with his compatriots, because only with someone who has even stronger individualistic preferences can he have the sense of belonging in his surroundings. Consequently, there are two possible dismissals seen as a pseudo salvation and necessary torment: banishment to the island among the individualists, and a voluntary exile to seclusion.

Every difference being dangerous to social stability, it is necessary to create an outer difference, an opponent who will unite the members of the community even more. False enemies are necessary to construct a false notion of collective values and unique collective consciousness. Orwell's brilliant idea of incessant war and shift of allies between three powers, Euroasia, Eastasia, and Oceania, as well as of permanent rewriting of history make his hero pose the question of truth. However, posing the question of truth and answering it demands freedom, will, and power – all those things which are denied an individual by language and ideology, so the only truth available to Orwell's hero is the one provided through the violent process of "learning, comprehension and acceptance", the truth which can be seen only through the eyes of the Party.[1] In *1984* the entire communication process is subjected to ingsoc, the ruling policy of English Socialism, which wishes to remain unaware of words such as honour, justice, moral, internationalism, democracy, science and religion, as well as notions such as rationality and objectivity, political and intellectual freedom etc. Since the philosophy of language is based on reduction, discrepancy, and absurdity, the communication inevitably becomes narrow, false and fictitious with the sole purpose of educating and correcting a person in the aim of creating the sameness of collective naivety.

In order to eliminate every possible contact with ideologies different from the ideology of Power, it is forbidden to communicate with the past and the future, with God, with literary creations and artworks, with value systems which differ from the acquired knowledge, because they delude and open new and different dimensions from the present-day life of welfare. "The saint in whom God delights is the ideal eunuch", wrote Nietzsche in *Twilight of the idols* (Nietzsche 2000: 12), while the ideal residents of the anti-utopian worlds described in these novels

[1] With respect to the resistance put up by the main hero of *1984*, it will assume greater significance in addressing to O'Brien, that is, in the desire of a subject to direct his rebellion straight towards the dictator, regardless of how unconsciously and unintentionally it seemed at first, and in the answer which precedes Winston's confession: "We shall meet in the place where there is no darkness", which is the Ministry of Love which deals in torture while maintaining law and public policy.

represent ideological eunuchs. “We helped God finally overcome the Devil” (Zamyatin 1984: 58), said Zamyatin’s hero, D 503. Similar to Orwell’s equivocality, this line from Zamyatin’s novel could be understood as a praise of the regime of an ideal state and of the Benefactor, as well as a disapproval of the loss of identity and every value the Devil would be interested in. By leaving perfect worlds and by refusing to communicate with hollow numbers, the devil batters every idea of decency and humane collective. “To be ideologically correct doesn’t mean not to think – there is no need to think. To be ideologically correct means to be oblivious” (Orwell 1992: 36), we read in Orwell’s novel. Naively we pose a question: *How to communicate with oblivious and eternally uniform?*

5. Communication and sexuality (a form of resistance and rebellion in alliance with the others)

When we bear in mind the communication between lovers, the question of sexuality becomes inevitable, since the sexual culture and intercourse can be reinterpreted as a form of communication. Although the authors of *We*, *Brave New World* and *1984* approached the subject of sexuality from different standpoints, certain observations, which we shall point out here, move towards the same focus. To explain it, we should direct our attention towards the inspection of communicational threads between the government, sex and an individual.

Orwell has intended a sexless life for his hero of the “perfect” State, the life without sexual thoughts even, if a person is among the perfect. A machine doesn’t have sexual desires. Ideological guidelines which advocate negation and destruction of sexual subject who is “still” a man, will cause weakness in communication between a sexual subject and the object of his desire, who is “still” not passive and final. Sexual frustration, which inevitably follows from the aforementioned weakness, perceived its actual reflection in two minutes of hatred and Winston’s fantasy of choking Julia in the novel *1984*. Her waist, apart from her youth, produced a tremendous effect on Winston and caused suffering because of the desire which would never be satisfied. Hence the exhilaration and joy after the explanation the girl provided later: that she was promiscuous, that she had sex dozens of times and that she was capable of saying “no” to the government by pleasing herself and confirming the only possible relationship between negation and violation of prohibition, by resisting non-individual strategies. Regimentation of bodies is one of the certain forms of controlling population, but this method is intended for the creation of ideal residents in *1984*. A sexual act, which stays beyond the reach of the government and thus can result in child birth, is allowed only to proles, to those who are considered to be animals and non-humans (the standpoint of model citizens), the only possible future which is not doomed to failure (the standpoint of occasional prodigal individualist), or *we* (those who read

these fanciful stories). In any event, proles are beyond a system which attempts to establish order and perfection, so it is not surprising that precisely in their surroundings the closest communicative interchange occurs between the lovers.[1]

> "Medical and physiological examination, pedagogical relationship, and family controls can pursue a general and illusory goal to say "no" to prodigal and non-sexual fertility. In fact, everything functions as a mechanism of double pursuit: satisfaction and power. Satisfaction can be found in the enforcement of power which examines, monitors, lurks, stalks, searches, palpates, exposes. On the other hand, that satisfaction is kindled by the necessity of being rescued from that power, of running away from it, of deceiving or deluding it. The power in question allows itself to be overwhelmed by the same pleasure it persecutes. In opposition to it, there is a power which affirms itself in the pleasure of resisting, leading others to sin and showing itself." (Foucault 1979: 43)

It is the matter of ideological systems which, for the sake of greater good, can establish a certain compromise, although the game is played by only two players, the government and the pleasure. In the futuristic novels of our authors everything is simplified by excluding mediator and multiple choices, so everything is reflected in a valid ideology. The government addresses each individual, it addresses the sameness which is obliged to obey its laws. The simplification of otherwise complex relationships only amplifies the effect of intimidation of an individual, which does not only regiment the body, but the entire sexual culture, demanding specific and exclusive principle of communication.

In the novels *We* and *Brave New World* the right to sexual intercourse has not only been denied, but presented as an abnormality one needs to distant oneself from. In Huxley's novel especially, confinement and refraining from sexual relationship signifies a form of degeneration and perversion. The persons prone to loneliness and avoidance of the opposite sex are considered outcasts and they are subjected to serious condemnation. The moral of sexuality is in the opposition to almost all stages of sexuality Foucault mentioned in his *History*. The supreme rule which is being honoured is that everyone has claim on everybody else[2], which

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[1] Julia and Winston, the main characters of the novel *1984*, materialize their intimate communication in the nature and in the flat they rent in prole colony, while Y-330 and D-503 go to the Ancient house, the museum of antiquities, where, in the flats similar to our own, where their communication acquires different form, thus creating possibilities for more intimate and free contact.

[2] Even the formulation such as "everyone has claim on everybody else" exists in the form of norms, and by deceiving others by the freedom of choice one imposes a totally opposite interdict. i.e "no one has claim on someone". This reflects the negative relationship

would result in the creation of a man without any sexual frustrations, since he relives his fantasies every day. To have almost limitless sexual possibilities devalues a potential relationship between two people, while prohibition of founding a family and raising children within such community prevents comprehension of true intimacy and establishment of any kind of traditional emotional attachment. However, apart from individual inclinations reflected in a free choice of partners, a sexual relationship exhibits characteristics of rituals during mandatory "meetings" in honour of Ford, where they perform arranged orgies with music and soma. It is allowed to talk about sex without any reserve, but, on the other hand, it is forbidden, even undignified, to talk about family, children, and, more importantly, love. Sex is considered important, not so much for an individual, but for the system and its preservation, so it is necessary to exercise strict control in order to prevent sexual frustrations and dissatisfaction which could affect stability and progress of the perfect state. In the novel *We* the "everyone can be with everybody" rule applies in a somewhat milder form, since there are pink coupons for arranging meetings which take place behind the blinds. It is possible to have some sort of privacy, but if it oversteps certain boundaries, if it happens what happened to O-90, who had thoughts about children, such "fantasies" will be punished by death. On the other hand, the main character shows tendency to abolish even those intimate dates, as well as his free time which disrupts the perfection of the table. As a result, he receives the news of the Great Operation, that is, of the cure for fantasies and spontaneous (acquired) feelings with positive excitement and enthusiasm, without considering the idea that the Operation might result in obliterating desire for any communication with the loved one.

When mechanisms of power take part in conversation about sex, it necessarily becomes a conversation the aim of which is to put the sexual subject and entire sexual act in order, as well as to assign new "quality" to sexual communication such as usefulness observed in wider scales – usefulness to the governing strategy, in foucauldian words.

> "We should talk about sex, we should talk about it publicly and in a way which is not determined by the division into permissible and impermissible, even if the speaker supports this sort of division (hence his ceremonies and recitals); we should talk about sex as something which should not simply be condemned or tolerated, but as something which should be guided, and introduced into utility systems, controlled for the greater good, arranged to function in the best possible way." (Foucault 1979: 27).

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between the government and a sexual individual, the communication of exclusion, which always implies a system of certain rules and entails the entire circle of interdicts.

The government's speech is formulated with respect to conducted analysis and to the goals of the State directed towards "greater good". It seems, though, that the greater good is possible only if intimidating eye of the Big Brother is hidden behind its mask. Not so far away from our own truths and realities, the fiction of Zamyatin, Orwell and Huxley convey the same message as Foucault: "Between the State and an individual sex became a stake, and a public one too. It is wrapped in speech, knowledge, analysis and command" (Ibidem: 29).

6. The correlation between the novelistic worlds of J. Zamyatin, G. Orwell and A. Huxley and our own world[1]

Sloterdijk (2009: 23) warns that "discourse about difference and the control of taming and breeding-indeed, just the suggestion about the decline of awareness of how human beings are produced, and intimations of anthropotechnology – these are prospects from which we may not, in the present day, avert our eyes, lest they once again be presented as harmless".

As a result, inspired by the novels *We*, *1984*, and *Brave New World*, we pose the following questions: Are we about to become communicants from the analysed novels, or do we have a chance of avoiding that route? Do we need to accept Nietzsche's often mistakenly interpreted as anti-humanistic vison of a free man as a warrior[2] to avoid harmless man and find a humanist? Why does a human communication shy from us as if it were a secret or a forgotten value?

The novels *We*, *1984*, and *Brave New World* are particularly modern because of the topicality of the raised questions. They demand review and revaluation of the notions of power, individual, language, evaluative criteria, as well as sexuality, humanism, future, and their relationships. "Humans are self-fencing, self-shepherding creatures. Wherever they live, they create parks around themselves. In city parks, national parks, provincial or state parks, eco-parks everywhere people must create for themselves rules according to which their comportment is to be

[1] Perhaps more correct formulation would be "our own worlds", since we have shown how sameness and generalization can be dangerous ground for the existence of differences and individuals. Taking the risk, we have decided to keep the phrase "our own world", to emphasize contemporaneity and leave the possibility for the co-existence of differences without prejudice and judgement.

[2] "And war educates for freedom. For what is freedom? That one has the will to assume responsibility for oneself. The human being who has become free – and how much more the spirit who has become free – spits on the contemptible type of well-being dreamed of by shopkeepers, Christians, cows, females, Englishmen, and other democrats. The free man is a warrior." (Nietzsche 2005: 36).

governed." (Sloterdijk 2009: 25) However, it appears that a man has reached a point where he has nearly worn himself out, as well as his time, language and Being. Such is the communication of our time. It is becoming worn out as well. We communicate only when we need to, briefly and quickly, we communicate by e-mail, by messages, using abbreviations, empty phrases and internationalisms. Are we not experiencing exactly that of which we have been warned by Zamyatin, Orwell and Huxley? Various ideologies and governments with their negative relationships and connections move freely among us under the mask of democracy and freedom of speech. Moreover, there are mass media which by means of pressure teach us how to acquire certain content without much reasoning, how to behave, communicate, speak and, finally, how to live. During that process, we become obedient and silent communicants. "By the late twentieth century, our time, a mythic time, we are all chimeras, theorized and fabricated hybrids of machine and organism; in short, we are cyborgs. This cyborg is our ontology; it gives us our politics", says Donna Haraway (1991: 150). It is not surprising that even language as the home of Being becomes inferior, while Hölderlin's famous motto "Poetically man dwells" becomes incomprehensible to most people.

On the other hand, the futuristic visions of these authors do not seem so frightening when we bear in mind the entire history of mankind. Apart from traumatic historical experience, national differences and irreconcilable differences of opinion are a serious threat to communication processes. In his probably the most translated novel, *Dictionary of the Khazars*, the recently deceased Serbian novelist and university professor Milorad Pavic expressed a doubt about fruitful communicational exchange during international conferences, primarily due to inability of overcoming national and cultural differences. On this occasion we wish to point out quite the opposite – the danger of the communication of sameness which is depicted in the analysed novels. In the light of these conclusions, scientific international conference which poses such a serious topic as *Comparativism, identity and communication* might be understood as a chance of humane communication which will not seek to overcome differences but to exercise their coexistence.

7. Conclusion

After a thorough analysis of the novels *We, 1984* and *Brave New World* we can draw the following conclusions. In these worlds an individual is not only undesirable but utterly redundant. The mechanisms of power rule over individual expressions, they nullify them and seek to prevent any response within the communication process which does not imply blind and unconditional obedience. Hence, the language offered to the masses is so scarce and stiff that it prevents any possible twitch of individuality in both interpersonal and intrapersonal

communications. Limited language possibilities hinder the Being so immensly that it becomes reduced to a number or a word of the crowd, mediocrity and sameness. The government, as the ultimate communicator, decide upon the strategies which are to be used against the enemies as well as upon the means used to form a circle of violent measures. Since the language has committed violence over the Being, watchful eyes of the government will not allow the individual to stick out from the herd. If, in spite of all efforts, something like that should happen, the government will resort to violent communication which the previously destructed Being and its broken identity cannot survive, except as a completely unsuspecting communicant, not only on the basis of action, but on that of opinion.

The natural reaction of the individual to this sort of captivity, characterised by alienation from oneself and from the others, would be rebellion, which is exactly the reaction of the main characters of the analysed novels. However, in the anti-utopian novels of Zamyatin, Orwell and Huxley, every form of rebellion is futile, whereas the outcomes of these attempts are different: voluntary decision of the hero of *We* to destroy himself through the Great operation in order to become indifferent towards the death of the loved one, utter apathy of Julia and Winston in *1984* towards everything that surrounds them and towards everything they had gone through, or the banishment of Bernard to the island of individualists and the suicide of John Savage from Huxsley's *Brave New World.* Since the sameness has suppressed the individual, banished it to a deserted island, or with some luck to the island of the few misfitted and imperfect, it seems that the analysed anti-utopian visions do not leave any hope for humane communication.

On the other hand, i.e. from the point of view of a modern recipient, bearing in mind the current events and pursuits, one could claim that political attempts at creating national identity, mass media with the imperative of establishing the universal life styles, scientific disciplines such as pedagogy, psychology and sociology, even medicine, which strictly outline and copy almost any form of abnormality and deviation from a desired pattern, the inovations of information technologies, which under the guise of equality and simulation of real life enable friendly relationships and a flow of quasi-communication, despite their undeniable achievements, further make it difficult for the individuals to build their own world and to communicate according to their own affinities as equal communicators. Zamyatin, Orwell and Huxley gave a very rough sketch of a certain type of communication which both human history and a modern democratic society are not altogether unfamiliar with, the difference being that in those non-functional worlds the bond between the government and the individual, the self and the other, is far more ramified. Thus, it is far more difficult for modern recipients-communicants to understand their position within such a complex communication structure, while, fortunately, the result of their rebellion remains ever so uncertain.

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