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CONTENTS

Past and Present in T.S. Eliot's Avant-Garde Poetry

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Abstract

Avant-gardism brings together the ideas of newness, originality and change, making art consumers get a glimpse of the potential future. Although T.S. Eliot's poetry perfectly and admittedly folds on the avant-garde principles, aspects of the past and present tendencies intertwine on the way to newness. In both his theory and practice, Eliot showed the coexistence of past and present. Departing from reasons that may determine the concern with the presence of past elements in one's work, the paper encompasses ways through which the poet used these elements to refresh the form and meaning of poetry.

Keywords: *British poetry, past, present, avant-garde, change*

> *Time present and time past*
> *Are both perhaps present in time future,*
> *And time future contained in time past.*
> (T.S.Eliot, 2004 – "Burnt Norton" of *Four Quartets*)

Various relations between the precursors and the successors have been established since the latter started caring for the originality of their products. Harold Bloom investigated and synthesized them in *The Anxiety of Influence* and he admitted:

> Shelley speculated that poets of all ages contributed to one Great Poem perpetually in progress. Borges remarks that poets create their precursors. If the dead poets, as Eliot insisted, constituted their successors' particular advance in knowledge, that knowledge is still their successors' creation, made by the living for the needs of the living. (Bloom, 1997, p. 19)

Criticism and analyses of the literary texts, targeting their particularities and valuing them for their contribution to the uniqueness of the poem, have gradually built poets' awareness of the originality of their creations. A wider interest in the past-present interrelatedness can be assigned to the twentieth century writers due to several steps taken at the end of the 19th century. The legal frame for the protection of the authors' rights was initiated in the 17th century in England but it was legalized through The Berne Convention in

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1886. Sigmund Freud coined the concept of "Oedipus/Oedipal Complex" in his *Interpretation of Dreams* published in 1899 and opened the possibility of a metaphorical reading of the father-son rivalry which was also seen as the rivalry between masters and disciples or between forerunners and their successors. At the turn of the centuries, Henri Bergson, the French philosopher, published his works on duration, matter and memory, perception and intuition, and offered a new perspective upon time, image and representation which contributed to the writers' focus on the way in which they individually and differently perceived and represented the world. It is also at the beginning of the twentieth century that Einstein launched his theory of special and general relativity according to which an observer's moment/acceleration affects his/her perception of time-space and that the time-space around Earth is twisted due to the planet's rotation.

The assault of scientific and cultural events required a change of paradigm in literature achieved with the avant-garde movement. To explore the relation between the avant-garde art and the past, where the former is perceived as a daring, legitimate and revelatory spring of newness and originality meant to shape the future of art, it is necessary to establish the meaning of 'avant-garde' and the 'pastness of the past' (Eliot, 1986: 2014). The much debated past-present tension in modernist poetry was strongly outlined by the modernists themselves, and their road-opening theories were further developed in revelatory studies and critical theories. Modernist writers of the avant-garde, though admittedly concerned about the past influence, revealed their awareness of the presence of the past in their works and even turned the past-present interlacing into a technical device. It is widely recognized the fact that the avant-garde artists, and implicitly poets, contributed with new artistic representations that supposed "radical changes in style and technique" which is seen as artistic avant-garde, and also "demanded that art transform the way in which people experience the world" and not only represent it, which is called "aesthetic avant-garde". (Erjavec, 2015, pp. 2-3)

It would be somehow disappointing to discover that the concept of 'avant-garde' was not quite new, despite its forceful resonance, as David Cottington (2005) demonstrates in his tracing the history of the term almost one hundred years back, to the beginning of the 19th century (p. 5). It was the quest of the French for a society more respectful of the individual and able to replace the monarchical regime that caused the first use of the term:

> One of the most influential groups of this political spectrum was gathered around Count Henri de Saint-Simon who, shortly before his death

in 1825, elaborated a model of a state-technocratic socialism in which society would be led by a triumvirate of professions: the artist, the scientist, and the industrialist. Of these, the artist would be the 'avant-garde' (…) (Cottington, 2005, p. 5)

Cottington upholds his theory with a quotation from Marx and Engels' *Communist Manifesto* of 1848 according to which the past with "all fixed, fast frozen relations, with their train of ancient and venerable prejudices and opinions" is "swept away" (p. 5). By tracing the history of the concept of avant-garde, including its military meaning, Cottington shows that the present of the avant-garde, with its revolutionary impetuous aimed at conquering the future, is deeply rooted in the past, that we deal with a hundred-year old term (a relic) that carried all that history with it to acquire depth and deserve its new status.

Since the beginning of the twentieth century is not the "zero degree" in coining the term, then we cannot expect that the avant-garde poetry started over from nothing as if the past had been "swept away". But there was a moment when fully aware of the legal frame, of the relativity of perception and of their unavoidable loss of innocence with respect to the predecessors, artists radically moved towards the representation of the inner perception of the world. Consequently they absorbed their predecessors' work, processed it and eventually made it spring through their own works in various forms of intertextuality. Some of them also attempted an extreme stylization with a focus on particular and scattered details or an essentialization which may ensure a wider audience in terms of empathy and recognition.

The change of representation furthers the change of reception, engaging the reader into a more active process of comprehension, which becomes the moment when the scale is tilted to favour or empower the reader. Often supported by certain poets' guiding critical essays, twentieth-century modernist poems raise the problem of the past-present interference. The avant-garde poets opened more opportunities for critics and readers, while, in Bate's opinion, by tackling the same topic they "simultaneously foreclose[e] opportunit[ies] for the artist" (Bate, 1970, p. 4). Thus, later there was much interest on behalf of the critics in the poets' 'anxiety of influence' that gathered Harold Bloom, W. Jackson Bate, David Perkins, Northrop Frye among others. As W. J. Bate argues in his *The Burden of the Past and the English Poet*,

the remorseless deepening of the self-consciousness, before the rich and intimidating legacy of the past, has become the greatest single problem that

modern art (art, that is to say, since the later seventeenth century) has had to face, and that it will become increasingly so in the future. (p. 4)

In his study of the correlations between past and present works Harold Bloom (*The Anxiety of Influence*, first published in 1973) identified six 'ratios' revealing the poets' concern with the influence of the past: *Clinamen* – poetic misreading or misprision, *Tessera* – completion and antithesis, *Kenosis* – a movement towards discontinuity with the precursor, *Daemonization* – a movement towards a personalized Counter-Sublime, *Askesis* – a movement of self-purgation and of truncation, and *Apophrades* – the return of the dead. These works actually mark a turning point in criticism that is clearly rooted in the writers' preoccupation with the originality of their works reflected in both literature and critical essays and launch a new critical trend together with Roland Barthes and Jacques Derrida.

The most known British poet of the British avant-garde is T.S. Eliot whose poetry is backed up by his critical essays which set some principles of utmost importance and impact at the time and later. In their works about influence and the past, both Bloom and Bate consider T.S. Eliot's ideas exposed in his "Tradition and the Individual Talent" of high importance. The poet brilliantly integrates the past into his literary writings to show a coherent interrelation between and coexistence of the predecessors' and the contemporaries' works. At the same time, several of Eliot's critical essays tackle the topic of past and present interrelatedness in literature and implicitly in the formation of the artist and in the process of creation.

T.S. Eliot's writings are responses to past practice in different ways. He disagrees with former criticism which was not based on literary experience, the perfect critic being the one who has experienced the process of literary creation. This suggests that both creative and historical critics lack the awareness of the way in which the everyday personality of the artist surrenders and is replaced by a personality through which past and present are artistically revealed. Eliot's writer is a spokesperson of his generation. He admits that the past brings its contribution to the formation of the artist and to the reception of literary works in his essay "Tradition and the Individual Talent" but he is also aware of the fact that "Not only every great poet, but even genuine, though lesser poet, fulfils once for all some possibility of the language, and so leaves one possibility less for his successor." (Eliot qtd. in Bate, 1970, p. 4). When Shakespeare lived, the story a writer told was more important than the source and the creator of the story, which explains why Hamlet is the result of the past and present efforts, why it is like a palimpsest:

Mr. Robertson points out, very pertinently, how critics have failed in their "interpretation" of *Hamlet* by ignoring what ought to be very obvious: that *Hamlet* is a stratification, that it represents the efforts of a series of men, each making what he could out of the work of his predecessors. ("Hamlet" in Eliot, 1948, p. 142)

His criticism is a reflection of his creative experience, therefore his poems stand as proofs of the impact the past can have, and a support or a grid of reading for his poems. Thus his essays take on a subjective hue, "always trying to defend the kind of poetry [he] was writing" ("The Music of Poetry" in Eliot, *The Sacred Wood*, 2000). As Beasley shows, T.S Eliot, T. E. Hulme and E. Pound considered that traditional poetry "could no longer encapsulate the experience of the modern world." (Beasley, 2007, p. 1) Consequently, poems fulfil two purposes: they host various echoes of the past and also aim at changing the paradigm as they have to adapt to new realities and audience.

An anxiety of the persistence of the generally glorious past crosses T.S. Eliot's poems like a burden that his generation has to endure, accept and struggle to overcome. The so much anthologized poem "The Love Song of J. Alfred Prufrock" offers the inner discourse of an "ultra-civilized" man of the twentieth century who is "impeccable in his taste" (in Southam, 1994, p. 48) and who has "agonies of shyness" (in Southam, 1994, p. 48). His shyness emerges from the acknowledged models of the past that keep haunting his mind as classic representatives: Michelangelo and Hamlet. Prufrock presents himself as an antihero in both appearance, unlike Michelangelo, and action, unlike Hamlet, completing thus the gallery of characters in literature with a self-critical protagonist:

> And indeed there will be time
> To wonder, 'Do I dare?' and, 'Do I dare?'
> Time to turn back and descend the stair,
> With a bald spot in the middle of my hair –
> (They will say: 'How his hair is growing thin!')
> My morning coat, my collar mounting firmly to the chin,
> My necktie rich and modest, but asserted by a single pin –
> (They will say: 'But how his arms and legs are thin!)
> (Eliot, 2004, pp. 13-14)

or

> No! I am not Prince Hamlet, nor was meant to be;
> Am an attendant lord, one that will do
> To swell a progress, start a scene or two,
> Advise the prince; no doubt, an easy tool,
> Deferential, glad to be of use,

> Politic, cautious, and meticulous;
> Full of high sentence, but a bit obtuse;
> At times, indeed, almost ridiculous—
> Almost, at times, the Fool.
> (Eliot, 2004, p. 16)

Prufrock is a product of the social, historical and cultural environment that he inhabits, a man of his less glorious present, almost in a state of paralysis. A similar, but much more detailed, world is outlined in "The Waste Land" where past and present are resourcefully interrelated through intertextuality, memories and other technical devices. T.S. Eliot adheres to poetic devices like imagism without neglecting, for instance, the potential of symbolism which he adapts through a change of rhythm towards irregularity, if musicality is considered.

As regards intertextuality, T.S. Eliot admits his being inspired by Miss Jessie L. Winston's book *From Ritual to Romance* which focuses on the Grail legend and by James Fraser's *The Golden Bough*. (*The Norton Anthology*, 1986, p. 2180). The poem grasps a moment in the cycle of life associated to the beginning of spring when vegetation is expected to sprout and charges this moment with symbolic meanings springing from the past roots and extending to the future due to the use of fortune tellers. Situations and characters of the past are relocated and symbolically perform their rituals in the *waste land* that cannot find resources in the present to revive. Thus the following myths of vegetation find their place in the poem: The Fisher King, the Hyacinth Girl, the Phoenician Sailor, Adonis, Osiris, Sybil, etc. T.S. Eliot integrates mythical elements of the past cultures and still preserves the atmosphere of the post-war London because he succeeds in orchestrating them so as to reveal past-present simultaneity and the cyclicity of events. Through the myths he uses he translates the problem the English encountered into a universal code that could appeal to readers from different cultures.

As Eliot mentions in his critical essays, the present can be valued in comparison with the past, but the "waste land" in the poem meaning, among others, lack of communication, infertility, self-indulgence into a sort of paralysis, while people are waiting for the rain to come, cannot rise to the standards established in the past. The glorious old Thames, the "sweet Thames" of Spenser, contrasts with the dirty one in the present when people walk like zombies in an unreal city, when the river is polluted with bottles, cardboard boxes and cigarette ends, and when "the nymphs are departed".

> Unreal City,
> Under the brown fog of a winter dawn,

A crowd flowed over London Bridge, so many,
I had not thought death had undone so many.
Sighs, short and infrequent, were exhaled,
And each man fixed his eyes before his feet.
(Eliot, 2004, p. 62)

The river's tent is broken: the last fingers of leaf
Clutch and sink into the wet bank. The wind
Crosses the brown land, unheard. The nymphs are departed.
Sweet Thames, run softly, till I end my song.
The river bears no empty bottles, sandwich papers,
Silk handkerchiefs, cardboard boxes, cigarette ends
Or other testimony of summer nights. The nymphs are departed.
And their friends, the loitering heirs of city directors;
Departed, have left no addresses.
By the waters of Leman I sat down and wept . . .
Sweet Thames, run softly till I end my song,
Sweet Thames, run softly, for I speak not loud or long.
(Eliot, 2004, p. 67)

Though the novelty of the form of "The Waste Land" considered a dramatic poem makes it probably the most remarkable and complex of the modernist period, there are former hybrid literary texts that have brought together features and devices of different literary genres. Ancient drama, for instance, used to be in verse and this remained valid also through the Elizabethan period. Dramatic poetry may also be related to the dramatic monologue which is considered an innovation of the Victorian poets Tennyson and Browning. However these poems are believed to have as ancient sources the long speeches in Theocritus' idylls. (Cuddon, 1999, p. 138) Attempting to trace the evolution of the dramatic monologue, Cuddon mentions Ovid's lyrics dramatizing emotion and Ovid's influence on the Renaissance: Chaucer, Shakespeare etc. and the dramatic lament of women as variants of dramatic poems. (p. 138) The structure that follows the steps of the progress of a play renders the poem original and gives the impression of objectiveness. T.S. Eliot broke the flow of the verse with short fragments in German or footnotes, gaps and refrains written in capital letters to enhance the rhythm of the text, the visual impact of the verse, and to send away the monotony of the verse. However, more radical twists of the visual aspect of the text belong to Laurence Sterne whose 18th-century novel *The Life and Opinions of Tristram Shandy* can shade the visual artifices in "The Waste Land".

All the elements of the past that T.S. Eliot encompasses in his "The Waste Land" and the way in which they are integrated into a coherent and revelatory poem demonstrate that the poet, according to his own words, has reached artistic maturity, that is he has assimilated, accepted and skillfully orchestrated the past in different ways, by using different techniques, and created a visionary text. "The Waste Land" is a composite text of the texts, having the intuition, at about the same time Jung coined his "collective unconscious", therefore in the spirit of the time, of a "collective text". Part of the movements, "ratios" theorized by Bloom, that illustrate Eliot's concern with the influence and the solutions to it can be identified in his poem which completes the past, synthesizes it, tackles negative aspects of the present and glorifies the past, and eventually demonstrates the poet's awareness and mastering of his knowledge about the ancestors.

Yet, the value of the poem mainly lies in the vision of the future, as the poet anticipates several of the techniques and theories which will contribute to the outlining of postmodernism, while his criticism is echoed by poststructuralist and reader oriented theories. He has inspired writers who believe in the authority of language and the new critics who explore the contribution of the reader to the meaning of the literary text. As Richard Harland admits, Eliot achieved a transfer of authority from the writer to the reader, undermining poetic authority. "A poem may appear to mean different things to different readers, and all of these meanings may be different from what the author though he meant…. The reader's interpretation may differ from the author's and be equally valid – it may even be better. There may be much more in a poem than the author was aware of." (qtd. in Poplawski, 2003, p. 90) According to Richard Harland (1999), Eliot achieves a transfer of authority from the writer to the reader, undermining poetic authority (pp. 122-123).

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Characters as Animals in Dreiser's *Sister Carrie*

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Abstract
Theodore Dreiser's treatment of his characters as animals in society has been studied from various vantage points. In this study, I offer an impressionistic look at how Dreiser treats his characters in close association with animals. I argue that while characters are treated as animals in line with a deterministic view of the socio-biological world, such representation brings the metaphor of the city substituting the natural habitat of such (hum) animals. Hence, Dreiser's technique in characterization jumps over his philosophical attachment with social determinism as the energy created in his treatment of his characters as animals moves readers to a unique space in which understanding his characters fully may only be possible when their identities as animals are explored.
Keywords:*Theodore Dreiser; Dreiser; Naturalism; Realism*

Theodore Dreiser's *Sister Carrie* (1900) broke new literary ground with its documentary style depicting the turn-of-the-century Chicago and New York, the two urban settings where economic and sociological issues were given in a detailed manner to show the forces of economic necessity, social censure, and urban anonymity (Sloane, 1992). Although such documentary-like depiction is a product of realism of Dreiser's age, such realism "in *Sister Carrie* is the literature only of exhausted desire and economic failure" (Michales, 1980, p. 385) if not an ethnographic portrayal of how people lived in the two cities that served as the settings in the novel.

Dreiser's novel is neither completely deterministic nor naturalistic, but as Christopher G. Katope (1969) argues, "Herbert Spencer's *First Principles* had a profound impact upon Dreiser's psyche" (p. 64) especially through two major concepts, namely, forces and chemism. Just by looking at Chapter I, one can see the repeated use of the term "force" and related terms including magnetism, attraction, radiating presence, drawn, current of feeling, power, and chemical reagent (p. 66).

The novel explores the life of Carrie Meeber, a poor rural woman whose naiveté and poverty make her an ideal target for the dangers of urban

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life while Carrie's desire to succeed and find security in a morally and financially compromised society lures her with its glitter (Sloane, 1992). Yoshinobu Hakutani (1967) argued that critics, following the publication of the novel, condemned Dreiser's perception for being too narrow in that for him "man is an animal subject to no human law but only the law of his own instinct, behaving as he desired, controlled only by natural forces" (p. 3).

Nature-culture dichotomy has guided western philosophy and sciences throughout centuries whose effects can be seen even at present. According to such view, what separates humans and animals is the former's reasoning skills and mental capacity that are controlled by their rationality. Animals, in contrast, live according to their desires and instincts. When Dreiser's novel is considered it can clearly be seen that setting and characterization are built on this infamous dichotomy, nature supposedly belonging to animals whereas culture belonging to humans. However, in Dreiser's case, regardless of where the characters are and what they do, they are narrated as animals who are often described in close association with animals. In many parts of the novel, characters are repeatedly likened to dogs. In Dreiser's words, "They looked at it as dumb brutes look, as dogs paw and whine and study the knob…" (p. 498) and "Look around," she said, a thought of the need that hung outside this fine restaurant like a hungry dog at her heels, passing into her eyes" (p. 60) are just a few examples to how Dreiser likens his characters to dogs.

Dogs are not the only animals that are resembled to humans in the novel although dogs and humans form the best pair as similar beings. At one point, when the winter is about to start, Dreiser notes that all beings sense the coming of this season while putting "dogs and men" into the same category:

> Not poets alone, nor artists, nor that superior order of mind which arrogates to itself all refinement, feel this, but dogs and all men. These feel as much as the poet, though they have not the same power of expression. The sparrow upon the wire, the cat in the doorway, the dray horse tugging his weary load, feel the long keen breaths of winter. It strikes to the heart of all life, animate and inanimate. (p. 90)

What is the common bond that makes dogs and men very similar- or the same? Leo Bersani (1976) argues that "desire can disrupt social order" (p. 63). In that sense, it can be inferred that humans, when they act on the basis of desire, act more animal-like than human-like. Hence, it can be claimed that Dreiser's characterization is original in the sense that he plays tactfully on the roles of humans and animals in a playful way. For instance, similar to the perception held by the dominating modern psychology pioneered by

Freud among many others which perceives humans as in constant need of satisfying their desire exactly like other animals, Dreiser's characters yearn for a stage in their lives that is characterized by a state of satisfied desire:

> A man's fortune or material progress is very much the same as his bodily growth. Either he is growing stronger, healthier, wiser, as the youth approaching manhood, or he is growing weaker, older, less incisive mentally, as the man approaching old age. There are no other states. (p. 338)

According to Dreiser, as Hakutani argued (1967) "the male of the species is characterized by his greed for material gains and his desire for the opposite sex. The female is, then, a weaker, vain, pleasure-seeking creature who cannot resist the flattery of the male" (p. 3). This depiction, first and foremost, places the male and female similar to animals in heat, the male member stalking the female while, sooner or later, the female surrenders to the desire of the male. Reading the novel resembles watching a wild-life documentary in which the voice over narrates the story of a pair of animals who, following their mating season show behavioral change. In Hakutani's (1967) words, "Hurstwood and Carrie move to a cheaper and shabbier apartment, and he loses his tidiness. He now shaves once every other day, every two days, once a week; his dress changes from a new suit to an old jacket and finally to rags. Eventually Carrie leaves him and secures a better position on the stage, while Hurstwood floats into beggar" (p. 8). Portraying characters as animals can be seen in the novel as Dreiser openly remarks, in Mrs. Hurstwood's case, who "turned upon him animal-like, able to strike an effectual second blow" (p. 220).

Although the major setting is Chicago, one of the most urban areas of the US towards the end of the 19th century, Dreiser makes it obvious that characters, at least Carrie, prefers to be in more natural spaces such as parks. Lincoln Park, for Carrie, is a fascinating place because:

> There was always something to see there—the flowers, the animals, the lake, and she flattered herself that on Monday she would be up betimes and searching. Besides, many things might happen between now and Monday. (p. 249)

We must remember that it may not be a knowledge of right, for no knowledge of right is predicated of the animal's instinctive recoil at evil. Men are still led by instincts before they are regulated by knowledge. It is instinct which recalls the criminal—it is instinct, (where highly organized reasoning

is absent), which gives the criminal his feeling of danger, his fear of wrong. (p. 269)

Depictions of humans in the novel resemble a band of animals against strolling in their natural habitat while opposing each other when nature calls. Interestingly, human language is missing in this social picture as characters remain silent while communication is handled like animals who do not use human language but other sign systems such as seeing and performing an "outward demeanor" rather than like humans who are supposed to use verbal exchanges:

> Those who had been waiting before him, but farther away, now drew near and by a certain stolidity of demeanor, no words being spoken, indicated that they were first. Seeing the opposition to his action he looked sullenly along the line and then moved out, taking his place at the foot. When order had been restored, the animal feeling of opposition relaxed. (p. 490)

Refraining from verbal exchange and tending to communicate through demeanors to pass the message across is also supported by employing other senses that are rather perceived as animal qualities. Apart from using their eyes and demeanors, characters use their olfactory skills in a way to sense what is happening around them: "Mrs. Hurstwood felt something, she knew not what, sniffing change as animals do danger, afar off" (p. 211). Here, it is obvious that Mrs. Hurstwood is portrayed as a character without "knowing" but "sensing" as she feels and sniffs without knowing. Such portrayals strip these human characters from human qualities such as knowing, thus, making the reader accept these characters as animals rather than humans.

Not only social relations with rather negative connotations, but also loving and caring human-human relationships are portrayed in terms of how animals behave in their child-rearing processes.

> Carrie's little soldier friend, Miss Osborne, seeing her succeeding, had become a sort of satellite. Little Osborne could never of herself amount to anything. She seemed to realize it in a sort of pussy-like way, and instinctively concluded to cling with her soft little claws to Carrie. (p. 432)

Conclusion

Dreiser's treatment of characters in *Sister Carrie* demonstrates "his rigid adherence to the deterministic philosophy" (Hakutani, 1967, p. 9) guided by "a theory of animal behavior" (4) although "Dreiser nowhere even theorized about the possibility of treating his characters as animals" (p. 4).

However, the influence of Spencer's ideas on evolution is obvious as stated by Kanope (1969):

> In their eagerness to stress Dreiser the artist, critics have tended to denigrate Dreiser the "philosopher." As a consequence, much effort has been expended on showing that Dreiser was not really a complete mechanist or a determinist or a naturalist. But if art is an imitation of nature, Dreiser's art is inseparable from his view of reality; and that view while Dreiser was composing Sister Carrie was markedly influenced by the "laws" of nature which Herbert Spencer described in his *First Principles*. (p. 75)

The effect of ideas on evolution on Dreiser's work is obvious. One thing that must be underlined is that resembling humans to animals in various parts of the novel is of course both literal (that some human behaviors resemble those of animals) and metaphorical (that humans in that specific setting and milieu are dehumanized).

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Culture Clash in Toni Morrison's *Tar Baby*

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Abstract

Tar Baby has always been considered different from other Toni Morrison's novels even though her thematic preoccupations remain similar. Strong visions of detachment, physical and psychological exile, and a certain state of cultural conflict are experienced throughout the novel. The result of these adverse conditions is that characters remain disconnected from identity and place, from culture and traditions and are held separate by dreams and dream visions from community and memory, even from their own past. This paper aims to investigate how conflict is reflected in these fixed and complex images of lack, expressing the difficulty and impossibility of preserving continuity and collective consciousness within an increasingly fragmented culture.

Keywords: *African American literature, classism, culture clash, identity, consciousness*

Toni Morrison's fourth novel, published in 1981, is built around a folktale, which she describes as a sort of anguish she felt when the idea of that "baby" made from tar by a white man used to catch the black Br'er Rabbit character. Although a magnetic figure in contemporary American culture, it is a racial epithet and an existential symbol stemming from racist behaviour, being employed mainly as a grotesque term of abuse.

The most famous variant of the tar baby story was published in 1881 by Joel Chandler Harris in his folklore collection, *Uncle Remus: His Songs and His Sayings*. Though other printed versions of the folktale appeared before, *The Wonderful Tar-Baby Story* told in the voice of an alleged ex-slave contributed immensely to the story's notoriety and reception. As one of Morrison's goals in the novel is to uncover the layers of America's racial social classes, she explains in an interview published in 1994:

> I used that old story because, despite its funny, happy ending, it used to frighten me. The story has a tar baby in it which is used by a white man to catch a rabbit. *Tar baby* is also a name, like nigger, that white people call black children, black girls, as I recall. Tar seemed to me to be an odd thing

to be in a Western story, and I found that there is a tar lady in African mythology. I started thinking about tar. At one time, a tar pit was a holy place, at least an important place, because tar was used to build things… For me, the tar baby came to mean the black woman who can hold things together. (Language, p. 122)

The idea of the black woman as cultural binder of a fragmented American society connotes with the opening quote taken from the First Letter to the Corinthians 1:11 used by Toni Morrison for her novel:

> For it hath been declared
> Unto me of you, my brethren, by them
> Which are of the house of
> Chloe, that there are contentions among you.

It is probably no coincidence that the authors' real name is Chloe Ardelia Wofford. Like Jadine, who transgresses all cultural borders in the novel, Toni Morrisons assumes once again the negotiator's role. By building tale within a racially-loaded folk tale she aims at unmasking the false prejudice that pitted man versus man and man versus woman. In the economy of the novel, the story seems to be more about Son and less about Jadine. In the opening chapter, Son is presented as a rootles man, a vagabond and a fugitive whose only philosophy in life is to stay aligned with nature. After stowing away on a cruising ship, he reaches a pristine Caribbean island to start a new life, allegorically hinting at the idyllical Genesis couple. What he finds there leaves him without hope as he understands that his way of reading the world and valuing the old communal principles are perishing. His tragic flaw is that he cannot read the reality in a different note, like Jadine for instance, who managed to receive a formal education in Europe and now is totally reinvented. So different that she cannot understand herself, not to mention her struggles with her past (the conflicts she has with her uncle and aunt, Sydney and Ondine), or with her present (her clash with Son's way of life, her inadaptation to tradition).

Different types of black

A different perspective from Morrison's other novel is the fact that the storyline unfolds in several remote places: the United States; the Caribbean islands; Europe. These sometimes antagonistic societies provoke conflicts and uncover layers of social and racial textures. One sign of white racial ignorance is the way in which the predominant white character, Valerian Street, names the people he encounters with on the Isle des

Chevaliers as 'Mary' for women and 'Yardman' for men. Analysing the roles of these two secondary characters, we realize that their names are used in accordance with their functionality within the household. They are objectified. Women were allowed to help inside the house while men's duties limited to the outside space. If the local people of the island were almost anonymous to the rich white American family, their African-American servants, Ondine and Sydney Childs, were allowed proper names but limited dignity. They are very distinct from the island blacks in terms of education and ideals. They long for their life-style in the States but do not deny the enjoyment of the lush Caribbean existence, which speaks about their adaptation to white habits despite their highly traditional rhetoric. Sydney depicts himself as a very proud black man from Baltimore who understands dignity but also humility:

> He had left that city to go to Philadelphia and there he became one of those industrious Philadelphia Negroes – the proudest people in the race. That was over fifty years ago, and still his most vivid dreams were the red rusty Baltimore of 1921. The fish, the trees, the music, the horses' harnesses. It was a tiny dream he had each night that he would never recollect from morning to morning. So, he never knew what it was exactly that refreshed him." (Morrison, p. 59)

Like Sydney, his wife Ondine is a proud and hard-working woman who, before Son's disrupting intrusion felt very content with her life:

> The best it could be and exactly the way she had hoped it would be: a good man whom she trusted; a good and permanent job doing what she was good at for a boss who appreciated it; beautiful surroundings which included her own territory where she alone governed; and now with Jadine back, a 'child' she could enjoy, indulge, protect and, since this 'child' was a niece it was without the stress of a mother-daughter relationship." (Morrison, p. 95)

In line with the folktale which gives the name to the novel, the Streets may also play the role of the tar baby as they are the centre of attraction for all other characters. They bring together Jadine, Son and the Childs for reasons which may vary from personal amusement, to domestic chores or need for superiority status. Still all of them are displaced and uprooted in a land of strong traditional communities which, although silent, manages to outpower intruders so that they remain adrift.

Gideon is the Caribbean Ulysses who travels the world and returns home after 20 years (he had lived in Canada and the U.S.) because he

realized the futility of sacrificing his spirit for making money. He brings his lover, Therese, only apples in his pockets but re-establishes natural order on the isolated island.

Past versus Present

The conflict between past and present, between tradition and modernity is another central point in Morrison's exploration of character's psyche. She achieves her goals by identifying the limits of her protagonists in critical situations. The corruptive influence of power, the relations between white dominant characters and subaltern African American ones, between opulent entrepreneurs and poor residents of a remote Caribbean island as well as between men and women.

More than half of the action in the novel happens in L'Arbe de la Croix, an estate belonging to Valerian Street, a retired candy manufacturer. The other residents of the summer house located on the Isle des Chevaliers are Valerian's wife, their life-long servants Sydney and Ondine, and their niece, Jadine. She qualifies as the hero of the novel but her role is continually challenged by Son Green who contradicts and threatens to annihilate everything that she believes right. As opposed to Son, who had a harsh life and is looking for a clean slate, Jadine has been pampered all her life, especially since she lost her parents. She is the recipient of a good education in the United States and also the holder of an M.A. Degree in art history at the Sorbonne in Paris. What's more, she has a promising career as fashion icon, having already impressed editors of a famous fashion magazine who decided to use her image on their cover.

The main characters of the novel are constructed based on a rather symmetric but antagonistic relationship. On one hand there are Valerian Street, a retired wealthy manufacturer from Philadelphia, who is spending his summers on the Isle des Chevaliers with Margaret Street, his wife and former Beauty Queen of Maine. They represent the educated, modern and dominant white American society. On the other hand there are Gideon and Therese, natives from the Isle des Chevaliers who are employed as gardener and washer woman. They stand for the black subservient society, which also include Son, an outlaw who murdered his wife and her lover back in America. The spectrum from white to black is completed by the family of African American servants who have been on the Street's payroll for such a long time that they share their values and consider themselves superior to the local blacks.

Jadine appears to belong to a totally different breed as she is officially accepted by both opposing groups but still left in the limbo because of her

behaviour. Almost entirely engulfed in the white culture, both American and European, Jadine also has prospects of marrying a rich French man who buys her exorbitant presents. But her existence becomes tragic when she realizes that she can never be totally accepted by any of the communities. In fact, Afro-American ethnic groups are epitomes of interrelations. Their communal health is mainly given by the symbiosis between members of the group, be it men, women or children. Jadine is shocked by the rejection she encounters when visiting Son's home in Eloe, Florida, especially by the aggressive reaction of women in the community.

Son's many faces

Son is a man with many masks: he is portrayed as an Adamic figure in whose presence the natural elements feel at ease and he thrives around them. His nostalgia of his birth place, Eloe, in rural Florida, is the opposite of Jadine's modern city-life:

> The quiet amiability lasted the whole evening and there was rest in everybody's sleep that night. Except Son's. He was swinging in a hammock outside in the night wind with that woman on his mind. He had managed a face for everybody but her. The others were seduced by the Hickey Freeman suit and the haircut, but she was not and neither was he. Not seduced at all. He did not always know who he was, but he always knew what he was like. (Morrison, p. 166)

Son's representation of his own self appears to be endangered when he faces Jadine's culturally augmented ego. The fact that he may have had troubles in the past in what regards knowing his own place in the world is obvious. His escape is reduced to his ability to connect with his community and own understanding of it. By claiming that he "always knew what he was like", Son reveals again his gender-oriented attitude towards women: even if he is in love with Jadine, he still wants to dominate and control her. What Son fails to realize is that Jadine has changed and her independence allows her to steer away from W.E.B. Du Bois' dilemma of the double consciousness. Some of her ancestral senses have been muted by her emancipatory journeys in the white world so that she no longer is prone to falling for Son's emotional blackmail.

> He was dwelling on his solitude, rocking in the wind, adrift. A man without human rites: unbaptized, uncircumcised, minus puberty rites or the formal rites of manhood. Unmarried and undivorced. He had attended no funeral, married in no church, raised no child. Propertyless, homeless, sought for but

not after. There were no grades given in his school, so how could he know when he had passed? (Morrison, p. 167)

One can almost empathize with Son in admitting that his life has been a rough one and he did not have many chances to find his own identity. As Morrison puts it he is a man without roots whose destiny depends greatly on the others' reaction to him, who is not guided by a purpose in life, who lives frugally and instinctively.

His cultural immaturity is regarded both as a gift and a curse. On one hand, he is somewhat fulfilled that he can behave as he considers fit, claiming the role of the black man of the rural south, while, on the other hand he is guilty of being unable to adapt to the modern world. Morrison expresses her pity mostly for Son's lack of experience – "unbaptized, uncircumcised, minus puberty rites or the formal rites of manhood". She maintains that his reluctance to adapt to new realities of life made him unilateral:

> He used to want to go down in blue water, down, down, then to rise and burst from the waves to see before him a single hard surface, a heavy thing, but intricate. He would enclose it, conquer it, for he knew his power then. And it was perhaps because the world knew it too that it did not consider him able. The conflict between knowing his power and the world's opinion of it secluded him, made him unilateral. But he had chosen solitude and the company of other solitary people – opted for it when everybody else had long ago surrendered, because he never wanted to live in the world their way. There was something wrong with the rites. He had wanted another way. (Morrison, p. 167)

For Son there was only one resolve, i.e. to remain on the margins, to live in the belief that he is the owner of the absolute truth in what regards tradition and genuine black identity. Here, Morrison is ambivalent when using the word "surrender" for the other African-Americans who changed their perspective on race and their place in the new world, such as Jadine, Sydney and Ondine Childs. Her inference might be that they were the ones who lost the battle for identitarian survival. It is true, they might have, but they won on a personal level even though on a community level they might be regarded as breakers of tradition. The other facet places Son in an uncomfortable position, a recluse, who is only able to resonate with other unidimensional characters like him, such as Gideon or Therese.

Son plays the role of the trickster, a figure of the margins yet somehow managing to earn his place at the centre of the tale. This raises the question if Jadine is meant to trick and catch Son or is it the other way round.

His name might be meant to speak about subordination under perpetual patriarchal hierarchy but it could also be read as a saviour and thus being endowed with regenerative powers. During Jadine and Son's transgressive journey in the rural past when they visited Eloe, Son's friend, Soldier, speaks of him as man who "wouldn't know a good woman from a snake" (Morrison, p. 255), which connotes with Adam's inability to resist temptation and cause the Fall of Man. In this view r is the entrapper and Son is the victim.

Son questions Jadine's cultural footprint in the world when he reveals his view of the white education system:

> What did they teach you about me? What tests did they give? Did they tell you what I was like, did they tell you what was in my mind? Did they describe me to you? Did they tell you what was in my heart? If they didn't teach you that, then they didn't teach you nothing, because until you know about me, you don't know nothing about yourself. And you don't know anything, anything at all about your children and anything at all about your mama and your papa. You find out about me, you educated nitwit. (Morrison, p. 267)

The absence of Son's references in Jadine's formal education signifies in his view the lack of historical background, the severance of her links to a troubled and troubling past, which defined him, for instance. Son even dares that far as to call Jadine's education as a counterfeit, as a mockery or as an entrapment that Valerian Street set in her path to take her captive for personal pride. His attempt falls short though when it is compared to his holistic view of the world as entirely narcissistic and prejudiced. This is again stated in relation with the image Son has about the United States: "seemed sticky. Loud, red, and sticky. Its fields spongy, its pavements slick with the blood of all the best people".

The maximum of Son's inappropriateness in labelling Jadine is when he calls her a race traitor:

> Feed, love and care for white peoples children. That's what you were born for; that's what you have waited for all your life. So have that white man's baby, that's your job. You have been doing it for two hundred years, you can do it for two hundred more. People don't mix races; they abandon them or pick them. But I want to tell you something: if you have a white man's baby, you have chosen to be just another mammy only you are the real mammy 'cause you had it in your womb and you are still takin care of white folks' children. Fat or skinny, head rag or wig, cook or model, you take care of white folks' babies – that's what you do and when you don't have a white man's baby to take care of, you make one – out of the babies black men

give you. You turn little black babies into little white ones; you turn black brothers into white brothers; you turn your men into white men and when black woman treats me like what I am, what I really am, you say she's spoiling me. (Morrison, p. 270)

What Son does is to "accidentally" unmask his belief that black women are the ones to be blamed for the persistence of white supremacy because they continued to play the role attributed to them by their masters. The mammies of the slavery times perfected, in Son's view, their skills in being subservient to white men and even became their concubine. Once again, Son reveals his own ignorance and the fact that he is still anchored in the past with no capability to adapt to the more complex cultural environment of the modern world.

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Christmas Trees, Pigs and Catwalks:
A Brief Look at Oil and Gas Metaphors

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Abstract

Metaphor is generally defined as a form of transfer that suggests a relation of similarity between two entities. Specialist literature features a complex debate whose focus lies on the question as to whether metaphors reproduce similarities or generate them. A number of metaphor theorists have argued against the assumption that metaphors express already existing similarities between 'objects'. They have shown that metaphors do not need to refer to real-world entities in order to be interpretable. There are situations when a metaphor can be meaningful even if the similarity underlying it does not have a correspondent in immediate reality. Based on this, Weinrich (1968) argues that the similarities expressed in metaphors are not simply present in the natural world, but are created by the metaphors themselves. However, he adds that such similarities cannot be regarded as completely subjective constructs, but that they represent perspectives which people bring in their interaction with their environment. The present paper demonstrates the validity of this hypothesis by carrying out a comparative analysis of selected metaphors from the field of oil and gas in English and Romanian. The variety of metaphors which express the same semantic content cross-linguistically and sometimes within the same language illustrates precisely this phenomenon.

Keywords: *metaphor, similarity, oil and gas, comparative analysis*

Introduction

Traditionally, metaphor was regarded as an appanage of literary language. More recent linguistic research, however, has emphasized the ubiquity of metaphors in common everyday speech, but also in the established scientific and technical jargon. Everyday communication resorts to a large number of conventionalized metaphors, whose degree of transparency is relatively low due to their constant use (e.g. *table leg, to fish for compliments, a bright person, a bubbly personality*). Scientific discourse also employs metaphorical terminology quite extensively, while at the same time relying on analogy-based explanatory models which some authors also describe as metaphorical at the conceptual level (Pulaczewska, 1999, p. 27).

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Examples of metaphorical expressions used in scientific language are *greenhouse effect*, *recipe* and *blueprint* in the context of genetic reproduction, *attack* and *defense* to describe body reactions in medicine, or *golden parachute* and *loan shark* in economics. Analogical scientific models are those describing the atom, e.g. the Rutherford model, which represents the atom as a miniature solar system where electrons move like planets around a nucleus, or the Bohr model, which adds orbits to the Rutherford model (Danesi, 2007, p. 114).

Technical jargon is also a prolific source of - often surprisingly colourful - metaphorical terms. The present paper looks at a selection of English and Romanian metaphors from the field of oil and gas, most of which designate drilling equipment. The examples will be used to illustrate the motivation behind metaphorical expressions as determined by subjective human perception varying across cultures and languages.

Similarity and Motivation

Like other tropes, metaphor is generally defined as a form of transfer: a linguistic expression typically associated with a certain meaning is used to convey a different, figurative meaning. In the case of metaphor, the specific relationship between the entities designated by the word in its source and target meaning is one of similarity or analogy[2] (Skirl/Schwarz-Friesel, 2007, p. 4). Nevertheless, this apparently straightforward statement conceals a certain amount of ambiguity. It is unclear, for instance, whether metaphors reflect similarities existing in the 'real world' or whether the similarities they point to are created by the metaphors themselves.

This question has triggered a lot of controversy in metaphor research. Intuitively, one might say that metaphors convey already existing similarities between objects, actions etc., a perspective supported by the Comparison View of Metaphor, according to which metaphors (of the form 'X is Y') are in fact elliptical similes (of the form 'X is like Y') that make statements about comparisons between real entities (Rolf, 2005, p. 21).

This theory has been criticized by a number of authors, notably by Searle, who points out that metaphors are also interpretable when they refer to fictional entities, e.g. when we say about a person that he/she is a dragon. Searle further shows that a metaphor can help us attribute a series of features which are not in fact true of the source entity. For instance, the metaphorical statement *Richard is a gorilla* ascribes features like 'irascible, mean-spirited,

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[2] Analogy can also be described as a form of similarity: between relations rather than between objects (Ortony, 1993: 343-344). In keeping with this view, I shall use *similarity* as an umbrella term that also covers analogy.

aggressive' to Richard; however, these characteristics are not truthful descriptions of real-life gorillas (Searle, 1982 [1979], pp. 109-111). A similar argument is provided by Haser (2005), who demonstrates that apparently identical features take on different meanings depending on the domain they refer to: "Consider Black's paradigm example *Man is a wolf,* which transfers features of beasts (*fierceness*) to human beings [...]. If *fierceness* is applied to human relations, we witness a change in meaning. While wolves are fierce in the sense of ,scavenging, brutish, predatory', social relations are characterized by a different type of fierceness (e.g., aggressive competition)" (Haser, 2005, p. 19). In this case, like in Searle's example *Richard is a gorilla*, the so-called similarities cannot be described as objectively existing shared features, but rather as metaphorical parallels. Therefore, the attempt to describe similarity as the basis of metaphor proves to be circular (Searle, 1982 [1979], p. 116; Ortony, 1993, pp. 348, 351). Goodman (1972, p. 440) and Black (1996 [1954], p. 68) argue that any two things can be said to be similar in some sense. Therefore, it might be more meaningful to consider that metaphors engender similarities rather than the other way around: "[...] the fact that a term applies, literally or metaphorically, to certain objects, may in itself constitute rather than arise from a particular similarity among those objects. Metaphorical use may serve to explain the similarity better than - or at least as well as - the similarity explains the metaphor" (Goodman, 1972, p. 440).

Henle (1996 [1958], p. 101) tries to reconcile the two points of view by postulating a double similarity: one which motivates the metaphor and one which is created by it. Weinrich (1968, p. 119) argues along the same lines when he maintains that similarities are generated through metaphors; nevertheless, they do not appear 'out of nowhere', but represent perspectives created by people in their interaction with the environment. This hypothesis is also endorsed by Netzel (2003, p. 465), who suggests that all metaphors have a rephrasing dimension (i.e. they reflect certain aspects of the 'objectively' existing world open to human discovery) and a creative dimension (i.e. they offer a subjective, meaning-generating view of this world). She indicates that there is a continuum of metaphorical expressions, each of them dominated by one of these two components. In other words, there are metaphors which are closer to reproducing immediate reality, albeit in a subjective fashion, and metaphors whose interpretation of reality very distinctly reveals the presence of a personal or cultural filter.

My discussion of oil and gas metaphors in English and Romanian will look at the similarities suggested by the various metaphorical expressions and the motivation behind them in light of these theoretical considerations.

Metaphor and Semantic Fields

Another important element for the analysis of oil and gas metaphors is the relation between metaphor and semantic fields. Kittay (1991) argues that in the case of metaphor not only a form is transferred onto a new conceptual domain, but the entire formal and conceptual system of which this form is a part. She gives a number of examples to illustrate this theory, among others the metaphor of Socrates as a midwife, which involves mapping a number of relations from the domain of childbirth onto that of learning (ibid, p. 285):

FIELD OF CHILDBIRTH	FIELD OF LEARNING
$xMya$ = x matches y to a	$xMya$ = x introduces y to a
yCz = y conceives z	yCz = y formulates the idea z
yPz = y is pregnant with z	yPz = y thinks about z
yLz = y is in labour with z	yLz = y tests the truth of z
xHy = x helps y [...]	xHy = x helps y [...]
yBz = y gives birth to z	yBz = y knows the truth or falsity of z
Ix = x uses potions	Ix = x uses dialectics
and	and
x = midwife	x = Socrates (or teacher)
y = mother	y = student
z = child	z = idea
a = father	a = suitable intellectual partner

This is in line with Goodman's idea that the metaphorical process is an expedition into foreign land (Goodman, 1968, pp.72-73, quoted by Kittay, 1991, p. 36):

Now metaphor typically involves a change not merely of range but also of realm. A label along with others constituting a schema is in effect

detached from the home realm of that schema and applied for the sorting and organizing of an alien realm [...] the shifts in range that occur in metaphor, then, usually amount to no mere distribution of family goods but an expedition abroad. A whole set of alternative labels, a whole apparatus of organization, takes over a new territory.

Indeed, very often, due to this phenomenon, clusters of semantically related metaphors are created. Oil and gas metaphors display the same tendency, as will be seen in the next section. In many cases, the words or phrases that constitute these metaphors belong to the same semantic field as far as their source meaning is concerned.

Oil and Gas Metaphors in English and Romanian

In this section I will discuss seventeen metaphors belonging to the field of oil and gas. Five elements will be listed for each metaphor: 1. the English term, 2. its meaning, 3. the motivation underlying the implied similarity, 4. the Romanian term and 5. its motivation. The explanations provided below are based on the definitions supplied in Norman J. Hyne's *Dictionary of Petroleum Exploration, Drilling & Production* (Hyne, 1991) and the online *Illustrated Glossary of Oil and Gas Well Drilling and Servicing* (https://www.osha.gov/SLTC/etools/oilandgas/illustrated_glossary.html).

4.1. Oil and Gas Terms That Are Metaphorical Both in English and in Romanian

Metaphor 1

1. English term(s): *Christmas tree*

2. Meaning: 'surface completion equipment over a well that flows to the surface under its own pressure and is used to control the flow from the well'

3. Motivation: due to the shape of the equipment

4. Romanian term(s): *cap de erupţie* ('eruption head')

5. Motivation: The Romanian metaphor is weaker than the English one (the phrase is only partly idiomatic). The equipment is referred to as a 'head' due to its position over the ground. Just as the head is the uppermost part of the body, so the Christmas tree is placed at the top of the well.

Metaphor 2

1. English term(s): *spider*

2. Meaning: 'a manual or air-activated device on the elevators of a drilling or workover rig or service unit that grips drillpipe, casing, or tubing for hoisting; spiders have three or four sets of slips with teeth'

3. Motivation:probably due to the gripper tools which, when in use, resemble the legs of a spider

4. Romanian term(s): *broască cu pene* ('feathered frog'/'wedge frog'/'wedge lock')

5. Motivation: It is not very easy to pinpoint the motivation behind this Romanian metaphor. In fact, we might be dealing with metaphoric chains rather a single metaphor. The tool may be called *frog* on account of its shape (one could speculate that it resembles a frog or a toad). At the same time, the Romanian word *broască* can also be used metaphorically to designate a lock. Since *broasca cu pene* is used to hold pipes in place, or block their movement, it is also conceivable that the oil and gas metaphor has developed from this second meaning, so we may be dealing with a chain metaphor: *broască* ('animal') ->*broască* (metaphor 1: 'lock') ->*broască* (metaphor 2: 'spider' in oil and gas). At the same time, the noun *pană* ('feather') also has a derived metaphorical meaning in Romanian ('wedge': 'a piece of wood or metal having one thick end and tapering to a thin edge, that is driven between two objects or parts of an object to secure or separate them'). It is probably with this meaning that the noun

6. Metaphor 3

1. English term(s): *pumpjack; nodding donkey; horsehead pump; rocking horse; dinosaur; grasshopper pump; thirsty bird*

2. Meaning: 'a surface pumping unit that is not operated by its own power unit, used to pump oil out of the well mechanically if the bottom hole pressure is not strong enough'

3. Motivation: mostly due to the shape, partly due to its movement (*nodding donkey, rocking horse*) or function (*thirsty bird*)

4. Romanian term(s): *jack; capră de pompare* ('pumping goat')

5. Motivation: The first Romanian term is borrowed from English, whereas the second one is a metaphor which refers to the shape of the pump. In English we speak of a donkey, horse, dinosaur, grasshopper or bird, in Romanian of a goat.

Metaphor 4

1. English term(s): *horsehead*

2. Meaning: 'the steel plate that is attached to the end of the walking beam on a beam pumping unit'

3. Motivation: due to the shape, also in connection with the pumpjack (horsehead pump, rocking horse)

4. Romanian term(s): *cap de cal* ('horsehead'); *cap de balansier* ('beamhead')

5. Motivation: *t*he same metaphor and motivation as in English

Metaphor 5

1. English term(s): *bridle*

2. Meaning: 'the wire rope or cable that connects the horsehead to the carrier bar and polished rod on a beam pumping unit'

3. Motivation: due to its shape, also in connection with the horsehead (in their non-metaphorical sense, the two words belong to the same semantic field)

4. Romanian term(s): *praştie* ('sling')

5. Motivation: due to its shape

Metaphor 6

1. English term(s): *monkey board; monkey*

2. Meaning:'a small platform near the top of a drilling-rig derrick or mast'. The derrick man (*monkey*) stands on the monkey board to guide the top of the stands as the drillpipe is tripped in and out of the well'

3. Motivation: due to its position near the top of the derrick (the derrick man stands there just as monkeys sit at the top of trees)

4. Romanian term(s): *podul podarului* ('the bridge of the bridge worker/guard'); *podar* ('bridge worker/guard')

5. Motivation: The Romanian metaphor evokes a different image. The metaphor is no longer due to the position, but to the shape of the platform. The derrick man thus becomes the person who works on the bridge (bridge worker or guard).

Metaphor 7

1. English term(s): *gooseneck*

2. Meaning: 'a curved device that is designed to fit over a fishing neck to raise a heavy downhole tool from a horizontal to a vertical position'

3. Motivation: due to its shape

4. Romanian term(s): *luleaua capului hidraulic* ('the pipe of the hydraulic head')

5. Motivation: due to its shape

Metaphor 8

English term(s): *cathead*

Meaning:'a clutching mechanism that permits the driller to apply high torque to a connection using the power of the drawworks motor'

Motivation: probably due to the shape

Romanian term(s): *mosor fix* ('fixed reel')

Motivation:Due to its shape

Metaphor 9

English term(s): *dogleg; dog's leg; elbow*

Meaning: 'a sharp deviation or bend in a well's direction and inclination'

Motivation: due to its curved shape.

Romanian term(s):*îngenuncherea puțului* ('the kneeling of the well')

Motivation: also due to the shape

Metaphor 10

English term(s): *deadman*

Meaning: 'a buried anchor that is used to attach a guy wire for bracing a mast, derrick or other type of tower'

Motivation:due to the fact that it is buried

Romanian term(s): *mort* ('deadman')*; a călca mortul* ('to tread/step on the deadman')

Motivation: the same as in English

4.2. Oil and Gas Terms That Are Metaphorical in English, but not in Romanian

Metaphor 11

1. English term(s): *pig; go-devil; rabbit* (the device)*; pigging* (the action)

2. Meaning: 'a device, usually a hard rubber or plastic sphere or a metal cylinder that is sent through a pipeline to clean, test, or separate batches of fluids'; 'running a pig through a pipeline'

3. Motivation: *pig*: Originally, pipe-cleaning pigs were made from straw wrapped in wire and used for cleaning. They made a squealing noise while travelling through the pipe, sounding to some like a pig squealing. PIG is also used as an acronym derived from the initial letters of the term 'Pipeline Inspection Gauge' or 'Pipeline Intervention Gadget'. *go-devil:*

Said to have been named by Pennsylvania Dutch farmers who associated the device with witches and evil spirits because of the rumbling and chugging noises the scraper makes as it progresses through the pipe. *rabbit:* probably due to the shape and/or speed of its movement (it moves rapidly between a launcher and a receiver).

4. Romanian term(s): *godevil* (from English *go-devil*) (the device); *godevilare* (the action)

5. *Motivation:* The metaphorical character of the English word is no longer recognizable in Romanian.

Metaphor 12

1. English term(s): *pigtail*

2. Meaning:'the pair of wires that extend from a geophone case'

3. Motivation: due to their shape.

4. Romanian term(s): *pigtail* (from English *pigtail*)

5. Motivation: Pigtail is not recognizable as a metaphor in Romanian.

Metaphor 13

1. English term(s): *catwalk*

2. Meaning: 'a flat, steel surface, 4-6 ft wide and 50 ft long, which extends out from the ramp on a drilling rig; the catwalk is elevated 3 ft above the ground and used to pull equipment such as tubulars up through the V-door onto the rig'

3. Motivation: due to its shape (originally, *catwalk* was a metonymy).

4. Romanian term(s): *rampă (prăjini)* ('(pipe) ramp')

5. Motivation: The Romanian term is not a metaphor, but there are metaphors containing the word *rampă*: *bou de rampă* ('ramp ox') or *cai de rampă* ('ramp horses').

Metaphor 14

1. English term(s): *wildcat*

2. Meaning:'an exploratory oil well'

3. Motivation: In North America, wild cats are larger felines, e.g. the Canadian lynx, the puma, the mountain lion or the panther. In Britain, *wildcat* acquired the metaphorical meaning 'savage, ill-tempered or spiteful person', which was then exported to North America. In the 19th century, the meaning of the word was extended to refer to any unreliable person, anyone who is involved in a risky or unsafe project, especially if that means taking advantage of innocent people. The earliest use from which all others derived was *wildcat bank.* The term referred to Michigan banks which did not have the consent of the state government, and whose owners often tried to deceive their customers. Later in the 19th century, the metaphor *wildcat* was applied to a train running outside the normal schedule, to itinerant theatrical troupes who picked up engagements as they toured and to distillers of moonshine whisky. In time, it came to be used mostly for speculators who explored for oil away from the known reserves, a meaning which has been maintained up to this day. The rare successful finds were called wildcat strikes, and were naturally unexpected (http://www.worldwidewords.org/qa/qa-wil2.htm). The people who used wildcats were called *wildcatters*. Interestingly, we are dealing with a mix or metaphor and metonymy in the evolution of *wildcat:* the term metaphorically used for oil searchers who embarked on risky enterprises came to be used metonymically for the oil well.

4. Romanian term(s): *sondă de explorare* ('exploratory well')

5. Motivation:not a metaphor

Metaphor 15

1. English term(s): *doghouse*[3]

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[3] In keeping with the idea that metaphorical terms often belong to the same semantic field, in the English oil and gas vocabulary there are a variety of metaphorical terms connected with the word *dog*: *dogs* ('a spring-activated core catcher'), *dogman* ('a person responsible for slinging loads and directing the crane operator); *doghouse* (with the extra meaning: 'a portable, one-room shed that is used at the drill site to shelter the drilling crew and wellsite geologist and to store equipment and records'); *doghouse commando* ('a drilling crew member who loafs and spends a lot of time in the doghouse'); *doghouse dope* (gossip about the oil field); *doghouse samples* ('inaccurate well-cutting samples connected by a roughneck

2. Meaning:'the enclosure on an offshore drilling rig where the driller operates the hoist and rotary and circulating equipment (control cabin)'

3. Motivation: due to the shape; maybe also because the driller watches over the drilling crew

4. Romanian term(s): *baraca sondorului şef* ('the driller's barracks')

5. Motivation:not a metaphor

4.3. Oil and Gas Terms That Are Metaphorical in Romanian, but not in English

Metaphor 16

1. English term(s): *single-joint elevator*

2. Meaning: 'a gripping device with handles used to wrap around drill pipe, casing or lifting nipples to facilitate the lifting and lowering of these parts individually or of the drill string as a whole'

3. Motivation: not a metaphor

4. Romanian term: *elevator simplu* ('single-joint elevator')*; cioară* ('crow')

5. Motivation: perhaps because it moves up and down

Metaphor 17

1. English term(s): *sucker rod elevator*

2. Meaning: 'a device that hangs from the rod hook and latches on to sucker rods to pull or run the sucker rod in a well'

3. Motivation: not a metaphor

4. Romanian term(s): *agăţător pentru prăjini de pompare* ('hanger for pumping pipes')*; policandru* ('chandelier')

5. Motivation: due to its hanging position and possibly to its shape

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on a drilling rig'); *dog* ('a poor geological prospect or oil deal'); *dog chaser/catcher* ('a lazy worker').

Metaphor 18

1. English term(s): *safety latch*

2. Meaning: 'safety lock to prevent accidental use'

3. Motivation: not a metaphor.

4. Romanian term(s): *căţea de siguranţă* ('safety bitch')

5. Motivation: due to the function of the device (ensuring safety, the way dogs guard a their master's house)

Conclusions

This brief look at oil and gas metaphors shows that the source concepts of these metaphors belong to several semantic areas: the vast majority are animal terms (*dog, cat, pig, rabbit, bird, donkey, horse, ox, crow, dinosaur, grasshopper, goose, frog, spider, monkey, goat*), others designate objects (*chandelier, reel, bridle, pipe, sling, bridge, doghouse*), parts of the human or animal body (*leg, elbow, knee, head, neck, feather*), people (*deadman, bridge worker/guard*) or plants (*Christmas tree*).

The analysis carried out above is a clear illustration of Weinrich's idea that metaphors offer subjective human perspectives on real-world facts. In some cases, more than one image was projected metaphorically to reflect the same target meaning in one language, e.g. *rocking horse, nodding donkey, horsehead pump, dinosaur, grasshopper pump, thirsty bird* or across languages: *capră de pompare* ('pumping goat'). All of them provide valid interpretations of a real-world fact: the pump jack can be likened to an animal due to its shape, yet the similarity is loose enough to leave a number of options open. Similarly, deviations in oil wells or pipes evoked several images: that of a dog's leg, of an elbow, or a kneeling position. The movement of the device used to clean pipes made some think of a pig's squealing, others - of course against a certain cultural background - of supernatural beings (devils), yet others of a rabbit due to its great speed.

Predictably, metaphors vary greatly across languages (e.g. *spider* vs. *feathered frog*), depending on the general subjectivity of human interpretation, albeit of apparently objective factors such as shape, position, movement, noise, function, but also - in some cases - on culturally specific developments (e.g. *wildcat*) . Such metaphorical expressions seldom coincide in two different languages. This usually happens when they are borrowed from one language into the other.

In some cases we are dealing not just with isolated metaphors, but with (parts of) semantic fields that are transferred metaphorically, e.g. r*ocking horse/horsehead pump - horsehead - bridle*; *monkey - monkey board*; *podar - pod*; *pig - pigging - pigtail*; *dog(s) - doghouse - dogleg/dog's leg/elbow - dogman - doghouse commando etc.; cathead - catwalk - wildcat.*

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Old Possum's Poetics

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Abstract

T.S. Eliot's collection of poems entitled Old Possum's Book of Cats has been described as whimsical, delightful, light and playful. First published in 1939, the poems where originally written for Eliot's godchildren and never intended to be considered as serious work. Yet fifty years after Eliot's death, his Book of Cats has been transformed into a hit musical appreciated by all ages and all nationalities, while his more erudite work such as The Waste Land and Four Quartets is esteemed and comprehended by a much smaller group. This short paper proposes to study the evolution of the importance of The Book of Cats. Eliot's personifications of cats are not only fanciful and charming; they are also far-sighted and very representative of his own poetics.

Keywords: T.S. Eliot, Old Possum's Book of Cats, The Waste Land, Modernist

T.S. Eliot's collection of poems entitled *Old Possum's Book of Cats* has been described as whimsical, delightful, and playful. First published in 1939, the poems were originally written for Eliot's godchildren and never intended to be considered as serious work. Yet fifty years after Eliot's death his *Book of Cats* has been transformed into a hit musical appreciated by all ages and all nationalities, while his more erudite work such as *The Waste Land* and *Four Quartets is* esteemed and comprehended by a much smaller proportion of the population. This short paper proposes to study the origins of Eliot's poems on cats, the evolution of their importance and their relationship with his other works. Eliot's personifications of cats are not only fanciful and charming; they are also far-sighted and very representative of his own poetics.

The original collection which has been described as a psychological and sociological study of felines is comprised of fourteen poems, the first and the last treating the problem of naming and addressing cats, and the other twelve describing different cats. With the exception of "Bustopher Jones, the Cat about Town", Eliot's cats are vagabonds, strays and street fighters. They frequent various London pubs – the Bell at Hampton, the Lion, the Fox and

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French Horn, the Wellington Arms, - or more fashionable clubs such as Blimp's or Stage and Screen - in the case of Bustopher Jones. The Old Gumbie Cat named Jennyanydots is a tabby with tiger strips and leopard spots. She sleeps all day and begins her work at night. Her lazy lethargic habits, seeking out the warm and sunny spots, contrast sharply with her nocturnal activity taking care of and organizing the household mice and cockroaches. Growltiger is an alley cat known as "The Terror of the Thames". He is a street fighter enamored with Griddlebone. He allows himself to be distracted by the Lady and is ambushed by rival gangs, Persian and Siamese cats, who make him walk the plank. The Rum Tum Tugger is a curious cat, always wanting the opposite of what is offered. The Jellicle cats are nocturnal party makers, sleeping all day and then dancing by the light of the Jellicle Moon at the Jellicle Ball. Mungojerrie and Rumpelteazer are partners in crime. They rove through Cornwall Gardens and Victoria Grove at night stealing and creating havoc without ever being caught. They are blamed for a missing Argentine joint and credited with smashing valuable objects all through the house, but to no avail. Old Deuteronomy commands respect from all around him as he has survived nine wives and continues to eat and sleep unperturbed in the midst of traffic and pub goers. The choice of the name "Old Deuteronomy" referring to the fifth book of canonical Jewish and Christian Scripture containing narrative and Mosaic laws suggests evidently a religious theme which is also very typical of Eliot's more serious poems. The Great Rumpuscat appears in the gang fight between the Pekinese and Yorkshire dogs and his commandeering presence quickly puts them into place. Mistoffelles is the "original conjuring cat", doted with magical powers. His name is a play on words of Mephistopheles, one of Lucifer's demons who originally appeared in German folklore. Macavity, a ginger cat, is the "Napoleon of crime". He's a master criminal who always eludes being caught. When his crimes are discovered, "Macavity's not there". Gus is the theatre cat who boasts of his prime when he starred on the stage, playing every cat role possible. Bustopher Jones, as mentioned before, is the cat about town wearing white spats. In contrast to Eliot's other cats, he has a fastidious black coat and frequents the best addresses in London.

It is interesting to note that Eliot actually had a cat whose name was The Man in White Spats. The last cat is Skimbleshanks, the Railway Cat, the reliable cat who is everywhere at once and who assures the perfect functioning of the Mail trains.Eliot was a cat lover. Born in Saint Louis, Missouri, he belonged to an era where farm animals were becoming more than just useful. Like their British counterparts, they were beginning to move into the house where they could eventually take on roles as family members.

The Old Gumbie Cat moves into the house as a semi housekeeper. The Rum Tum Tugger and the Jellicle cats also live in the house, but they have brought their wild nature along with them into the domestic sphere. References and allusions to cats appear frequently in Eliot's poetry. In his 1915 poem "The Love Song of J. Alfred Prufrock", the yellow fog is catlike, rubbing its back on window panes, slipping by the terrace, making sudden leaps and curling about the house to fall asleep (Eliot, 1950, p 4). The association of fog with a cat reappeared in Carl Sandburg's 1919 poem "Fog" where the fog creeps in on cat feet (Foster, 1989, p. 37). In "Rhapsody on a Windy Night", published in 1917, the street-lamp notes the cat at half-past two "which flattens itself in the gutter, Slips out its tongue And devours a morsel of rancid butter (Eliot, 1950, p 15)." "Five-Finger Exercises", written in 1933, is a definite predecessor to *The Practical Book of Cats.* The first verse is written to a Persian Cat, pollicle dogs and jellicle cats (onamatopia originating from Eliot's small niece's deformation of "poor little dogs" and "dear little cats") appear in the second verse and a porpentine cat accompanies Mr. Eliot in the fifth verse. Porpentine being an archaic form of porcupine. Eliot's views on cats were still developing in 1934 when he wrote in a letter to his close friend George Tandy's wife Doris (Polly), "I must see your cat. So far in my experience there are chiefly 4 kinds of Cat the Old Gumbie Cat the Practical Cat the Porpentine Cat and the Big Bravo Cat; I suspect yours is a Bravo Cat by the looks of things." (T.S. Eliot Letters, 1934). Different kinds of cats were to develop over the next four years.

Imitation

In his *Reader's Guide to T.S. Eliot,* George Williamson underlines Eliot's adherence to Ben Jonson's third requisite to being a good poet – imitation. He admired the true poet's ability to imitate, "to convert the substance, or riches of another poet, to his own use (1957, p. 56)". Eliot's poetry is a collection of allusions, references and cross references to the works of other poets. He wrote himself that great poetry may be inspired by other poetry and can thus be considered a form of imitation. This imitation forms a continuum – linking the past to the present. His *Practical Book of Cats* is also an example of this continuum. His was obviously well-read in children's literature of the golden era covering the latter half of the 19th century and the beginning of the 20th century.

His poems about cats are very reminiscent of Edward Lear's limericks in the *Book of Limericks,* A.A. Milne's Christopher Robin and Lewis Carroll's *Alice in Wonderland* – all of which were written during the same period. Eliot admired the musical quality of Lear's nonsense verse. In his essay on the music of verse, he wrote "his non-sense is not vacuity of sense: it is a

parody of sense, and that is the sense of it…We enjoy the music, which is of a high order, we enjoy the feeling of irresponsibility towards the sense" (p. 21). In her biography of Edward Lear, *The Life of a Wanderer,* Vivian Noakes notes that his limericks often describe the physical characteristics of one particular man or woman. Eliot's poems describe the physical characteristics of one particular cat. It is these special traits which set the cat apart and create his identity. "Growltiger's Last Stand" is very similar in form and rhyme to Ernest Lawrence Thayer's 1888 ballade "Casey at the Bat". The last line "Oh there was no joy in Wapping when the news flew through the land" cannot help but recall the last line of Thayer's poem: "But there is no joy in Mudville – mighty Casey has struck out".

The reference to the jellicle cats dancing "by the light of the Jellicle moon" recalls Lear's well-known "The Owl and the Pussycat" and is also very similar to Stephen Foster's minstrel song "Camptown Races" first published in 1850. The "Song of the Jellicles" could probably easily be put to music and danced as a reel. His poem "Growltiger's Last Stand" is very reminiscent of "The Highwayman", a ballad poem written a few years earlier in 1906 by Eliot's contemporary Alfred Noyes. Growltiger, "The Terror of the Thames", like the Highwayman; lets his guard drop due to love and is finally ambushed and captured by the Persian and Siamese cats who force him to walk the plank.

Ordinary language

Many of the themes and poetic structures of Eliot's early poetry can be found in *The Practical Book of Cats.* His poems on Cats can be seen as a resume – albeit a very fanciful one - of his prior verse, as well as a link to his more profound poems to come later. It was published in 1939, three years after "Burnt Norton" in 1936, the first poem in the Quartet, and before "East Coker" in 1940, "The Dry Salvages" in 1941, and "Little Gidding" in 1942. Eliot was interested in the development of poetic verse and its relation to language. For Eliot (1943), poetry should not "stray too far from the ordinary everyday language which we use and hear" (p. 21). His collection of poems on cats, originally only intended for children, is a very good example of the use of everyday language in poetry. There are numerous idioms and colloquial expressions in *"The Practical Book of Cats".* The narrator in the first poem declares "You may think at first I'm as mad as a hatter", the Jellicle Cats are "roly-poly", Mungojerrie and Rumpelteazer had "a very unusual gift of the gab", Mr. Mistoffelees produced "seven kittens right out of a hat" and Shimbeshanks is always "keeping on the watch". According to Eliot, because language evolves, the poet must take these changes into

consideration and the form of poetry changes according to the time and place. Citing Shakespeare as the greatest poet in the English language, Eliot explains in "The Music of Poetry" that Shakespeare's early work consisted in "slowly adapting his form to colloquial speech", changing the artificial to the simple; and then in his later work he was able to elaborate on the simple (p. 29). It is noteworthy that *The Book of Cats* was published in 1939, seventeen years after *The Waste Land* and at the same time Eliot was writing *The Four Quartets*. The return to the use of colloquial language and the light whimsical use of varied rhythms and structures in *The Book of Cats* is reminiscent of the variety of verse forms in *The Waste Land* and could perhaps be likened to lexical and versification exercises before continuing to elaborate and create the much more complicated last three poems of *Four Quartets*. The evolution in Eliot's poetry is very similar to that which he appreciated in Shakespeare's work.

The multitude of verse structures in Eliot's early poetry reappear in "The Naming of Cats", the introductory poem in the collection, as well as in "The Addressing of Cats", the concluding poem. Both also use the first person narrator speaking directly to the reader just as in "The Lovesong of J. Alfred Prufrock" and "The Waste Land". The reader is drawn into the poem and encompassed by the usage of direct dialogue – you and I, a narrative style that also exists in "*The Four Quartets.*"

Time is of course one of the major themes in Eliot's poetry. The cycle of life, death and regeneration appears throughout his poetry. He begins *The Waste Land* with "The Burial of the Dead" and who can forget the well-known beginning to "The Four Quartets": "Time present and time past are both perhaps present in time future, And time future contained in time past." In *The Book of Practical Cat,* the cats are of all ages at the same time as they are ageless. The Jellicle cats are young party-goes whereas the Old Gumbie Cat seems to be old because of her ceaseless repetitive activity, Old Deuteronomy commands respect due to his great age and illustrious past, and Gus: The Theatre Cat is caught up in memories of a greater day when he made history. Growltiger, "The Terror of the Thames", has the same fate as Eliot's Fisher King in "The Waste Land". He is eventually lost due to his sexual desire and subsequent loss of attention and is forced to walk the plank – death by water – another recurrent theme in Eliot's work. In his *Reader's Guide to T.S. Eliot*, George Williamson describes the important symbolic value of water in Eliot's poems. He explains that the story of a "dirty, debilitated, old waiter" who "becomes confidential with a diner, and tells the story of his earliest sex experience" which first appears in "Dans le Restaurant" reappears in Part IV of *The Waste Land* (p. 115). The story is in

fact that of the Fisher King whose sins are finally cleansed by drowning and who is subsequently redeemed through a form of baptism. Thus images in earlier work often reappear in subtle transformations in later poems.

Social context

Eliot held the chair of the Charles Eliot Norton Professorship in Poetry at Harvard from 1932 to 1933 where he gave a series of lectures concerning the relationship between poetry and criticism. The lectures which he gave during his tenure were later published in his book *The Use of Poetry and the Use of Criticism.* For Eliot both poetry and criticism depended on the social and political context of the time and place where they were written. In a later essay published in *On Poetry and Poets* and entitled "The Social Function of Poetry" which was first given at the British-Norwegian Institute in 1943, he elaborated on this connection. He maintained that the first social function of poetry is to give pleasure. He continued that "there is always the communication of some new experience, or some fresh understanding of the familiar, or the expression of something we have experienced but have no words for, which enlarges our consciousness or refines our sensibility" (p. 7). The poems in the "Book of Cats" definitely fulfill this social function, they give both pleasure and a fresh understanding of the familiar. Who has not noticed the curiosity of felines, their nocturnal activity and diurnal sleep, their stealthy behavior and royal stance? When reading the poems about cats, the explanations for these erratic behaviors that everyone has observed, become evident. It is interesting that although Eliot writes that the social function of a poem depends on the nationality and the language of the poet, and cannot always be translated, the subject matter of his poems on cats is universal.

Music

In "The Music of Poetry", Eliot wrote that he had "never been able to retain the names of feet and meters, or to pay the proper respect to the accepted rules of scansion" (p. 18), yet he skillfully masters a variety of rhythm schemes, meters and different poetic structures in the *Book of Practical Cats* that makes up an ensemble. For Eliot, poetry is written to be enjoyed and is very similar to music. He wrote in the same essay that "…in a poem of any length, there must be transitions between passages of greater and less intensity, to give a rhythm of fluctuating emotion essential to the musical structure of the whole….." (pp. 24-25) This is indeed the case *The Book of Cats* where the poems are actually songs.It is not surprising that *The Practical Book of Cats* was transformed into an award winning musical. The

hit broadway musical inspired by Eliot's poems about cats was created by Andrew Lloyd Webber in 1978- 1979 and although it has been very controversial – people either love or hate it – it has brought Eliot's work to a much larger public.

To conclude, although *The Practical Book of Cats* is considered as light and whimsical and has never really attracted scholarly attention; it is in fact very representative of Eliot's poetics. Eliot's earlier poems were of great beauty and often despair. In Eliot's obituary, Louis Untermeyer is cited, "Eliot made a revolution in the language of modern poetry, and our whole attitude toward what we call modern poetry. He has influenced every young poet whether he knows it. He changed the vocabulary of poetry, which in the past was on the level of poetic diction. He brought into writing what was beautiful and what was banal. He contrasted the ugly, the commonplace and vulgar, with what was beautiful. He showed the horror, the boredom and the glory of life." In *The Practical Book of Cats,* Eliot succeeds in showing the beauty in the common behavior of cats. Using light humorous expressions, and inventing new names, he makes his poetry accessible to children and adults alike. His poetry is a reflection of his era and as such is a part of history. With *The Book of Cats* he was able to simplify his work which then allowed him to concentrate and elaborate on more serious complicated verse such as the last three verses of *The Quartet.*

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Forever Eating the Past in the Present?
Virginia Woolf's *To the Lighthouse* and Tom Forsythe's *Food Chain Barbie*

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Abstract

This paper compares the images of women created in Virginia Woolf's novel *To the Lighthouse* (1927) and Tom Forsythe's photography series *Food Chain Barbie* (1997). Both artworks illustrate the western construction of women, past and present, as insignificant members of patriarchal society apart from the sustenance level. Sustenance itself is *engendered* (Teresa de Lauretis) in society, i.e. constructed along gender lines, through the *muting* (Edwin Ardener) of some of its members with respect to legitimate self-representation. Drawing upon contributions by Luce Irigaray, Hélène Cixous, Michèle le Doeuff, Gayatri Spivak and Edwin Ardener to the twentieth-century understanding of power relations between individual and society through representation, I suggest western philosophy's and art's complicitous critique of patriarchy.

Keywords: *western patriarchy; representation; subaltern; To the Lighthouse*; *Food Chain Barbie*

Legs in the air

"Blue Ice": Barbie in a martini glass, legs up in the air, bathed in a blue light. Why should Tom Forsythe have thus entitled one of his 78 photographs in the *Food Chain Barbie* (1997) series which features the famous Mattel doll, naked, in sexually charged compositions with vintage kitchen appliances?[2] Is Barbie the "rock" (ice cube) of the martini or perhaps the conceptual stumbling rock/block (*skandalon*) smuggled into this composition? Relax! "Blue Ice" invites us to relax the grip of conventions of sociality and/or to mix them in playfully imaginative ways.

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[2] Forsythe has gradually removed all Barbie photographs from his official website: when I first visited it two years ago, there were few left; as I started documentation for this paper, none was left. For whatever reasons, "Forsythe's success in the marketplace with the pictorial series was limited, grossing a total of approximately $3,700 in sales," of which half derived from sales to Mattel investigators (Sacasas, 2005, p. 244). I am unaware of sale revenues following the court decision.

One long-standing gender stereotype is the sexually available woman. Legs in the air locks women in one particular sexual position and therewith hypo(-)stasis too, the feminised lecher Christianity vilifies for *her* pleasure-orientated sexual desire. Baudelaire's "Une charogne" (1857/1993) abjects and feminises the carrion as a *femme fatale* with "Les jambes en l'air, comme une femme lubrique" [Her legs in the air like a lecherous whore] (l. 5), in a *mementomori* taught to the female beloved. Seamus Heaney's "Nerthus" (1972) represents the Norse goddess of fertility as "an ash-fork staked in peat" (l. 1). Virginia Woolf's *To the Lighthouse* (1927), however, repurposes the image: not a woman, but a kitchen table; not a sex toy, but a philosophical aid – thus devised by a male character cross-voiced by a female novelist.

This paper compares and contrasts two images of women created in an episode in Virginia Woolf's novel *To the Lighthouse* and in Tom Forsythe's photography series *Food Chain Barbie*. In different media and articulating differential concerns of their respective ages, the two artworks address a tenuous issue: the construction of women, past and present, as insignificant members of patriarchal society apart from the sustenance level. Sustenance itself appears to be *en-gendered* in society: it is constructed along gender lines (de Lauretis, 1987, pp. 32–33), through the *muting* (in Edwin Ardener's terms) of some of its members with respect to legitimate self-representation as both thinking/acting subject and object of speculation. The broad topic the two works share, the position of women in society, proverbially crystallised as "a woman's place is in the kitchen," integrates them within a larger discursive network. Thus framed under patriarchy and engaged with in various ways by artists, women/Woman become/s the very meat of (non-philosophers') philosophy.

Table-legs in the air in *To the Lighthouse* (1927): The object of philosophy

What is philosophy? The question has never received a consensual definition by its practitioners. A tentative definition by topic, then reduced to "philosophy is a speculative discipline which studies issues such as the nature of reality...," would trigger a seemingly endless regressive conceptual chain. Essentially elusive, the concepts used to define philosophy confirm Jacques Derrida's observations about language's, not just philosophy's, meaning deferral (Derrida, 1973, pp. 129–131; Johnson, 1981, p. ix).

One compelling answer to the philosophy question comes from Virginia Woolf, in *To the Lighthouse*.[3] Yet Andrew Ramsay's illuminating explanation to Lily Briscoe about his philosopher father triggers unforeseen effects:

> Whenever she "thought of his work" she always saw clearly before her a large kitchen table. It was Andrew's doing. She asked him what his father's books were about. "Subject and object and the nature of reality," Andrew had said. And when she said Heavens, she had no notion what that meant. "Think of a kitchen table then," he told her, "when you're not there."
>
> So now she always saw, when she thought of Mr Ramsay's work, a scrubbed kitchen table. It lodged now in the fork of a pear tree, for they had reached the orchard. And with a painful effort of concentration, she focused her mind, not upon the silver-bossed bark of the tree, or upon its fish-shaped leaves, but upon a phantom kitchen table, one of those scrubbed board tables, grained and knotted, whose virtue seems to have been laid bare by years of muscular integrity, which stuck there, its four legs in air. (Woolf, 1927/1992, p. 196)

Woolf's is a fine feminist insight into the nature not so much of philosophy's concern with the nature of reality, as, I submit, of patriarchy's gender relations, which androcentric epistemologies "sublimate" philosophically. Fictionality apart, Lily belongs to the group traditionally barred from intellectual pursuits by virtue of the philosophers' proclamation, ever since Plato and Aristotle, that women are intellectually inferior to men. How could Lily have bothered Mr Ramsay with trivial questions about his work? Hadn't male philosophers ever since the influential Theophrastus (as cited in Reale, 1985, p. 99) taught – each other – that family life with its chores, and especially the disruption caused by nagging wife and screaming children, hindered the practice of philosophy?[4] Of course, Lily must have been

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[3] Fernald (2006, pp. 10–11) studies "the intersection of Woolf's feminism with her reading," the latter including an "engagement with the classical Greek tradition [as] a passionate intellectual investment" (p. 9) also apparent in *To the Lighthouse*.

[4] Theophrastus's philosophic misogamy was given a Christian twist, with Paul and Jerome as spearheads, by Abelard and John of Salisbury; see Abelard's *Historia Calamitatum* (*c*. 1132), Letter 7 (as cited in Wilson & Makowski, 1990, p. 78). In *To the Lighthouse*, Mrs Ramsay tells Charles Tansley that Augustus Carmichael failed to become a great philosopher due to his matrimonial attachment (Woolf, 1927/1992, pp. 186–187). During a private conversation with her husband, Mrs Ramsay "guessed what he was thinking – he would have written better books if he had not married" (p. 230); so believe both William Bankes (p. 195) and Tansley (p. 245).

unaware of the naturalising argument, being herself "naturally" shut out from the enlightened circle.[5]

Andrew's recourse to kitchen metaphorics attunes his answer to the only order of things wherein women feel *at home* vis-à-vis philosophy. Yet Woolf subtly overwrites the initiation scene as itself an arena for philosophical contestation. On the one hand, his kitchen-table argument by analogy renders Andrew himself a philosopher – dually. His teaching tool, *using imagery*, echoes philosophers' metadiscursive repudiation of images save purportedly to adapt philosophical explanation to a non-philosopher audience (Le Doeuff, 1980/2002, pp. 6–7). However, such condescension explains away one in-group initiation practice: metaepistemic images often appropriate the denigrated domestic chores in the metaphor of sweeping clean one's mind before philosophical engagement. Especially house cleaning – the hallmark of the feminine principle and the feminised subaltern other – has been repurposed metaphorically as the philosopher's must.[6] The sphere of the *oikos*/the hearth/family[7] has thereby been colonised metaphorically only to be repudiated as garbage.[8] On the other hand, Lily's mental follow-up exercise challenges the male philosopher's position of authority, even as her imagery seemingly mimics Andrew's philosophically robust analogy. The young woman debunks the loftiness of metaphysics and epistemology: she reverses philosophy's abstract reductionism and champions instead the gross homeliness of a *kitchen* (not dining) *table*. Her upturned table shifts, moreover, its elusive location with Lily's, thereby enabling perfect vision/understanding of philosophy's repressed sexuality. Lily muses:

Naturally, if one's days were passed in this seeing of angular essences,

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[5] Witt (2004, pp. 1–15) reviews the feminist philosophers' critique of "both the historical exclusion of women from the philosophical tradition, and the negative characterization of women or the feminine in it" (pp. 1–2). Spelman (1982) offers a feminist analysis of Plato's philosophy regarding the correlation between (a) opinions about women, (b) the conceptualisation of the soul/body or mind/body hierarchical distinction, and (c) views about the nature of knowledge, the accessibility of reality and the possibility of freedom.

[6] Bordo (1988) quotes various twentieth-century philosophers' domestic metaphors employed, in describing the task of philosophy, to argue their *transcendence* of the material and the practical (p. 627).

[7] Paradoxically, the ancient philosophers praised Hestia, though not the *oikos*, as the heart(h) of philosophy (e.g. Plato, *Cratylus* 401b; *Laws* 5.745b, 848d; 8.856a, as cited in Thompson, 1994, pp. 49–50).

[8] Woolf's *kitchen* table image also critiques Victorianism's – and the Victorian novel's – complicities in shaping women's identity and artistic creation as lesser than men's (Blair, 2007, pp. 11–12, 29–30).

this reducing of lovely evenings, with all their flamingo clouds and blue and silver to a white deal four-legged table (and it was a mark of the finest minds to do so), naturally one could not be judged like an ordinary person. (p. 196)

Superb feminist irony! The parenthetical comment and subsequent conclusion frame philosophy's construal of the nature of reality as eminently *un*natural. Sublimated and reified in the image of the kitchen table, sustenance remains the (disavowed) core to which "the finest [philosophical] minds" will *reduce* (Woolf, p. 196) reality's multifarious nature.

Not only does the *substance* of Andrew's analogon – the kitchen table – come under painstaking scrutiny, wood grain and all, only to lose all substantiality through whimsical levitation, but the upturning of the mental prop matches another momentous operation: Lily *reverses* the traditional *subject–object relation* whereby philosophers explicate the "nature" of socially constructed gender hierarchy. Lily, a woman, hence an individual deemed incapable of philosophical comprehension, *can* nevertheless see through some of the most unhomely philosophemes – and will *play* freelywith them. Lily thereby demonstrates a critical (viz. distancing) mind, a philosopher's mind. Hers is subtle reasoning – as sharp as the philosophers', masculinised in early modernity (Bordo, 1987, pp. 97–118) – despite, or perhaps because, women's philosophically posited corporeality sans reasoning and subsequent conflation with the object of scrutiny. Lily implicitly *deconstructs* the spurious equality suggested by Andrew's repeated coordinating conjunction "and" – "Subject and object and the nature of reality" (Woolf, 1927/1992, p. 196) – into philosophy's traditional *hierarchy*: knower/subject over against various entities taken into epistemic custody. Is Lily's re-vision of philosophy's *subject–object* power relation, which *destabilises* the *man*-made hierarchy of power/knowledge/truth, naïve or coincidental? Unlikely: Lily de-alienates the inanimate object of scrutiny, "the nature of reality," for which Andrew has substituted the analogon "a kitchen table ... when you're not there" (Woolf, p. 196). The erstwhile inanimate (table), abstract ("angular essences") object of study which the Cartesian father and son place in a contextual void, becomes again fully relational and concrete with the woman as a function of the knower's physical location and ludic mental disposition. Lily imagines the table provisionally "in the fork of a pear tree" *against* the empirical, emotion-laden *backdrop* of "lovely evenings, with all their flamingo clouds and blue and silver" (p. 196). Thus defamiliarising Andrew's analogon for philosophy Lily also jocularly opens up "the Cartesian mind as an 'inner space' or 'inner

arena'" (Reuter, 2004, p. 73) to the *play* of uncontained possibilities in an *external* extensional space.

Arguably, Lily herself toys with abstract reductionism in her portrayal of Mrs Ramsay and James as a purple triangle. Notwithstanding, *To the Lighthouse* addresses not philosophical abstraction from life, but Mrs Ramsay's aspiration for connectedness. However, doesn't such aspiration replicate the feature patriarchy imposes on women, their defining gender role: nurturant, other-orientated beings? It is this role that *Food Chain Barbie* questions when Forsythe features parodically either an independent, self-absorbed Barbie, like in "Heatwave," or one with a peculiar take on bonding as one's choice to pursue individual interests side by side, like in "Baked Barbies." A brief examination of the socio-philosophical underside of Woolf's philosophical episode will better frame Forsythe's re-vision of Barbie-femininity.

Women as the philosophical unthought

Lily Briscoe embodies the repressed other of western philosophy who returns as the philosophical unthought. Although traditionally repudiated by philosophical metadiscourse (Le Doeuff, 1980/2002, p. 6), thought in images – the imagery of philosophical texts – crucially "copes with problems posed by the theoretical enterprise itself" and thereby "occupies the place of theory's impossible" (p. 5). In Woolf, Andrew's domestic metaphor simultaneously implicates and disowns women in their relation both with life in the *oikos* and *polis* alike, and with philosophy.

Like Jacques Derrida and, from a feminist standpoint, Hélène Cixous (1975/1986, pp. 63–64) and Michèle le Doeuff (1980/2002), Luce Irigaray has challenged the philosophico-linguistic dichotomies that ground western thought: she has uncovered their built-in hierarchy whereby *male*stream dualist thinking disavows the "minor" term. The categories of epistemic representation are fundamentally flawed for they endorse the West's reduction of difference: such "hom(m)o-sexual monopoly" strives to forge an Other of the Same through the privileging of masculine "sameness-unto-itself" to ground identity and knowledge (meta)physically (Irigaray, 1974/1985a, pp. 26, 74, 135; 1977/1985b, pp. 74, 171).

Accordingly, can women as a subaltern group truly speak? Gayatri Spivak's question regarding the postcolonial subaltern, especially female, was anticipated by Irigaray and Cixous: patriarchy in the West has substituted for women's speech – derided as chatter (Cixous, 1976/1981, p. 52; Cixous, 1975/1976, p. 879) – a discourse which masquerades *man*-made

femininity (Irigaray, 1977/1985b, pp. 162–165) to produce "Woman" compatible with the androcentric outlook on genders.[9]

The philosophical *unthought*, viz. philosophical imagery, and *unthinkable*, viz. woman/subaltern as Subject/knower rather than object of investigation, as well as Lily Briscoe's domestication of philosophy in Woolf, provide the linchpin for examining an apparently unrelated work: Forsythe's *Food Chain Barbie*, a parodic re-vision of Mattel's Barbie doll. Barbie's fabricated domesticity as a western icon of femininity (Rogers, 1999, pp. 4–16, 40–47; Toffoletti, 2007, pp. 62–63) yields, with Forsythe, to multiple remediation via photography which parodies gender stereotypes associating women with the kitchen, although Mattel's doll typically disassociates the two through the bourgeois lifestyle it promotes.

Barbie-legs in the air in *Food Chain Barbie* (1997): Consuming the consumer?

In *Food Chain Barbie*, Tom Forsythe juxtaposes the western icon of female fashion consumerism with vintage kitchen appliances, many, in their heyday, exclusively in the hands of white middle-class women. He twists Barbie-the-beauty-myth to critique the doll that encapsulates consumerism. Forsythe's Barbie's poses may equally owe to the doll's reshaping in the 1990s and the advertising industry's strong targeting of both women and children as consumers of leisure lifestyle signifiers.

Most critics and fans regard Mattel's Barbie as femininity incarnate – if in plastic, for better visualised malleability (Tushnet, 2014, p. 405).[10] Barbie's gender identity concerns both her voluptuous, unrealistically proportioned, body, and her pliable "nature," complete with strongly implicated, if asexual, heterosexuality and inchoate lesbianism. Yet Barbie's gender roles demonstrate other-sameness, to bend Irigaray's concept. Whether attired as a nurse (1961) or branded Doctor Barbie (1988) and Architect Barbie (2011), Mattel's doll nevertheless remains her decorative *essentialised* self: the glamorous young woman, paradigmatically Caucasian even when seemingly ethnically diverse (DuCille, 1994, pp. 49–58; Magee, 2005; Rogers, 1999, pp. 40–42), who champions upmarket consumerism but

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[9] Legitimate (self-)representation in non-western cultures, according to Ardener (2006), also renders men "articulate" and women "muted"; Ardener rightly links "inarticulateness" to forms of socio-political subordination concerning social groups that fall outside androcentric definitions of social systems.

[10] Rogers (1999, pp. 11–24) analyses Barbie's femininity, reported influence and complex contradictory meanings as a role model in a social context which promotes and endorses the values Barbie epitomises.

never engages hands-on in any occupation. Barbie remains the post-war champion of traditional middle-class American values of "core" white femininity against the tide of civil rights, feminist and unionist upsurge, and youth subcultures (Rogers, 1999, pp. 57–58). Although as a pop culture icon Barbie yields to contradictory meanings (Rogers, pp. 2–3), her paradoxical condition should not blind us to the dangers posed by the patriarchally decreed "common ground" of unthreatening femininity.

Technically, Barbie copied a German sex-toy doll for men; nevertheless, Mattel obsessively corrals its trademark doll, as testify lawsuits against artists and non-artists who have used it (Tushnet, 2014, pp. 409–417). Conceptually, Barbie holds the mirror up to western patriarchy's nature: women have been encouraged to aspire to her looks and lifestyle, and thereby tailor themselves into compliant Barbies. Whatever conceptual upgrading of Barbie dolls Mattel has introduced, it has never aimed to oust the original fashion-model Barbie's fashion-mongering: the 1990s saw the release of Barbie of the many professions, including the military; yet the decade also launched the golden-age Barbie retrospective on glamour through adult collector's lines.

In 1999 Mattel sued Forsythe for *Food Chain Barbie*, "alleg[ing] copyright, trademark and trade dress infringement, along with trademark dilution" of Barbie® (Tushnet, 2014, p. 418). Forsythe, however, "stated that the photos were his attempt to critique 'the objectification of women associated with [Barbie],' and to attack 'the conventional beauty myth and the societal acceptance of women as objects because this is what Barbie embodies'" (as cited in Tushnet, p. 418). In 2003 Mattel's lawsuit was dismissed – Mattel Inc. v. Walking Mountain Productions, 353 F.3d 792 (9th Cir. 2003) – on grounds of Forsythe's "nominative fair use" through transformative work[11]: *Food Chain Barbie* was decreed a *parody*, hence under First Amendment protection (Tushnet, p. 419). Is parody apparent to all viewers? Not necessarily, according to a survey Mattel presented to the court. Notwithstanding, can this parody also yield to interpretations contrary to what Forsythe claims motivated him, and therefore defeat his photography's anti-consumerist edge? Ironically, Forsythe's photographs participate in the consumerist food chain they critique, for they are for sale!

Forsythe's Barbie's legs in the air arguably betoken more than a parody of consumerism and a playful re-vision of implicitly gender-aware relaxed/strained sitting postures (for her) or relaxed/tense interpretative

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[11] See Sacasas (2005) on Mattel's case against Forsythe.

postures (for us). To begin with, parody always echoes in some respect, with whatever signifying difference, the parodied material[12]:

> Parody seems to offer a perspective on the present and the past which allows an artist to speak TO a discourse from WITHIN it, but without being totally recuperated by it. Parody appears to have become, for this reason, the mode of the marginalized, or of those who are fighting marginalization by a dominant ideology. (Hutcheon, 1986–1987, p. 206)

For Linda Hutcheon, postmodernist parody becomes "repetition with critical distance that allows ironic signaling of difference at the very heart of similarity," which "paradoxically enacts both change and cultural continuity" (1986–1987, p. 185). Thus, the *contradictory* mode of postmodernist practices entails a "commitment to doubleness, or duplicity" (1989, p. 1). Given parody's built-in "complicitous critique" (Hutcheon, 1989, pp. 2–4), or "authorized transgression" (2000, p. xii), how does Forsythe's parody work?

Blenders reinvigorate us with fresh juice. Yet, what can Forsythe's "Oster Dive" Barbie suggest when she dives into the *empty* blender: a totally relaxed grip, however misplaced? What can "Triple Barbie Smoothie" – three nude Barbies standing in a blender – do: invite us to look at the three graces motif afresh? Their poses recall the astronauts' salute before take-off: does Forsythe thereby salute, tongue-in-cheek, Mattel Barbie's 1964 astronaut suit, here stripped off, spliced with a reference to the disavowed sexual innuendos of the nude genre?

Beautiful young women may act as appetisers, or rather erotically charged signifiers of lifestyles and subject positions. In advertisements, women sell cars, cosmetics, drinks, chocolate, lingerie, as well as cleaning agents. Forsythe's Barbie advertises playful relaxation. "Bargaritaville" strands Barbie, legs dangling, in a margarita glass beside a blender with

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[12] Parody has been historically trivialised as a *derisive imitation* of an artistic creation or of its author's style (Cuddon, 2013, pp. 514–516; Hutcheon, 1988, p. 26; Hutcheon, 2000, p. xii). The term's Greek etymology, *pará + áoidé*, typically glossed as "beside, subsidiary or mock song" (Cuddon, p. 514), ostensibly endorses this view; however, para- "can mean both 'counter' or 'against' AND 'near' or 'beside'" (Hutcheon, 1986–1987, pp. 185–186; 1988, p. 26), which highlights the essential ambiguity of parody's *double-voicing*, or hybrid nature (Hutcheon, 2000, p. 95). From scoffing repetition to imitation and transformation of another person's words or of a precursor work, parody is a cultural practice whereby individuals *respond evaluatively* to people and events, attitudes, values, and works of art through intertextuality(Dentith, 2000, pp. 2–38).

margarita mix.[13] "Blue Ice" Barbie relaxes in an empty martini glass. Three "Last Call" Barbies struggle to sit prim and proper in their empty glasses; one has already collapsed, though. Likewise, the two "Barbie(s) on the Half Shell" variants point to the bourgeois lifestyle which associates cosmopolitan culinary habits, (restaurant) refinement, and the artistic tradition of the female nude for male viewers' consumption. Is she the consumer about to be consumed – perhaps also consumed herself by hangover or nausea? "Malted Barbie" faces – expressionless – crushing in the malt machine. Relax: everything about Barbie is but make-believe, including her attractiveness and leisure!

Modern white women have been socialised to cultivate good looks; therefore, many will stoop to anything which promises youthful no-wrinkle perfection. The cosmetics industry draws on the ancient motif of the youth fountain repurposed for women alone, alongside the fairy-tale motif of the magic milk bath for rejuvenation – or gender testing. Forsythe's "Land of Milk and Barbie" – Barbie lying in a bath of milk in a casserole – entwines these motifs with the consumerist imperative. White women welcome a tan, sometimes secured in a tanning studio; Forsythe tans/roasts Barbie in the oven or electric grill. His irony is forthright: appliances promise a better life, but often destroy individuals by reinforcing oppressive gender roles. Yet his irony has an unsavoury underside: in sometimes overtly sadistic compositions, like "Fondue à la Barbie" (with the variant "Fondue for Three"), women are for visual consumption, itself the prelude for oral and/or sexual consumption. If Forsythe's rotisserie composition likens spit-spinning naked Barbies to pole dancers in a gentlemen's club, like in "Heatwave," so much the better. (Sex) gourmets can see the difference between an average roast, a tart (either culinary or sexual dessert), a wok-sizzling "Stir-fry Barbie" and a spicy "Barbie Enchiladas." Exoticism through appeal to ethnic/international cuisine accrues explicit sexual overtones whilst imaging a certain habitus not everyone affords, but anyone can aspire to.

Forsythe's Barbie is assaulted by *vintage* mixer beaters (*beat-her*: good old times!), often with undissimulated sexual innuendoes of massage-*cum*-rape/battery; such travesties of sadomasochism displace human/male agency onto the machine. The supine "Missionary Barbie" relaxes under an electric whisk resting against her crotch: position-wise, the image streamlines Barbie in accordance with Christian sexual orthodoxy, thence the title; her right hand mounts no resistance to the treatment. Other appliance attacks

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[13] In Jimmy Buffett's famous song, "Margaritaville" (*Changes in Latitudes, Changes in Attitudes*, 1977), which Forsythe's photo title evokes, the refrain strives to disassociate male dissipation from female causation thereof.

come in compositional variants, like "Mixer Fun." (Yet, so do artworks from Titian and Rubens to Andy Warhol and Damien Hirst.) These mixer attack photographs become a mini-series that documents Barbie's kitchen/spa intercourse. In "Sunbeam Smile," a reclining Barbie coquettishly repels a whisk – *turned on* – which is nearing her face, whilst its *still* miniature replica leans against her crotch. In "Sunbeams," the same appliance is whirring close to the posterior – up in the air – of a prone Barbie, threatening with sodomising/beating. Relax: the composition features a 120-degree head-twisted doll, i.e. one already "killed," which embraces a tailor-made guillotine head-stand, the appliance's toy replica. Her broken neck, but not her torso too, is turned so that Barbie stares death/beating/sodomising – and the viewer – in the face.

Forsythe parodies the patriarchal reification of women as consumers of both fashion and phallogocentric stereotypes of femininity, alongside the commodification of women as sex-objects to be consumed by men – the naturalised hierarchy of the "food chain" which Forsythe puns on. Notwithstanding, Forsythe's lurid parody, especially when playfully sadomasochist, can endorse gendered domestic violence by echoing the subtle endorsement such practices find in artistic conventions, themselves androcentric: the nude genre, rife in mythologically travestied scenes of rape and violence, and the still life genre. Parody apart, Forsythe strands his Barbie photographs between art genres and advertising, gender stereotypes and sexual playfulness. She is the nude beauty of "Barbie on the Half Shell"; the dish to be consumed in "Barbie Enchiladas"; and the pole dancer in the quasi-porn "Heatwave."

One aspect of Mattel's Barbie reception bears on Forsythe's parody: "Barbie is an icon, perhaps, of how gender and violence are knotted together in modern societies – gender and war, gender and domestic violence, gender and rape, gender and child abuse, gender and aggression" (Rogers, 1999, p. 29). Male interviewees disidentify variously with their sisters' Barbie dolls, from apparent indifference to condescending co-operation in Barbie playing to undissimulated disgust to dismantling aimed also to taunt the sister (Rogers, pp. 30–32). Barbie torture may go public too: two waitresses reportedly "'witnessed the skewering, mutilation and deep-frying of a Barbie doll' at the restaurant where they once worked" (Marylynne Pitz, as cited in Rogers, p. 32). Mattel's Hasbro rivals did the same to celebrate failed merger: "They impaled Mattel's best-selling doll on a skewer, 'roasted' it on a Hasbro Magic Smoking Grill and dubbed the cookout a 'Barbie-que'"

(John Hayes, as cited in Rogers, p. 32).[14] The girls themselves engage in doll torture: their "transgressive doll play … parallel[s] real life where girls sometimes resist what adults mandate for their leisure time" (Miriam Formanek-Brunell, as cited in Rogers, p. 32). Violence against Barbie possibly "expresses diffuse resentment of privilege, especially privilege taken for granted and plied ostentatiously" – that of belonging, with the exception of her gender, to the "matrix of domination" (in Patricia Hill Collins's terms), i.e. white race, middle class, heterosexuality, youth and able-bodiedness (Rogers, p. 37). By the same token, Barbie's appeal may "lie in the assertions of privilege she represents" (Rogers, p. 37). Conversely, a British study (year unmentioned) has examined "how ferociously little girls mutilate their Barbies, just for fun. They scalp them and dismember them and burn them and microwave them" (Morrison, 2006). When perpetrated by the subaltern on self-images, is violence entertaining or rather internalised through implicit masochistic socialisation?

Forsythe is not alone in thematising Barbie- or kitchen-inspired violence. Martha Rosler's conceptual performance *Semiotics of the Kitchen* (1975) demonstrates the uses of kitchen utensils often through aggressive gestures. Rosler's *chain demonstration*, thence her title, virtually anticipates Forsythe's "food *chain*" title. In 2000, Susanne Pitt manufactured the Dungeon Dolls line for online sale; she "also posted pictures of her creations, showing [Barbie] dolls sexually torturing and being tortured" (Tushnet, 2014, p. 409) as a "reclamation of the cruelty that has always been a part of Barbie, as well as a reconstruction of the often sexualized tortures children have inflicted on Barbies for decades" (n. 14).[15] Pushing children's tortures of Mattel's Barbie to scientifically inspired extremes, an anonymous Internet "consumer" created the *Visible Barbie Project* (n.d.), a parodic demonstration of the en-gendering of the US Visible Human Project in the mid-1990s, which he references explicitly: Barbie's seemingly scientifically precise slicing produces a digitalised anatomy of doll emptiness. Fine arts graduate Margaux Lange has created the *Plastic Body Series* art jewellery collection for online sale from "salvaged Barbie doll elements in combination with hand-fabricated sterling silver and pigmented resins," intended "to examine and celebrate her own (as well as pop culture's) relationship with

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[14] Hayes's wording recalls Sandra Cisneros's short-story "Barbie-Q" (*Woman Hollering Creek and Other Stories*, 1991).

[15] Mattel sued Pitt but lost the case – Mattel, Inc. v. Pitt, 229 F. Supp. 2d 315 (SDNY 2002) – by decision from the Southern District of New York (Tushnet, 2014, pp. 409–412). Pitt stopped her online sales in 2001, and images of her Dungeon Dolls are no longer available online.

the icon known simply as: Barbie" (http://margauxlange.bigcartel.com/about). Lange's collection plays to the West's body parts fetishism, however grotesquely comic at times through excessive replication, and emphasises heterosexual romance in Barbie–Ken neckpieces. Some jewels openly suggest the torturous process of "freeing" the body parts or, alternatively, cue sadomasochist scenarios.

Forsythe's naked, dishevelled Barbie dolls challenge the mythical promise of perpetual youthfulness and smooth(ie)ly enjoyable leisure. Not yet wrinkled, they nevertheless seem weathered and eminently disposable, like the actual Barbies – possibly purchased in the flea market – that Forsythe used in his compositions. The latter category of Barbie dolls often show up naked or in disarray and always supine for Barbie cannot stand on her own; her feet – designed for high-heels – render her a virtual cripple, as she, or her human counterpart, *is* metaphorically. Disrobed, Barbie is literally nothing and nobody, but just a monstrously disproportionate body inspired by and endorsing western patriarchal ideals of female attractiveness and sexual appeal – which she exudes but never quite delivers.

Conclusion

In the philosophy episode of *To the Lighthouse*, Lily Briscoe mocks Andrew's image of what his philosopher father – and an entire non-fictional category – speculates on, even as Andrew himself seems to mock her as one incapable to grasp the basics of philosophy. Mockery works both (gendered) ways, but only one type has gained respectability. In *Food Chain Barbie*, Barbie mocks the rigidity of poise, viz. middle-class graceful, elegant bearing, by highlighting the archaic – vintage! – sense of poise, viz. equilibrium, which she unsettles both in her plastic body and in stereotyped gender identity.

Woolf synecdochically liberates women by liberating a female character's imagination: Lily's *playfullylevitating* kitchen table boycotts philosophical *gravity*. Yet Lily is a painter and an independent woman, and artists by definition give free rein to their imagination. Or is Lily the art-orientated face of the female coin gaining currency in the 1920s, who here shuns heterosexual attachments for a mother-to-daughter dream of (authorial) filiation, ultimately Woolf's as penned in *A Room of One's Own*? How much liberation – in both the polity and the imaginary of the sexes – can women possibly claim by being successful at what they are already praised for: an eye for details and colour, i.e. a painter's eye for the "minor" genres, portraiture, landscape painting or still life, if indeed supplemented by irony and playfulness, and only a curious, but not reason-winged, mind?

Forsythe parodies consumerism and the reification of gender stereotypes as allies of sorts. *Food Chain Barbie* liberates Barbie to play in the kitchen and to relax in the least imaginable places and postures. Yet Barbie is already a liberated female doll: independent, self-absorbed, rich, not attached to either money-provider or workplace – a disjointing of abilities unheard of in (late) capitalism. Could Forsythe's be a last curtain call for Barbie? Barbie dolls reclaimed from the flea market alongside vintage kitchen appliances might evoke the end of the Barbie show. Nonetheless, grilling Barbie on the rotisserie spit like in strip-bar pole-dancing number only showcases Barbie as sexual spectacle, with an additional sunbed tanning hue/cue. Tying Barbie to the kitchen, however playfully, may re-establish visually and conceptually her real-life gender's "place" as homemaker, decorative presence and/or sex-toy, as well as keeping her silenced, if smilingly and collaboratively so – on pain of mixer-beating.

Can parodies like Woolf's philosophy episode in *To the Lighthouse* and Forsythe's *Food Chain Barbie* both challenge us to consider the construction of women, past and present, and encourage us to actively seek to devise and implement equitable gender attitudes, roles and relationships? Thus far sustenance itself has been *en-gendered* in society, and those charged with it have subsequently been demeaned as insignificant contributors to life in the polity. Necessity (sustenance) and desire (consumerism of lifestyle signifiers, of pleasure, of respite) collude, in the masculine imaginary of the genders, to render women second-class citizens alongside, if to different degrees, men whose social class, racial/ethnic profile, sexual preference, religion and/or disabilities exclude them from the ranks of patriarchal privilege. Mattel's Barbie highlights the hierarchies of patriarchal human "worth"; so do Forsythe's photographs of the exclusively white and predominantly blonde Barbie. In Forsythe as in Woolf as in western society, power relations are doubly mediated via representation: as Gayatri Spivak (1988, pp. 275–279) has shown, an emphasis on *Darstellung*("showing" in language and in the mind, as well as in various disciplines) obscures the effects of *Vertretung* ("representation" in a political sense). Philosophy's, literature's and art's is oftentimes but a complicitous critique of patriarchal representation in the West.

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Past and Present in Irish-Romanian Relations

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Abstract

One of the advantages of being a diplomat is getting to know other countries. In Bucharest, that includes developing an understanding of the history and culture of Romanian society, and seeking to learn the language of the Romanian people, their political system and power structures. It also involves seeking to establish what previous links may have existed between the Republic of Ireland and Romania. For someone who graduated in history and geography, this is one of the more fascinating research topics. This article is an account of some of the cultural, political and economic links between Ireland and European countries documented in chronicles, history books, travel literature, non-fiction works and the media.

Keywords: *intercultural links, emigration, Bram Stoker, Irish poetry, Eugen Weber.*

When Romanians think about Irish emigration, if indeed they think about it at all, I suspect that you see a country which is part of the Anglophone world and whose emigrants went to countries who spoke the English language. There is some truth in this. Modern Irish emigration has seen the Irish not alone emigrate in large numbers to the English speaking countries but also make a very significant contribution to the economic, political, cultural and artistic developments of those countries.

Yet it is also something of a misnomer. Irish monks for instance travelled throughout Europe after the fall of the Roman Empire. We know Irish monks reached Kiev in neighbouring Ukraine as long ago as 1070. We do not know if any of these found their way onto the lands of modern Romania. The next great wave of Irish emigrants was what we called the wild geese, the Irish gentry who had their lands and estates confiscated by the English conquerors of our Island in the 16th and 17th centuries. These emigrants went into the service of four of the great European kingdoms or empires of the time: -France, Spain, the Holy Roman Empire and Russia. The Irish Times provided the following information last November - by 1918, Ireland's contribution to the armies of the Holy Roman

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Empire/Austrian/Austrian-Hungarianwas seven field-marshals, more than 100 generals, and nearly 500 officers. No fewer than 1,250 Irish soldiers had been decorated for courage in some way, with 26 winning the Empire's highest honour, the Military Order of Maria Theresa. In all of these Empires that they came to and fought for as soldiers they or their descendants in many cases remained to fill other positions, indeed some of them became senior politicians. France has had a President of Irish descent (Patrice de Mac Mahon) and Spain has had three Prime Ministers of Irish descent (Ricardo Wall, Leopoldo O'Donnell and Juan O'Donoju O'Ryan).

Indeed Juan O'Donoju O'Ryan was also the last Spanish Viceroy of New Spain. However, in the Spanish colonies the Irish or their descendants were to become administrators and rebels with some like Bernardo O'Higgins (his Irish born father had been Viceroy of Peru) becoming the liberator of modern Chile and another the Irish born William Brown became the founder of the Argentinian navy. The vast majority of these were men. But one Irish woman made her mark in Latin America. She was Eliza Lynch, the daughter of a Doctor from Charleville, Co. Cork. She became the mistress and later the wife of the future President of Paraguay. He was to lose both his life and much of his country when defeated in a war with Argentina, Uruguay and Brazil. For a brief period she was the richest woman in the world. She is remembered today as a national hero in Paraguay. On occasions Irish emigrants to English speaking countries were to fight for their Latin cousins, the most famous of these were the San Patricio's or St. Patrick's Battalion, formed and led by John Riley born in Clifden in Co. Galway, which was largely – though not exclusively - made up of Irish deserters from the US army who fought on the Mexican side in the Mexican-American war of 1846-48. Ireland's connections with Latin America survived down to the 20[th]Century, the Mexican-born actor Anthony Quinn, the Argentinian Revolutionary Che Guevara and the former Mexican Finance Minister Jose Antonio Meade all having Irish ancestry.

And what about the Balkans? Undoubtedly there are connections. The Irish came in many guises. They came to fight in the Crimean War for the British Army and they passed on their way to do battle through Varna in modern Bulgaria. Irishmen, in British uniforms also died in military action in the 1st World War on this occasion fighting Bulgarians. The Irish born Times of London journalist James Bourchier represented the views of Bulgaria so well and for so long (approx. 30 years) in his reports from Sofia that he has had a boulevard and metro station named after him in that city. Another Irishman – The O'Mahony – also has a street named

after him in that city for the care he provided to Bulgarian orphans in the early 20th Century. An Irish family - the Nugents - established themselves in Croatia.

The earliest contact I have found with Romania is that of Major-General Henry Count O'Donnell von Tyrconnell who was born in Oughty, Co. Mayo in 1726. He went into the service of the Holy Roman Empire and was to marry Princess Leopoldine Kantacuzene (Cantacuzino, of Moldavia and Wallachia) (whom it is claimed was descended from the Byzantine Emperor John VI Kantakouzenos (reigned 1347–1354)). Given his wife's title it seems reasonable to assume that the Major-General may have visited these lands from time to time. The next recorded link between our two countries was General Karl O'Donnell who was also of the Tyrconnell family and also in the service of the Habsburgs. He had served with distinction in the Third Silesian War. He served as the Governor of Transylvania between 1767 and 1770. We know that Sir Patrick O'Brien – possibly a Member of the British Parliament for an Irish constituency - was in the Danube region in 1853 as the following year he published a book in London titled '*Journal of a Residence in the Danubian Principalities in the Autumn and Winter of 1853.'* O'Brien was travelling from Constantinople to Vienna through what was then Russian controlled Romania. O'Brien was delayed in his journey at the port of Brăila where Russian officials held him in quarantine. The next recorded link between our two countries occurs in the late 19th century when in 1889 a young Irish woman, Maude Rea Parkinson took up residence in Bucharest and became a language teacher. While I know little of the life of Ms. Parkinson, she also wrote of her experiences in her book '*Twenty Years in Roumania'.*

Of course the most notable link between our two countries comes from the world of fiction a Dublin born author – Bram Stoker - who had never visited this part of Europe, in a book which was first published in 1898 wrote of Dracula who has become the most famous of all fictional characters. Incidentally I had to travel back to Ireland on the weekend of Halloween last year and Dublin had quite a number of posters advertising the Bram Stoker festival which was taking place over that weekend in Dublin.

And there the links appear to end for almost a century. I say almost, because I was listening to an Irish radio programme last June and it featured an account of a visit paid by an Irish man to Romania in the Communist era. Following the fall of communism travel between our two countries began to grow significantly. Young Romanians travelled to

Ireland for study purposes or indeed increasingly over recent years to work, settle and raise their families. They have and indeed continue to make a significant contribution to Irish society and the Irish economy. Our Prime Minister, Mr. Leo Varadkar, TD visited Romania last July and mentioned in a discussion with members of the Irish community that 4% of his constituents were Romanian.

Irish people have travelled to Romania also. Of our top 10 companies 6 have investments here. And the contribution Irish business is making to the Romanian economy is not limited to larger companies. Smaller Irish companies are opening factories or businesses here to avail of the skills of young Romanians in sectors like IT. As a diplomat I am aware of the links between our two countries, though needless to say there is still a lot more I need to learn about such links. Part of my job is to be aware of what knowledge Romanians have about Ireland and indeed to raise that. We are two countries on the periphery of Europe and, though located at a great distance from one another, knowledge of our respective cultures reveal themselves in unusual ways.

Recently I had reason to recite WB Yeats poem 'He wishes for the stars of Heaven', to a group of Romanians in whose company I found myself. I had no reason to believe that the poem was known here, so I was astonished when one of my audience began weeping and revealed to me that it had been the favourite poem of her Grandmother who had recently died. And again, the traffic is not all one way. I often mention the name of Eugen Weber to Romanians as someone who I was aware of before I came here. He was a wonderful historian whose book 'Peasants into Frenchmen' remains one of my personal favourites.

It is perhaps apt at this juncture to mention the links established by an organisation called the Irish-Romanian Culture Foundation (IRCF) which was already operating in Bucharest when the Embassy opened in 2005. From the Irish perspective the two most significant contributors to this group were John Fairleigh and Gemma Hussey. Other Irish who supported the work of the group were Jenifer Johnston (author), Audrey Conlon (Internet Advisory Board), and Tony O'Dalaigh (former director Dublin Theatre Festival). Among the projects that the IRCF were active in supporting were musical concerts both of traditional Irish music and of classical music, literary, poetry and theatrical events. They also highlighted the contribution that Irish literary figures made to English language and encouraged the study of Irish literature as part of the English language courses in a number of Romanian Universities.

In more recent times the Embassy has been taking a more pro-active role in the cultural sphere and I wish to discuss briefly the activities that the Embassy has been involved with and supported this year. We have been particularly active in reaching out again to those Universities that continue to include Irish studies as part of their curriculum. The James Joyce exhibition was put on display at two of these Universities this year, at Babeş-Bolyai, Cluj-Napoca and Ovidius University, Constanta. The Irish academic Dr. Guy Woodward gave a talk at the opening of the exhibition in Ovidius University and delivered a series of talks on Joyce at Babeş-Bolyai in Cluj-Napoca. The Joyce exhibition was also displayed at the Palace of Parliament. The Irish poet and academic Bernard O'Donoghue delivered a series of talks on Irish poetry and literature at Bucharest University, Ovidius University and at the Literary Museum in Bucharest, last November.

Bringing Irish literature to the Romanian public is not confined to the Universities. Last year as part of our St. Patrick's Day celebrations we had a number of Irish poems displayed at locations on the Bucharest Metro. The works were in both Romanian and English. For the Romanian versions we have to pay tribute to John Fairleigh and the IRCF who translated the works of a number of Irish poets into Romanian. This project proved so successful, that as part of our Bloomsday celebration, we also had our Joyce exhibition displayed in the Metro. Again in reaching out to the Romanian public and seeking to raise awareness of our Country among Romanians, the Embassy supported through Culture Ireland the staging of 'Chekov's First Play' as part of the Bucharest Theatre Festival. I was delighted the first night of the performance to witness a near full house and a standing ovation.

So far I have focused on what the Embassy has been doing. But what are Romanians doing? I have been very impressed by the work of the SteySha school of Irish dance, which was established by a Romanian Mara Cernat. Along with Irish dancing lessons and lots of fun they also organise a Feis with judges coming from Ireland and the UK and competitors traveling from throughout Europe. I anticipate that few Romanians are aware of the Irish sports of Gaelic football and hurling. Members of the Irish community in Bucharest have established a club to promote these sports. Whatever the appeal of Irish culture, the club continues to thrive, with players coming together to practice and compete in these sports every Sunday morning in Bucharest. Participants are not confined to the Irish community but include players from a number of countries including Romania.

Hamlet: Can One Death Justify Several Others?

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Abstract
Considered a "revenge tragedy" since it observes all its conventions, "Hamlet" is, by far, the most complex play within the Elizabethan period. Even if the main goal is to punish the murderer and, if possible, all its accomplices, there are also characters who die for nothing, such as Ophelia. Considering the number of deaths, can we talk about a purification of the kingdom?
Keywords: revenge, tragedy, murderer, purification, death

Hamlet is largely regarded as a victim but, taking into account the development of the play, he seems to be responsible for the death of many characters. Unable to make a clear decision about Claudius' betrayal and murder, he postpones his final act of justice to the very end of the story.

To accept King Hamlet's death might be regarded as normal behavior, but the young prince does no longer belong to the "normality" of the kingdom. He came back from Wittenberg, totally changed. He is different from the others because he embraced other ideas, other beliefs, other attitudes towards life, but, at the same time, he learned to preserve the old values who enriched his existence.

Hamlet feels that his father's death was not sufficiently mourned and he is rather angry that his mother finds no inconvenience in going on with her life as if nothing bad had happened. Gertrude does not understand why Hamlet cannot see the big picture of life where "all that lives must die" (1.2.73)[2] and he keeps on wearing black clothes. She calls Hamlet "good", thus appealing to his good nature, and asks him to "cast thy nighted color off" (1.2.68). His behavior is interpreted as interfering with the new leaders' political views on ruling Denmark. His refusal to willingly accept his father's death is associated with a malicious attitude towards the kingdom, as if an enemy of the country: "And let thine eye

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[2]All Shakespearean references are to *The Oxford Shakespeare*, general editors Stanley Wells and Gary Taylor, published in 1986

look like a friend on Denmark" (1.2.69). She is very worried about her son's inability to accept facts of life:

> Do not forever with thy lids
> Seek for thy noble father in the dust.
> Thou know'st 'tis common; all that lives must die,
> Passing through nature to eternity. (1.2.70–73)

Hamlet does not react openly to the advice he receives. He believes that there was a conspiracy against his father and there were several people involved. He starts the heavy work of a detective, but one who is very emotionally involved, thing which can alter his good judgement.

His dialogue with his uncle who considers that Hamlet's attitude is unmanly makes the young prince even more suspicious, and he is determined to punish the usurpers. Claudius seems to scold him rather than giving him advice:

> To persevere
> In obstinate condolment is a course
> Of impious stubbornness; 'tis unmanly grief;
> It shows a will most incorrect to heaven,
> A heart unfortified, a mind impatient,
> An understanding simple and unschool'd.
> For what we know must be and is as common
> As any the most vulgar thing to sense.
> Why should we in our peevish opposition
> Take it to heart? Fie! 'Tis a fault to heaven,
> A fault against the dead, a fault to nature,
> To reason most absurd, whose common theme
> Is death of fathers, and who still hath cried,
> From the first corpse till he that died today,
> "This must be so." (1.2.92-106)

Trying to convince Hamlet that his father's death was inevitable, Claudius makes two mistakes: first of all, he says that what happened was "a must" and this is meant to annoy the young prince. Secondly, when referring to the so-called "the normal course of life" where death is part of it, he gives as an example "the first corpse" which is nothing but the initial murder when Cain killed his brother. From that moment on, Hamlet decides that death is the only solution to restore the order of the kingdom**.** Therefore, whoever dies in the play makes no difference as long as his

goal is achieved. He seems to acquire a kind of immunity to death and he puts into practice the advice received, that death is "a must".

One should not forget the essential role the ghost plays as an initiator of young Hamlet's actions. Without the intervention of this supernatural element, Hamlet could have ignored the past events and continued his existence. It is the ghost who pushes him to look for justice, no matter the costs. Hamlet has a highly developed sense of duty and he considers that it is his responsibility to punish the guilty persons. Revealing the truth becomes his priority and he uses all his resources to accomplish his mission. The fact that he is prevented from returning to Wittenberg makes him concentrate his whole energy on this new project, how to avenge his father's death. Hamlet reaches a sad conclusion, questioning whether living or dying. Speaking about the famous soliloquy "To be or not to be", it should not be interpreted as "a discourse on suicide" (Joseph, 1953, p. 111). These were the words of a man who studied a lot, who had vast knowledge on different fields and who was entitled to express his remarks on the futility of the world, with reference to the fate of his own kingdom.

When it comes to his relatives, Hamlet is hesitant and he feels he needs solid evidence in order to sentence them to death. With Polonius, the situation changes and he displays no guilt after he kills him. Moreover, he is rather cynical about the tragic end of the lord chamberlain and he considers that Polonius fully deserved his fate, now being "At supper … / Not where he eats, but where'a is eaten; a certain convocation of political worms are e'en at him" (4.3.17-21). Thus, according to Hamlet, Polonius fell victim to his political schemes, eventually being judged by merciless political worms.

The moment Hamlet realizes that death is the only possible way to remove the rotten something that destroys the kingdom of Denmark, he does not care about the casualties, since he considers all his actions vital for the benefit of his country. He sacrifices himself and all the others who, one way or another, interfere with his plans. Shakespeare did one important thing to defend Hamlet's actions: he kept Horatio alive, since his role is very important within the play. He is aware of all Hamlet's torments and indecisions and he will be the key witness who will be able to fully explain Hamlet's behavior, if necessary.

If we analyze, one by one, all the deaths that happen until the end of the play, we can notice that every single death is justified. Moreover, the whole play may be seen as "the protagonist's preparation for death" (MacCary, 1998, p. 35). First of all, Claudius. He is responsible for the

chaos he installed in Prince's Hamlet's life and for the major changes in Denmark's policy. Claudius even admits, to himself, that he is a villain and his sins are unpardonable. Even though one may notice a slight trace of repentance, this is not enough for the young prince to forgive him. After watching the performance Hamlet planned for him, Claudius gives himself away and he can stand it no longer, running to the castle's chapel. Hamlet is happy, on the one hand, that his plan was a successful one, but, on the other hand, he gets pretty upset because he cannot kill his uncle while he is praying, since the murderer would be sent straight to Heaven, without paying for his earthly sins. Additionally, Claudius must die becausehe commits hybris against his brother and therefore he breaks the Christian rules. He must die because he convinces, somehow, Gertrude to marry him and rule together, disregarding Hamlet's right as the future king. He must die because he sends the young prince to death in England, using Hamlet's friends to cover his filthy intentions. He must die since he thinks of an ultimate plan to kill Hamlet for good: the sword fight with Laertes' poisoned tip of the sword and the poisoned wine. He is guilty for convincing Laertes that Hamlet is to be blamed for the deaths of his sister and his father. Actually, Claudius thinks of all possible actions to get rid of Hamlet but the prince, like a fairytale hero, manages to escape and eventually kills the evil character.

If we consider the character of Polonius, Hamlet is almost sure that the "brave" chamberlain betrayed his former king in order to receive more benefits. His greed leads him to a most tragic and humiliating end and Hamlet shows no mercy for him: betrayal is a deadly sin. Moreover, Polonius is guilty because he interfered in Hamlet's relationship with Ophelia.

Gertrude has to die because she is a very weak character and in less than two months she agreed to remarry, thus showing no respect for her deceased husband and king. Moreover, she takes advantage of her position, as mother and queen, to convince her son that "life goes on". Gertrude dies because she does not deserve to have a new, immaculate life.

Laertes, at first sight, is right as he wants to avenge the deaths of his family. He will die because he is nothing but a tool in the hands of the villain Claudius. He is not able to have a rational thinking and his anger is targeted at Hamlet by King Claudius. He serves no good to the new kingdom as he lacks the power to create something new and inspiring.

Rosencrantz and Guildenstern transformed themselves into two docile and subservient subjects of Claudius. They are unable to see

Claudius' malefic plan and feel quite happy about their new jobs. They simply do not make the slightest effort to understand Hamlet, their "good friend" and they seem insensitive to his pain. Hamlet "reads" them and he realizes that it is useless to save them, as they are lost for the noble cause of Denmark.

Ophelia is generally regarded as the total victim of the play, taking into consideration her innocence and naivety. She is not a strong character and eventually she collapses, overwhelmed by a huge grief caused by both her father's death and Hamlet's confused behavior towards her. There is another discussion on mortality between Hamlet and Horatio at the beginning of Act V. Hamlet comes just in time to attend Ophelia's burial even though he does not know about it. If, initially, Hamlet prefers to hide, later on, when seeing the way Laertes shows his grief, Hamlet wants everybody to learn about his great love for Ophelia. Anyway, it is far too late for Polonius' daughter and Hamlet's action leads but to another conflict, between him and Laertes. The death of Ophelia has a larger significance: it reveals a sick community, destroyed by corruption, lies, ambition which reign at the Danish court. Hamlet decides to put an end to this disease which devours his kingdom and the solution resides in killing all the infected persons. Then, why does Ophelia have to die? The answer is simple: her life is profoundly anchored in those of her family and of Hamlet. Without their support, Ophelia is lost and her existence is useless. By committing suicide, she hopes to stop the chaos that laid hands on Denmark. Her soul is poisoned by the others' falsity and dissimulation and she loses her faith in the men she loved most. On the other hand, Hamlet considers that Ophelia has no chance to keep her innocence in a world full of pride, vengeance, greed, lie, deadly sins and the only solution for her is to go to a "nunnery". Hamlet believes that this is the safest way to protect her, as he never stopped to love her.

Finally, our protagonist, our lost soul, Hamlet, must die too because he is, more or less, responsible for the deaths of all the other characters. There are critics who claim that "had he obeyed earlier, he would have lived" (Corum, 1998, p.54). After a thorough analysis of the play, we come to the conclusion that Claudius would not have let Hamlet live, knowing that he was far too intelligent and he would have found the truth eventually. Therefore, if a character like Claudius deserves no second chance, if Polonius cannot be considered a good example for his children, for other characters the sentence to death is questionable but all of them contributed, to a larger or lesser extent, to a weak kingdom of Denmark, where the valuable and noble principles of existence were violated.

Shakespeare wanted to prove that justice existed, and sooner or later, the people who got involved in some evil act would have to pay for it.

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Remnants of the Past in Cormac McCarthy's *The Road*

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Abstract

Generally branded a post-apocalyptic work, Cormac McCarthy's *The Road* represents more than this, transcending its label by the complexity of the themes it touches upon. From images of relics to words echoing other famous authors, McCarthy's writings always hint at the crucial importance of the past. His last novel is no exception, and the present article will focus on the recurrence and significance of this concept, by analysing the constant opposition between the bleak present and the fading past, shaped directly through symbols, as well as through the Man's dreams, his words and the lessons he chooses to teach his Son.

Keywords: *post-apocalyptic novel, Gothic, violence, character identity*

Cormac McCarty's last published novel to date has been regarded as the culmination of his writing career, winning the Pulizer Prize in 2007 and bringing his novels from a state of relative anonymity[2] to both popular and critical interest and acclaim. In fact, as proof of its popularity, the novel was translated onto the big screen in 2009, with the directorial efforts of the Australian John Hillcoat and the histrionic talents of Viggo Mortensen as the Man, Kodi Smit-McPhee as the Child, Robert Duvall as the Old Man, and Charlize Theron as the Man's wife, who appears only in dreams and flashbacks. Although now a cult classic, the film won at the time only a couple of minor awards and a BAFTA nomination for Best Cinematography, lacking the initial impact of the book, as well as the flexibility of its narrative style.

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[2] Ever since his novelistic debut with *The Orchard Keeper* in 1965, Cormac McCarthy has had a small, yet very enthusiastic following, mainly among literary critics and members of academia. With the 1992 publication of *All the Pretty Horses*, the author enjoyed a wider readership, but which was still relatively small in numbers. It was only with *The Road*, in 2006, that Cormac McCarthy finally became a household name, winning the Pulitzer and mastering the American and international best-seller lists, despite the fact that 1985 novel, *Blood Meridian or the Evening Redness in the West*, had early on been deemed one of the best in American literature.

Still, what becomes apparent in the film, through an inspired screenplay and a good directorial vision, is the crucial role of the past in the economy of the story, since this concept and the mechanisms behind it are translated almost in their entirety on screen. Nonetheless, the object of study in this present article remains exclusively Cormac McCarthy's novel, where the concept of the past is ubiquitous and meticulously maintained through a series of both direct and indirect means, leading ultimately to a better understanding of the controversial ending McCarty proposes for his narrative.

The Road puts forth a grey, post-apocalyptic landscape where a Father and a Son wander eastward from the mountainous area of the former United States towards the coast, in search of new ways to endure in a world where flora and most of the fauna did not survive the cataclysm. On the road, the Man tries to impart his knowledge of what was before to his Child, who was born shortly after the world had changed. Now, taking into account this brief summary alone, it is quite reasonable to guess that the framework of the novel itself relies on the dichotomy between the world before and the world after this unnamed calamity. In short, in a present world of nothing, the remnants of the past stand out and demand thematic inquiry.

Furthermore, as a post-apocalyptic narrative, *The Road* draws on the great tradition of science fiction novels, as well as on that of the Gothic – a mode which has strong echoes in Cormac McCarthy's entire work, not only in his last novel. As any offshoot of the heterogeneous Gothic tradition, science fiction still maintains some of the traits which define the Gothic, but strays from the guiding principles of this mode in a couple of aspects. This is what Fred Botting implies when he explains that science fiction has been connected to the Gothic since Mary Shelley's *Frankenstein*, yet the "significant divergence" between Gothic and science-fiction is the fact that: "cultural anxieties in the present are no longer projected on to the past but are relocated in the future."(1996, p. 156) Yet this vision, which binds science fiction as somehow evolved from the Gothic, is only one possible explanation, another being that both these genres have evolved simultaneously but separately.

Primarily interested in science fiction, Brian Aldiss (1988) is yet another critic who addresses the connection between science fiction and the Gothic, dealing with the differences, as well as the common points between these two genres. The critic's views differ slightly from what was previously explained and dedicates the first chapter of his book, aptly named "On the Origin of Species", to establishing a few literary premises

in what regards the relation between the Gothic and science fiction. After clarifying from the start that "science fiction is NOW, not Then" (p. 32), Aldiss takes as a starting point for this genre the same novel as Fred Botting, namely *Frankenstein*, claiming that this particular text, in this particular context, was the starting point and source of inspiration for both the Gothic and science fiction.

Enjoying great popularity in recent years, the Gothic has become seemingly ubiquitous in both critical research and popular culture. As a literary mode, the Gothic has been tackled at least from two main perspectives, either by following in the wake of psychoanalysis, or by ignoring Freudian mechanisms and focusing on a historicist approach[3]. Yet, whichever critical lens is applied, the Gothic remains a concept that is hard to define and that takes shape with the aid of a nucleus of characteristics, motifs and stock-images. Much could be said about the Gothic and what it represents, but in what the present article is concerned, it suffices to draw attention to the fact that the past is crucial in maintaining the mechanisms which support the Gothic energy. In this sense, in his introduction to *The Oxford Book of Gothic Tales*, Chris Baldick claims that the relation of the past to the present is one of the most persistent lines of interest in the Gothic (as cited in McEvoy, 2007, p. 7)

Much like the Gothic, science fiction as a genre is somewhat elusive to define, as it encompasses a widely varied bulk of representative novels, short stories or film forms. But what sets science fiction writing apart from other similarly popular and contemporary genres is an underlying concern with "the *process* by which a depicted environment has become different from our own, or with the *means* by which humanity finds itself there". (Mann, 2001, p. 5) In other words, science fiction is "the sole literary form that examines the ways in which science penetrates, alters, and transforms the themes, forms, and worldview of fiction." (Slusser, 2005 , p. 28) And yet again, just like the Gothic, science fiction has been one of the most prolific genres, witnessing an unparalleled growth and diversification since the second half of the twentieth century, leading to growing critical interest and the establishment of a novel notion: science fiction is "central to the culture." (Seed, 2005, p. 1)

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[3] Most critics have a adopted a psychoanalytical perspective, while those who broke from this tradition are, most notably, Robert Mighall (1999) with *A Geography of Victorian Gothic Fiction: Mapping History's Nightmares*, and Jack Morgan (2002) with *The Biology of Horror: Gothic Literature and Film*. The latter, even if it does not approach the Gothic from a historicist perspective, represents, nonetheless, a significant and coherent break from the psychoanalytical tradition of Gothic criticism.

Consequently, today a plethora of sub-genres are being written and gathered as subject for serious academic research because of their overall literary merits and the continuous process of hybridization and cross-pollination they represent. Among these, one could mention in no particular order cyberpunk, space opera, stories with cyborgs, interstellar tales or, as it is the case of *The Road*, post-apocalyptic narratives[4]. As a now sub-genre of science fiction, post-apocalyptic writing is concerned with paradigmatic shifts (Mazurek, 2014, p. 8) In this sense, the apocalypse becomes "an operational metaphor" and a "powerful signifier" which "remains double-coded; it denotes violent decomposition of the old and at the same time *reveals* the emergence of the new". (Mazurek, 2014, p. 10) Yet, what is of particular interest in the context of the present work is the notion that "if the new subject is to emerge or be constructed successfully, the old one must be erased effectively." And this is precisely the role which "the metaphorically understood notion of apocalypse" plays in such narratives. (Mazurek, 2014, p. 8)

Still, irrespective of the intertwined relationship between these genres and sub-genres, working within these frameworks presupposes a great attention to the role of the past. Therefore, with these preliminary theoretical guidelines firmly in mind, the rest of this article will be focused on a comprehensive, yet far from exhaustive, analysis of what the past represents in Cormac McCathy's last novel to date. Following this one great line of interest, namely the dichotomy between present and past, this work will analyse the 'how' rather than the 'what', by discussing the significance of three symbols related to three distinct vital episodes in the novel, as well as three particular indirect ways, which fuse with one another, in order to form a recollection of what the past stood for in the eyes of the protagonist. And, finally, through this discussion of a larger context in which the image of the past is created, the last part of this article will try to establish a viable interpretation for the final scene *The Road* puts forth.

At this point, a definition of the concept of "past" may be in order; within the economy of this article, the "past" is made up of a combination of natural elements and objects of civilization, such the road itself - which lends the title of the novel. In this sense, the opposition is plainly

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[4]This is far from an exhaustive list of SF sub-genres, and for a more extensive list of novels and films or a more detailed image of what science fiction represents, one could enlist the help of George Mann (2001) with *The Mammoth Encyclopedia of Science Fiction,* John Clute and Peter Nicholls's *The Encyclopedia of Science Fiction* (1995) or David Seed (2005) with *A Companion to Science Fiction.*

transparent throughout the story: the present is represented by a labyrinth of horrors where vegetation is dead, most animals have died and some people have turned to cannibalism, while the pastreappears through various images and motifs, but always in direct and vivid conflict with this grey and new, post-apocalyptic world. Clear from the very beginning, the opposition itself is not something which would merit further extensive explanation, since what is more interesting to note is the varied array of means by which the author nurtures and continuously feeds this contrast.

In terms of method, the past is represented directly, mainly through the author's descriptions of nature and civilization. On the one hand, the natural environment is completely different than what was once reality. The Gothic mood is preserved through images of dark, somber forests of "charred and limbless trunks" and dead trees. (McCarthy, 2006, p. 6) The lakes have become stagnant pools of reeking water. The wind has grown toxic and sweeps away "the ash from the ice and the ice was black and the creek looked like a path of basalt winding through the woods."(McCarthy, 2006, p. 36) Ashes cover not only the ground, but every corner of the world. Sometimes, cold, black rain or snow fall from the sky, and the only mention of plants which survived are some species of mushrooms. On the other hand, burnt corpses, "The flesh cloven along the bones, the ligaments dried to tug and taut as wires" (McCarthy, 2006, p. 23), litter the streets of towns and cities. As symbols of a rapidly disappearing world, the houses and supermarkets are sometimes utterly ravaged by the cataclysm or by its survivors, while, at other times, they stand nearly undisturbed, intact to the china cups hanging on their hooks.

What stands out from this amalgam of grotesquely depicted knick-knacks and man-made objects are at least three evocative symbols: a coca-cola can the Boy drinks, a flute carved by the Man himself for his son, and a sextant which the Man finds and then leaves untouched in the cabin of a half-sunken ship. The choice to mention these three, and not others from the multitude the novel provides, is not arbitrary, but made on the premise that they embody three distinct aspects of human existence and civilization and that the vignettes they are linked to are somewhat evocative of the way in which these three aspects will completely disappear in the post-apocalyptic world.

In chronological reading order, the first episode mentioned in the novel is one in which the Father and Son come across a can of soda in a ramshackle supermarket. Noticing two vending machines by the door, the Man "sat and ran his hand around in the works of the gutted machines and in the second one it closed over a cold metal cylinder. He withdrew his

hand slowly and sat looking at a Coca Cola."(McCarthy, 2006, p. 22) The Father insists the Boy should drink it alone, yet the child gives his father a sip, since he wants to share his newly-found treasure. This beverage is the epitome of a specific lifestyle, which was a common American reality before, but which now is meant to be enjoyed while it lasts or while it is possible to do so. Soon after it is forgotten, utterly by the child, but only partially by the Man, who can be the only one to bear the awareness of what is lost.

The second object of interest is a flute, which stands for music and artistic sensibilities. The rudimentary instrument is carved by the Father and given as a gift to his son, who is thrilled at first, making discordant notes and playing with it at first, then discarding it without much thought or regret: "He stopped. What happened to your flute?/ I threw it away./ You threw it away?/ Yes./ Okay./ Okay."(McCarthy, 2006, p. 168-169) The manner in which the discussion is broached hints at acceptance on both sides, and, in fact, the whole episode is reminiscent of the fact that, up to a certain point, music can be enjoyed by every human and in any circumstances, yet, without the full comprehension or, at least the awareness of the rich history behind it, music will soon be disregarded in favour of more practical things.

The last and most powerful symbol of the past is the sextant, standing for human knowledge, technology and spirit of adventure, both physical and intellectual. As the pinnacle of human achievement at a certain point in time, both a product of human knowledge and a tool for further discoveries, the sextant is something which only somebody born in the past can fully comprehend or appreciate. This is one explanation for the fact the Man discovers it alone, towards the end of the novel, abandoned on a ship, inside a locked cabin, within a closed box. The box is and the cloth inside it is pristine, while the instrument is intact and exquisite, which would suggest that however clear and beautiful the past was, it is no longer possible.

> The last thing he found was a square oak box with dovetailed corners and a brass plate let into the lid. […]Inside was a brass sextant, possibly a hundred years old. He lifted it from the fitted case and held it in his hand. Struck by the beauty of it. The brass was dull and there were patches of green on it that took the form of another hand that once had held it but otherwise it was perfect. […] It was the first thing he'd seen in a long time that stirred him. He held it in his hand and then he fitted it back into the blue baize lining of the case and closed the lid and snapped the

latches shut and set it back in the locker and closed the door. (McCarthy, 2006, p. 243-4)

In a certain way, the sextant is more striking a metaphor than the other two objects, since it fully represents the notion of the past. In other words, as John Cant claims, "that the father feels that he can only return the beautiful object to its case conveys a sense of poignancy that is intensified by the realization that this is another action that signifies cultural demise, a further sinking towards that cultural entropy that the text identifies as the waste land."(2009, p. 192)

Moreover, as a tool used a couple of centuries before the cataclysm, an obsolete piece of technology for the Man's contemporaries, the sextant, like the past itself, can only be fully understood by those who still know what and how it was, and irrespective of how many people still remember or understand, both the sextant and the past have become irrelevant in the present world. For all its exquisite making, it is meant to remain a glimmer of something which was, forgotten on a ship, surrounded by dead water, in a world which is dead, just like the past is only a glimmer inside a Man who will soon die himself. In this light, it becomes clear why the Man places the sextant back exactly as it was, closes the door of the cabin and walks away, with the full realization that the past will not and cannot come back to life.

As a direct representation of the past, these three objects are important not because they stand as unique symbols of an age long gone, nor because they are recurring images in the post-apocalyptic narrative. Rather, the value of these objects and their isolated episodes consists in the meaning they generate, if taken together and in the order they appear in the narrative. Thus, as previously mentioned, they stand for three distinct aspects of human existence and civilization, while at the same time, they map out the slow, agonysing road the past, with everything it entails, takes into oblivion. They create a metaphoric crescendo of emotions, from happiness and enthusiasm, marred only by the man's slight bitterness, at the discovery of the coca-cola can, to the utter desolation felt with the closing of the cabin door. Moreover, they converge to bring to life a multi-faceted image of the past, which contrasts violently with a present when knowledge and the curiosity for discovery are gone, technology is limited to land rover vehicles and guns used to hunt other human beings, art and music have become only a means of entertainment for the noisy packs of hunters, and the sole non-nomadic lifestyle has

become a grotesque parody of the idyllic Southern way of life[5]. For all intents and purposes, the present represents a narrowing down of all aspects of life: there are no more diverse interests or qualms regarding any ethical systems[6]. The present has become unilaterally grey, violent and grotesque.

Telling as they may be, these three direct symbols and others which have remained here unmentioned, are not the only means of representation. In *The Road*, the past is conjured indirectly as well, in the Man's dreams, in the values and knowledge he tries to teach his Son, as well as in the conversation he has with another survivor of the past, an old wanderer the Child notices on the road.

At a first read of the book, dreams may seem the most transparent and easily identifiable method of learning about the world before the apocalypse. At night, while he sleeps, or during the day, when he trudges along the road, the Man is plagued by dreams. In McCarthy's own words, "[f]rom daydreams on the road there was no waking". (2006, p. 17) Wholly and permanently embedded in his past life, from childhood into adulthood, the Man's dreams span a broad arc of topics, among which the most frequent are either dreams featuring animals and birds or dreams revolving around his wife and their life together.

When his dreams stray back to birds or animals, the context is always a vibrant natural setting, in a short vignette, usually about his childhood experiences. In some of these instances, there are also mentions of games he used to play or things he used to do, such as taking a boat out in the middle of the lake. Often, in his long transcontinental trek with his son, the Man comes across places which induce a dream-like state of remembrance. To accentuate the central dichotomy of the novel, such excerpts often begin with "[i]n that long ago somewhere very near this place", or some form thereof (McCarthy, 2006, p. 19). What usually follows is a small glimpse into the ebb and flow of natural phenomena, or, as it is the case here, a discreet reminder of the circle of life: "he'd watched a falcon fall down the long blue wall of the mountain and break with the keel of its breastbone the midmost from a flight of cranes and take it to the

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[5]This makes reference to the instance when the Man comes across an old, colonial mansion, which seems perfectly average from the inside, but where he discovers people who are kept in chains in a cellar and slaughtered regularly as a fresh source of meat for a band of cannibals.
[6]The most shocking example the novel provides is the image of a man and a pregnant woman, warming themselves by the fire under which a baby is roasting on a spike.

river below all gangly and wrecked and trailing its loose and blowsy plumage in the still autumn air."(McCarthy, 2006, p. 19)

On the other hand, the image of his wife resonates with a certain degree of ambivalence, since, as a character, she appears in one of two types of dreams. There are those which are resplendent in colour and vitality, obviously representatives of the past before the end of the world. In one instance she is introduced at a concert: "[s]eated in a theatre with her beside him leaning forward listening to the music. Gold scrollwork and sconces and the tall columnar folds of the drapes at either side of the stage. She held his hand in her lap and he could feel the tops of her stockings through the thin stuff of her summer dress." Yet, this synesthesic memory comes to an abrupt end when the reality of the present sets in: "Freeze this frame. Now call down your dark and your cold and be damned."(McCarthy, 2006, p. 17)

Another indirect aspect by which the past is brought to the fore can be seen in the interaction of the Man with his Boy. "Papa", as he is most often called by the Child, is always trying to teach his child by instructing the boy about various objects or by telling him stories of 'brave men'. The Child is eager to learn, about the past, as well as the present, and often asks questions relating to the meaning of certain phrases, the uses of tools or the right etiquette for whatever action. When he is presented with the rare treat of a breakfast made up of ham, scrambled eggs and baked beans, the Child does not know initially how to proceed. When he is prompted with a "Go ahead, he said. Dont let it get cold.", the Boy responds: "What do I eat first?" (McCarthy, 2006, p. 153) The Child's concern with 'the right way' to do things may also stem from the fact that, along with practical pieces of information, the Man also tries to give his son a moral code, based on the values of the past where good is opposed to evil, as well as a certain understanding about divinity. Although ambivalent with regard to both morality and divinity, the Man takes steps for his son to internalize these aspects, which pertain solely to the past. His efforts are only partially successful.

The notion of God has been the main critical focus in *The Road*, ever since its publication, and continues to breed new interpretations even today. Yet, within the economy of this article, the Man's (or the author's[7])

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[7]Throughout the novel, the Man is torn between belief in God and conviction that He is dead. Instead, he sees in his child a messianic figure- with the famous quote: "If he is not the word of God God never spoke." (2006, p.3). These issues raise questions about the author's personal beliefs or philosophy in this regard, especially in light of his enigmatic declarations in the few interviews he has allowed.

oscillations between belief and angry despair are not as important as the manner in which the Child has internalized and re-interpreted the concept of divinity in this new world. This becomes evident in a scene which takes place in the bunker that offers the pair refuge for a couple of days. Before eating, the Child wishes to show his appreciation for the bounty of food they have received, and, in a speech which inevitably draws parallels with the iconic 'saying of grace', the Child gives thanks to the people who owned the bunker, instead of thanking God: "Dear people, thank you for all this food and stuff. We know that you saved it for yourself and if you were here we wouldnt eat it no matter how hungry we were and we're sorry that you didnt get to eat it and we hope that you're safe in heaven with God." (McCarthy, 2006, p. 155)

In a similar fashion, the notion of "good versus evil" is present throughout the text, especially in the distinction of "good guys versus bad guys", as well as in the metaphor of carrying the fire. John Cant explains that this image, namely of the Man and the Child carrying the fire, can only be fully understood if taken in correlation with the last image of *No Country for Old Men*, since, he claims : "the fire that I suggest signifies civilization being passed from father to son. Here civilization is no more and this pair carry no fire in any literal sense. But the literal is not McCarthy's concern."(2009, p. 187)

The idea of a contrast between good and evil is present not only in the interaction of the Father and Son, but also in the conversation the Man has with another interesting character, an old vagrant who wanders the same road as the main characters, but who wanders alone. In the second half of the novel, the Father and his Child encounter a blind, dirty old man, dressed in rags. He first appears as a "small figure distant on the road, bent and shuffling." (McCarthy, 2006, p. 171) When asked, he says he is called Ely, yet this is not his own true name[8].In their nocturnal talks, he seems to be a sounding board for the Man, and their conversations shift and flow from one topic to another: from death, to God, to the child and being the last man alive.

In the morning, when the old man leaves, the Man "looked back the old man had set out with his cane, tapping his way, dwindling slowly on the road behind them like some storybook peddler from an antique time, dark and bent and spider thin and soon to vanish forever. The boy

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[8]As the only character who bears a name, Ely has become a controversial topic among the critics, providing ample possibilities for interpretation, from his words that "There is no God and we are his prophets"(McCarthy, 2006, p. 181), to the inevitable parallels to the biblical character.

never looked back at all." (McCarthy, 2006, p. 185) Even more than the discussions with the Man, and in the context of the theme of this article, such an episode offers a unique perspective on this character. Old, derelict and blind, but still wandering aimlessly, Ely is a proper metaphor for the past, making a bleak and fleeting reappearance into the post-apocalyptic present.

Taken together, all these direct and indirect means of describing the past form a kaleidoscopic image of an era which can no longer return to life, and, at the same time, they provide a basis for the interpretation of the final paragraph- a controversial and narratively unrelated description of trout swimming in a mountain spring. In consequence, the following and final part of this article will be intent on sketching out what transpires about the concept of 'past' from the last pages of Cormac McCarthy's *The Road*.

Soon after the Man's death, the Boy almost miraculously meets another man who takes him to his family, a positive turn which leads the reader to believe that the Child will live into adulthood with the man and his wife, remembering the things his Father taught him and seemingly ensuring what this woman claims: "that the breath of God was his breath yet though it pass from man to man through all of time." (McCarthy, 2006, p. 306)

Separated by a line from this almost idyllic familial scene, the last paragraph of the novel brings a complete change of scene:

> Once there were brook trout in the streams in the mountains. You could see them standing in the amber current where the white edges of their fins wimpled softly in the flow. They smelled of moss in your hand. Polished and muscular and torsional. On their backs were vermiculate patterns that were maps of the world in its becoming. Maps and mazes. Of a thing which could not be put back. Not be made right again.In the deep glens where they lived all things were older than man and they hummed of mystery. (McCarthy, 2006, p. 306-7)

These sentences have been analysed and interpreted in a myriad of different ways, with some critics claiming that this is a symbol of hope against all hope, with others stating that it is a eulogy to something which will never return, while still others postulating that this is just the last image a dying man's brain conjures before the end. For instance, Allen Josephs starts his article from the quote of a famous science fiction writer, John Clute, who claims that *The Road* "is a story about the end of the world in which the world ends." (as cited in Josephs, 2013, p. 133).

Discussing the role of God in this novel, Josephs brands such a declaration as too absolute, leaving "little room for choice", when the novel, in his opinion, does, in its own contradictory way. (2013, p. 133-4) In other words, Allen Josephs leaves room for at least an ambiguously positive final interpretation.

Along these lines, Steven Frye (2001) first states that "[d]arkness, desolation, isolation, the brute reality of an indifferent world: these are the patterns of experience Cormac McCarthy forces upon those who choose to read him." (p. 179) But soon after he qualifies his statement with the notion that *The Road* also presupposes human connection, intimacy and community "in a world that yields its heart only in fleeting moments- of horror, yes, and metaphysical dread, but blended and imbued with inexpressible beauty." (Frye, 2001, p. 179) The beauty he mentions is well represented in the image of a trout, "polished and muscular and torsional", swimming in a clear mountain creek.

In conclusion, after taking into consideration the complete array of subtle means employed in order to form an image of the past, as strikingly different from the present as possible, and after contending with two rather positive interpretations of the novel's ending, could the past or some form thereof be reestablished or at least survive ? Despite all the positive signs, I believe the remnants of the past will are doomed to disappear, like the old, wandering man, in the mists of time, while the following generation, like the Child, will not look back. In this post-apocalyptic novel, even if the ending is ambivalent, the past- as a combination of nature and civilization- has only a very small chance of surviving, or as Willard P. Greenwood phrases it, "at the end of *The Road*, the natural world 'could not be made right again.'" (2009, p. 80-1)

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The Impossibility of Doing Away with the Plot:
Narrative Identity in Virginia Woolf's *Mrs Dalloway*

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Abstract

In some of her essays, Virginia Woolf argues for the dissolution of the plot when capturing life within a literary work and promotes narrative techniques such as the interior monologue which disintegrate the coherent plot through a constant evocation of the past. But it can be argued that life itself can be appropriated by an individual only in terms of an ontological narrative. Therefore, trying to do away with the plot to capture life in a genuine manner seems a rather unattainable goal. And, irrespective of the beliefs displayed in her essays, Woolf's novels never cease to tell a plot.

Keywords: *interior monologue; ontological narrative; narrative identity*

Judging by the beliefs she expresses in various essays such as "Modern Fiction" or "How It Strikes a Contemporary", it seems that, according to Virginia Woolf, the cobbling together of variegated happenings within an individual's life does not result into the configuration of a plot imbued with cogency; on the contrary: the sum of experiences an individual undergoes appear to be confined to a state of permanent disarray characterized by dearth of overall coherence and unity. Therefore, within the attempt of writing a literary work depicting the existence of various characters, the liberation from the confining boundaries of the plot emerges as a prerequisite of providing the readers with a genuine account of the characters' lives, given the fact that plots are devoid of truthfulness in relation to the actual manner in which life unfolds (Woolf, 2002a, 2002b).

In other words, it appears that an individual's existence can be rendered only by means of doing away with the plot, understood as a rigid pattern that distorts genuine existence through its artificial function of ordering events in a chronological order and establishing causal connections between them. Life cannot be made to fit such an organizing

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scheme (Woolf, 2002a) and, due to its incommensurable complexity, it evades the inflexible pattern provided by the plot pervaded with chronological and causal links. Therefore, instead of being perceived as a valid means of conveying an individual's existence, the plot is considered to be a treacherous manner of depicting life because of the artificially that stems from its unifying and organizing forces. There is nothing orderly about what an individual experiences, Virginia Woolf seems to argue, and, hence, if the author actually attempted to attain the narrative purpose of conveying a character's genuine existence, then "there would be no plot" (Woolf, 2002a).

Doing away with the plot appears to be the means through which life can be rendered in an authentic manner by a genuine depiction of "the landscape of consciousness" (Bruner, 2004, p. 698): given the wide gamut and considerable complexity of one's consciousness (Woolf, 2002a), the life of any individual as it unfolds at the level of his or her mind does not unravel in accordance with fixed, order-bestowing principles such as those of chronology and of causality and, therefore, making a plot out of a life appears to be an artificial and hence unauthentic endeavour. In other words, the ordering pattern provided by the plot appears to function as a straitjacket in the process of representing an individual's existence as it unfolds at the level of the individual's inner reality.

Therefore, aiming at seizing the characters' genuine existence within a literary work appears to be tantamount to dissolving the conventional plot and providing the reader with a much more discontinuous and disorderly account in which events no longer resemble marbles on a thread. And many of Virginia Woolf's novels may bewilder a reader accustomed to writings centered upon the configuration of a clearly delineated plot precisely because she seems to dissolve the plot and replace it with a chaotic, fragmentary account that is no longer governed by organizing principles. Instead of a coherent depiction of the characters' lives, when perusing novels such as *Mrs Dalloway* the reader comes across a much looser narration in which it may often seem that the random bits and pieces do not add up so as to form a coherent ensemble.

The apparent incoherence can be perceived, on the one hand, as a result of escaping the artificiality stemming from assuming the narrative purpose of configuring a plot and, on the other hand, as a consequence of probing narrative techniques meant to explore the characters' interiority and to provide an interiorized, highly subjective account of the happenings within their lives. An individual's existence is seen as revolving primarily around his or her mind (Woolf, 2002a); hence, inner reality becomes the

vast and intricate field that is explored through techniques such as the interior monologue, which bring to the fore the fragmentary and discontinuous manner in which existence actually unfolds at the level of an individual's mind.

Thus, novels such as *Mrs Dalloway* abound in discontinuous and disjointed fragments within which various pieces of information related to a character are brought together in a motley that appears to comprise no significant piece of information related to the character's existence as it would be conveyed in a conventional biography. The plot as a tessellation of happenings neatly sewed together into a life story through chronological and causal links is thus dissolved into an entwinement of apparently disconnected occurrences that no longer comply with such organizing principles and the cause of such a shift is to be identified in the use of narrative techniques that explore the characters' mind and focus on rendering their inner reality:

> 'But, thank you, Lucy, oh, thank you,' said Mrs Dalloway, and thank you, thank you, she went on saying (sitting down on the sofa with her dress over her knees, her scissors, her silks) […]. And then this dress of hers – where was the tear? and now her needle to be threaded. This was a favourite dress, one of Sally Parker's, the last almost she ever made, alas, for Sally had now retired, lived at Ealing and if ever I have a moment, though Clarissa […], I shall go and see her at Ealing. (Woolf, 2012, p. 152)

The above fragment revolves around Mrs Dalloway's inner reality, conveying her thoughts by means of an abrupt shift, on the one hand, within the use of the third person and, on the other hand, from the use of the third person to the use of the first person. Thus, the first part of the fragment is only apparently consistent in the use of the third person, as a sudden transition is to be noticed from an external, objective point of view - "[…] said Mrs Dalloway, […] she went on saying (sitting down on the sofa with her dress over her knees, her scissors, her silks) […]" to an internal, subjective point of view - "And then this dress of hers – where was the tear? and now her needle to be threaded." Even though the clarifying "tag" (Lodge, 1993, p. 43) "thought Clarissa" does not appear immediately after the ideas related to the tear of the dress and the needle so as to make plain the fact that these are, in fact, part of the character's stream of consciousness, this explicit ascribing of thoughts can be perceived as being valid not only for the first person passage that it brings closure to, but also for a part of the previous passage in which the third

person is employed. In fact, given the fact that the use of the first person is in itself an indicator of the fact that those thoughts pertain to the character herself, the clarification "thought Clarissa" seems to be redundant after such a passage and hence pointless, unless it is to be assumed that this clarification is actually meant to apply, at least partly, to the previous passage, in which the third person is used.

Therefore, the above quoted fragment illustrates the use of narrative techniques aiming at probing into the main character's mind. Irrespective of whether the passage "And then this dress of hers – where was the tear? and now her needle to be threaded" is seen as an instance of the use of free indirect style (Lodge, 1993, p. 43) or rather as an instance of the use of a particular type of interior monologue (Humphrey, 1962, pp. 24-29), it is obvious that, notwithstanding the use of the third person, it conveys the main character's thoughts, thus adding up to the first person passage in which "[…] the grammatical subject of the discourse is an "I" and we, as it were, overhear the character verbalizing his or her thoughts as they occur" (Lodge, 1993, p. 43). In other words, the fragment quoted above brings to the fore Clarissa Dalloway's thoughts and thus focuses on exploring her inner reality. And, as this fragment proves, inner reality does not comply with organizing principles such as the chronological one.

Thus, an occurrence rooted into the present such as the sight of the torn dress determines an abrupt movement in time at the level of the character's inner reality, as Clarissa Dalloway suddenly remembers an old acquaintance and reminisces about her, only to plunge into the unforeseeable future a couple of moments later. The past pervades the present, as Mrs Dalloway recollects various happenings pertaining to her already lived life and the future permeates the present as she makes plans for the rest of her existence. It can be noticed that the use of narrative techniques meant to explore the character's mind leads to a fluidization of the temporal borders and, as a result, past, present and future are often presented as coalescing at the level of the character's interiority. In other words, such techniques account for the disintegration of the plot as a straitjacket that orders occurrences by placing them on a chronological axis and the emergence of a depiction of events within which past, present and future occurrences are conveyed as merging into a fluid time frame that governs the unfolding of events at the level of the character's consciousness.

Clarissa Dalloway's preparation for the party she is about to host is presented through the massive use of narrative techniques that ensure the reader's access to the character's own appropriation of the events. The

reader is not provided with the happenings that take place during that day in the form of a well-structured plot in which events are linked by means of chronological and causal relations; instead, the reader has access to the manner in which these happenings unfold within the main character's mind, the emphasis being put on an "[…] interiorized rendering of experience […]" (Lodge, 1993, p. 42). Thus, the reader comes across happenings in the chaotic manner in which they unravel at the level of the character's inner reality and is faced with an abundance of pieces that do not seem to connect so as to generate a puzzle resembling a clearly delineated plot - hence, the apparent dissolution of the plot that Virginia Woolf argues for in many of her essays.

But can the plot actually be disintegrated when aiming at rendering an individual's life? Can an individual's existence be portrayed entirely outside the framework provided by the plot? Even though she claims that the plot must be surpassed in order to depict life in an authentic manner, within novels such as *Mrs Dalloway* Virginia Woolf only attains the illusion of doing away with the plot. In fact, she seems to prove precisely that the pattern of the plot cannot be entirely evaded when attempting to portray life. Surely, her novels no longer comprise a unifying, coherent plot to which readers have grown accustomed while perusing the type of novels Woolf tirelessly argues against in essays such as "Modern Fiction" or "How It Strikes a Contemporary"; but they do contain all the constitutive parts of the plot in the form of a plethora of dispersed plots rendered through narrative techniques that place emphasis on the characters' interiority.

Thus, at the end of *Mrs Dalloway*, there still emerges the possibility of aggregating all the parts into an ensemble through an attempt to "[…] piece together the heroine's biography by a process of inference" (Lodge, 1993, p. 44) because all the parts are there; the innovative narrative techniques that explore the character's stream of consciousness have dissolved the big, extensive plot by annihilating its unifying and organizing forces but they have left intact the various plots that represent its constitutive parts. Each happening that appears to bear no connection to the rest tells a part of the inclusive plot: indeed, these various occurrences are depicted from a different perspective within which the point of reference is represented by the character's mind and, indeed, the author no longer connects these dispersed occurrences into a well-structured plot, but rather exhibits them in the chaotic manner in which they occupy their place within the character's inner reality.

But this does not mean that the connection cannot be made: the reader can sew all the parts into a tessellation in order to reconstruct the grand, inclusive plot and, having finished reading the novel, he or she can pinpoint certain things that happen to certain characters, at certain moments and in certain places. And such an endeavour is not only possible, but also necessary: the dots must be connected in order for the reader to attain meaning out of the abundance of dispersed happenings he or she has encountered within the novel. In other words, the plot is there, but in the form of several, seemingly unconnected, plots: unlike the authors of the novels she often criticizes, Virginia Woolf no longer sutures all these distinct plots into a coherent, grand plot and, hence, she appears to have disintegrated the plot when, in fact, she has only suspended its unifying forces and has dissolved it into its constitutive parts.

The reason why the rigid pattern of the plot can only be scattered but not entirely dissolved might be that existence itself can be made sense of by an individual only in terms of an ontological narrative: "People make sense of what has happened and is happening to them by attempting to assemble or in some way integrate these happenings within one or more narratives […]" (Somers, 1994, p. 614). Thus, the plot as a means of conveying experience appears to be "[…] the primary scheme by means of which human existence is rendered meaningful" (Polkinghorne, 1988, p. 11). This unavoidable endeavour of turning experience into a plot as a prerequisite of achieving meaning accounts for the fact that the reader cobbles together the disparate parts in order to reconstruct the grand plot that leads to the configuration of a character's biography. In other words, as a major discrepancy in relation to the writings that Woolf argues against, in the case of novels such as *Mrs Dalloway* the "emplotment" (Somers, 1994, p. 616) process is completed not by the author, who chooses to be faithful to the havoc that characterizes inner reality and to render the characters' existence in a discontinuous and highly fragmented manner, but by the reader, who cannot ascribe meaning to the bits and pieces without creating links between them. Woolf's novels focus upon exploring "particular happenings" (Bruner, 1991, p. 6), leaving the reader to initiate and fulfill the ordering process so as to attain "gestalt" (Polkinghorne, 1988, p. 18) and manage to derive a sense of meaning out of these happenings by incorporating them into a whole.

To a certain extent, it seems that the circle is complete and that there is an inescapable return to the plot that is initially being discarded: the starting point is represented by the well-structured, coherent plot within the novels that Virginia Woolf denounces as lacking authenticity

(Woolf, 2002a); her novels seem to illustrate a total break with this tradition, by destroying the plot - but an analysis of what displaces the plot reveals the fact that the plot is just disintegrated into several plots that can still be sewed together into a meaningful ensemble. Therefore, it can be argued that Woolf's innovation resides in the fact that she intuits that the author of a novel *can* present happenings in the chaotic manner in which they unfold in a character's existence: she intuits that there is no need for the author to arrange the parts and provide the reader with the complete puzzle, as the reader can embark upon this endeavour in virtue of the stringent need of connecting the dots that makes the reader configure his or her own life story.

It can be argued that any individual represents his or her life in the form of a story due to the integration function that life stories exhibit (McAdams, 2008, p. 244), given the fact that "stories often bring together into an understandable frame disparate ideas, characters, happenings and other elements of life that were previously set apart" (McAdams, 2008, p. 244); hence, turning a life into a story, into a plot equates with achieving understanding of the various, distinct and seemingly separated occurrences within one's existence. Thus, it seems that individuals cannot process their own existence outside "the narrative mode of thought" (Bruner, 1986), as every experience within an individual's life takes the form of a story in the complex process through which it is appropriated by the individual. There is an "[…] internalized, evolving, and integrative story of the self […]" (McAdams, 2008, p. 242) that stems from the constant process of incorporating happenings into a meaningful whole.

In other words, the individual cannot attain meaning of his or her own life without turning each happening into a constitutive part of a grand plot, which is his or her life story. Generating one's life story by linking together the various experiences an individual goes through leads to endowing one's life with a sense of meaning, as the distinct and scattered parts gain significance when they are integrated within a comprehensive, unifying frame. Thus, the consolidation of one's narrative identity (McAdams, 2011, pp. 111-112) through the ceaseless process of conveying experiences in the form of stories is tantamount to deriving meaning from the various happenings that form an individual's existence. Therefore, the reader appears to be unable to circumvent the process of bestowing order upon the scattered bits and pieces that he or she is presented with: similar to the manner in which he or she arranges the happenings within his or her own life in order to integrate them in a meaningful ensemble, the reader will embark upon the endeavor of

arraying the seemingly disjointed occurrences that take place in the lives of the characters he or she is reading about.

Integrating events into a life story means achieving a coherent account of "[…] what may appear at first blush to be a random and scattered life" (McAdams, 1996, p. 309). Life as it unfolds "on an ordinary day" (Woolf, 2002a) is, indeed, as Virginia Woolf claims, eminently chaotic and fragmentary and portraying it in an authentic manner does require the renunciation of a pattern imbued with unity and cogency, the dissolution of a coherent plot, as "some stories, however, are almost too coherent" (McAdams, 1996, p. 315). The novels Woolf criticizes and denounces as lacking authenticity appear to render life precisely as a "too coherent" plot; and indeed, such novels do falsify life by making it "too consistent to be true" (McAdams, 1996, p. 315). Certainly, in order for the individual to be able to appropriate his or her own existence meaning must be ascribed to it through an ordering endeavour, but perhaps one's existence lacks the utmost unity and coherence that are often bestowed upon it when it is represented in the form of a plot in which every piece fits the puzzle fastidiously (Bamberg, 2011, pp. 12-14). By proclaiming the need for doing away with the plot in order to attain a truthful depiction of one's existence, Virginia Woolf seems to intuit the risk of generating too coherent plots when attempting to seize one's life.

Therefore, the need of doing away with the plot might actually be just a need of adjusting the plot to a more flexible pattern which accounts for the discontinuities within an individual's existence. And the annihilation of the plot as a confining frame does not entail the dissolution of the plot altogether: this might be the reason why, despite the fact that she blatantly argues for the disintegration of the plot which she perceived as a straitjacket, Virginia Woolf still provides the readers of her novels with a plot, the only difference being that she manages to break the grand plot into constitutive plots that do not betray life by being "too coherent". In this respect, it can be said that she anticipates the postmodernists who argue that "[…] there is not one integrative narrative to be found in any given life but, rather, a multiplicity of narratives" (McAdams, 2001, p. 116): by criticizing the plot for comprising one grand, extensive life story and by exploring the plethora of constitutive plots that make up an individual's existence, Woolf actually argues not for the annihilation of the plot, but rather for its dissipation into smaller plots which are truthful to the genuine unfolding of one's existence due to the fact that they are no longer *forced* to connect to each other. Thus, novels such as *Mrs Dalloway* lack the overall coherence that characterizes the novels Woolf argues

against and display a form of "discoherence" understood as "[…] a lack of organization or causal connections among disparate events in one's life […]" (Fivush, Habermas, Waters, Zaman, 2011, p. 324).

Despite her strong belief that the plot is a rigid pattern functioning as a straitjacket which needs to be done away with, Virginia Woolf's *Mrs Dalloway* provides its readers with a plot presented in the form of various, seemingly disjointed plots that explore the characters' interiority through techniques such as the interior monologue. The reason why she appears to be unable to apply her belief to her own novels might be that organizing experience in the form of a plot is the only manner in which individuals can ascribe meaning to their own existence. Thus, conveying happenings in the form of narratives that develop into a plot appears to be a process that resides at the core of one's identity formation process (Singer, 2004, p. 439) and that cannot be evaded; as a result, the reader of novels such as *Mrs Dalloway* will ineluctably link the discontinuous pieces he or she is presented with and cluster them all into a meaningful life story of the characters. Woolf's innovation consists of her acknowledgement of the fact that the author of a literary work can present happenings as they unfold within the characters' minds and let the reader turn them into a meaningful plot, just like he or she does with his or her own existence.

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Grammatical Synonymy with Adverbs and Adverbials in English and Romanian

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Abstract

Although not as popular as lexical synonymy, grammatical synonymy is equally important and yet not very much analyzed. Terms such as "equivalent pairs of sentences" or "parallel constructions" are used in the specialized literature, fact which points to the still little approval of the term of grammatical synonymy. The present paper will give a brief account of the synonymy at the level of adverbs and adverbials. The existence of synonymy seems to be proven not only at the level of the relationship established between adverbs and other word classes and their capability of replacing each other in structures conveying similar meanings, but it is obvious that translation is another source of synonymy between different languages or between different translations of the same source text, which is worth exploring.

Keywords: *equivalence, synonymy, translation, linguistic phenomenon, strategy*

Introduction

The purpose of the present paper is to provide an overall view upon the grammatical synonymy of adverbs and adverbial patterns in both English and Romanian. Some theoretical considerations on the different types of adverbs and adverbial patterns will be made in the background section meant to set the ground for further practical analysis. Grammatical synonymy seems to occur at the level of the relationship established between adverbs and other word classes due to their capability of replacing each other in structures conveying similar or almost similar meanings, but it is obvious that different grammatical regimens of adverbs can lead to different constructions having the same meaning. Even though grammatical synonymy is not yet fully acknowledged in the linguistic environment, the present paper will assume its existence based on both similarity and contrast of meaning between different grammatical constructions. The translation process reveals the similarity between corresponding patterns in different languages and our main focus will be on adverbs as well as adverbial patterns and their correspondent structures. Therefore the last part of the paper will be corpus based and will

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provide such a translation analysis. The material which is the underlying basis of this study includes reference grammar books as well as practical grammar books and literary translations for the practical part, the analysis being the main method used in the present paper.

Background on adverbs and adverbials

In order to have a clear overall perspective upon the complexity of this word class, some considerations will be made on the different aspects that represent sources of language synonymy. Starting from the fact that grammatical synonymy refers to the quality of different structures to convey the same or almost the same meaning, mention will be made to those linguistic structures that possess this quality. Therefore, manner, time and place adverbs, position of these adverbs within the sentence, as well as the degrees of comparison of adverbs will be tackled in order to highlight the main similar structures involving this part of speech.

Adverbs are generally derived from adjectives by "LY" suffixation. However, not all adverbs follow this pattern and some may have identical form with the adjective. Similarly to adjectives, adverbs have comparative and superlative forms and they can be used mainly as modifiers and adverbials. They can modify different other classes of words whereas as adverbials they exhibit a variety of relationships and positions as phrases and clauses. (Broughton, 1990, p. 17)

> e.g. *Carefully*
> *With great care*   *he took the porcelain.*
> *Taking great care*

They describe how the action of the verb they follow is performed, but in the case of linking verbs, an adjective is used as it describes the subject of the action of the verb. Therefore different structures may convey almost similar meaning as in the following examples:

> e.g. *She sings beautifully.*   *Her voice is beautiful.*
> *He answered correctly.*   *His answer is correct.*

The position of adverbs within sentences may trigger some constructions subject to the study of grammatical synonymy. Adverbs can occur either in initial, mid or end position within the sentence, although some

of them may fall out of this rule owing to their fixed position according to meaning and emphasis. Adverbs are said to modify the verb or the clause/phrase they occur next to and therefore when they change position they may also change the meaning of the sentence. Compare the following examples as given by Thompson & Martinet, (1986, pp. 52-53):

e.g. *They secretly decided to leave town*. (the decision was secret)
They decided to leave the town secretly. (the departure was secret)

Although less obvious, according to Swan (1991, p. 24.4), due to the modal inference of negative sentences there is a difference in meaning between utterances such as:

e.g. *I don't really like her*. (mild dislike)
I really don't like her. (strong dislike)

Quite ambiguous contexts may arise when adverbs such as *only, even, just, also* are used in mid position and therefore it is difficult to distinguish what part of sentence they determine:

e.g. *She only writes letters in English.*
"I only kissed your sister last night."

In such cases, according to Michael Swan (1991, p. 444) the second sentence could be understood as "I didn't do anything else to your sister" or "I didn't kiss anybody else, but your sister" or "Last night was the only time I kissed her." Intonation and stress clarify meaning in spoken discourse whereas in writing, it is the context that generates the meaning, so sentences like this are only rarely confusing.

Adverbs such as *foolishly, generously, kindly, stupidly* have corresponding structures involving corresponding adjectives that have similar meaning. However, they may change meaning according to their position:

e.g. *I foolishly forgot my passport* ~ it was foolish of me to forget …
He generously paid for us all ~ He paid us generously.
He kindly waited for me ~ It was kind of him to wait for me.
He answered the questions foolishly. (his answers were foolish)
He foolishly answered the questions. (Answering was foolish/It was foolish of him to answer at all)

Adverbs are classified according to their meaning into *manner, place* and *time* adverbs (Broughton, 1990, p. 17) and the present paper will focus mainly on these types as being main sources of structures conveying similar meaning.

Adverbs of manner give details about how actions and events are performed and they can take mid or end position although this is just a general rule that can have exceptions. Front position is usual for adverbs modifying a whole sentence, this being the situation when there is a sentence adverb modifying the whole sentence.

e.g. *Unhappily, his health was not good.*

However, manner adverbs can change meaning and position when there are negative verbs, which may lead to different structures with different meaning as in:
e.g. "*He didn't do it deliberately.* ~ He did it!"
  "*He deliberately didn't do it.* ~ He didn't do it!" (Broughton, 1990, pp. 21-22)

Since parts of speech cannot be considered singularly, mention should be made to the correspondence between manner adverb's cognate adjectives and abstract nouns, by means of which the same meaning can be expressed by different structures:

	promptly.
e.g. *He paid the bill*	*in a prompt manner.*
	with promptness.

The difference would be the register, as the single word adverb is considered rather informal and direct. (Broughton, 1990, pp. 21-22)
Sometimes manner phrases can express a comparison as Leech&Svartvik, (1975, pp. 91-92) put it:

	like my mother
e.g. *She cooks turkey*	*as my mother did/does.*
	in the way my mother did. (formal)

As for *adverbs of place*, which specify the place where the action of the verb occurs, they may be mentioned in relation to their possibility of forming different structures with similar meaning especially in formal or fictional style, where they can be used in front position for emphasis, as in the following examples given by Broughton (1990, p. 24)

e.g. *He flew off to escape my thanks.*
Off he flew to escape my thanks.

Adverbs of time, on the other hand, classified according to their meaning into: fixed time adverbs, duration, and frequency time adverbs such as *today, always, often* etc can be further divided into either definite or indefinite adverbs. It is according to their meaning that they occupy a certain position within a sentence and sometimes they can change the meaning or emphasis of a sentence when placed either in front or in end position.

e.g. *He was usually jolly*. – It was his habit to be jolly.
Usually he was jolly. – But not on this occasion.

Position of adverbs can trigger both different structuring of the sentence as well as subtle change in meaning as in the following examples given by Broughton (1990, p. 28):

e.g. *Later, Stephen was coming home*.
Stephen was coming home, later.
He visited Child Row last. (finally)
He last visited Child Row about twenty five years ago.

As far as the *degrees of comparison* are concerned, the general rule is the same as in the case of adjectives, i.e. there is an inflectional and a phrasal way of forming comparative and superlative of both adjectives and adverbs. Most often, phrasal comparative is preferred with adverbs ending in "-LY". Comparison is also expressed by means of adjectives and adverbs in the following structures:
e.g. *John is the more polite of the two boys*.
Of the two boys, John behaves more politely.
John is the most polite of the three boys.
Of the three boys, John behaves the most politely.

Note that adverbs can occasionally be inflectionally marked for comparative and rarely for superlative. Despite the fact that most often phrasal

comparison applies to adverbs, the comparative "-er" inflected adverbs may also have phrasal comparative. Instead of "*oftener*" below, "*more often*" could have been used, but this choice is a matter of register and authorial style. According to Biber et all (1999, p. 544) "*oftener*" is specific for a number of writers and it occurs both in narratives and in dialogue:

> e.g. "*He went to the altar every first Friday, sometimes with her, oftener by himself*."
>
> "*We didn't always go to the same bar, but oftener to Victor's than anywhere else*."
>
> "*Thanks. I wish it might happen oftener' said the visitor in his easy, arrogant way*."

In other registers, "more often" or "more often than" seem to be the most frequent alternative:

> e.g. "*I love the theatre, of course I really ought to go more often.*
> *Other officials said the sweeps came about once a week, maybe more often.*
> *More often than usual, her head looked up as she swam from bank to bank.*
> *In fact, more often than not, it will be found that the work of mass selection must be*
> *repeated annually*." (Biber et all, 1999, p. 544)

According to Leon Levitchi (1994, p. 12) there are several adverbs that find themselves in a synonymous relationship in certain contexts. Such adverbs as "*lately, latterly* and *recently*", "*still* and *yet*", "*already* and *yet*", "*too, also* and *as well*", "*nearly* and *almost*", "*indeed* and *really*", "*hardly* and *scarcely*", "*simply, merely* and *only*", "*as* and *like*" can be used in different constructions to express the same meaning (idem). Compare the following examples:

e.g.	"*I haven't seen him latterly.*"	"*I haven't seen him lately.*"
	"*I haven't finished writing the paper yet.*"	"*I still haven't finished writing the paper.*"
	"*Has he already finished writing the paper?*"	"*Has he finished writing the paper yet?*"
	"*He has also finished writing the paper.*"	"*He has finished writing the paper, too.*"

"He nearly finished …."	*"He almost finished…."*
"He had hardly finished…"	*"Scarcely had he finished, when…"*

The grammatical regimens of adverbs lead to different structures which have similar or almost similar meaning. Given the fact that there is only rare absolute synonymy, the slight changes of meaning of such structures prove the existence of near synonymy between different grammatical structures.

Adjectives and adverbs. Patterns and similarities

One of the most important sources of grammatical synonymy is the correspondence between adverbs and adjectives. Apart from adverbs derived from adjectives by means of suffixation, there are corresponding constructions containing adjectives and adverbs, or the adjective is equivalent to the adverb in a corresponding clause, or an adjectival construction is explained by a corresponding construction with an adverb. (Quirk et all, 1985, p. 457)

e.g.	*He liked Mary considerably.*	*He liked Mary to a considerable extent.*
	A hard worker	*Somebody who works hard.*
	A total nonsense.	*It is totally nonsense.*
	A beautiful dancer,	*A dancer who is beautiful.*
		A person who dances beautifully.
		A person who does a beautiful dance.

Some adjectives ending in "-LY" can be adverbs, too: *early, fortnightly, hourly, monthly, nightly, quarterly, weekly, yearly*.

e.g. *Early risers get up early!*
  Daily papers are on sale daily.

Some adjectives ending in "-LY" do not have a corresponding adverb and therefore they may be easily confused with adverbs: *cowardly, kindly, deadly, friendly, lively, lonely, masterly, ugly,* etc.
  Only the "-LY" corresponding adverbs may have a different meaning than the adverb similar in form with the adjective:

e.g. *clean hands/ get clean away / cut it cleanly*

clear skies / stand clear / write clearly
close relative / stand close / watch closely

There are adjectives that may have two forms of corresponding adverbs, one identical with the adjective and the other ending in "-LY" with similar meaning. The "-LY" form is sometimes preferred to the other, especially in formal style:

e.g. "*a fair game – to play fair – to play fairly*"
"*a quick answer – to come quick – to come quickly*"
"*it is the main reason… – it is mainly the reason…*"
"*that was the precise reason… – that was precisely the reason…*"(Broughton, 1990, pp. 6-7)

Although prescriptions include only a limited number of adverbs identical in form with the adjective, the everyday, familiar English allows for a variety of such adverbs used without "-LY":
e.g. *Don't talk draft.*
She pays her rent regular.
They played real good.
He spoke to John sharp.

Even so, the comparative and superlative forms of such adverbs are allowed in standard English:

e.g. *Speak clear. Speak clearer (more clearly)*
The newsreader speaks clearest of all. (the most clearly)
It's easier said than done. (more easily)

Note the difference between the acceptable warning "*Danger, drive slow*", and the unacceptable as incorrect construction" *Drive the car slow*". (Quirk, 1985, pp. 405-406)
Some adjectives have the same form as the adverbs: *fast, long, straight, still:*

e.g. *fast cars, a long time, straight lines*
     to travel fast, can't stay long, to go straight.
    She arrived in the late afternoon.
    She arrived late in the afternoon.

Perception verbs such as *smell, feel, look, sound,* are usually followed by an adjectival phrase as complement, although the choice between adjective and adverb can be quite uncertain:

e.g. *The flowers smell good / well.*
The flowers smell sweet / sweetly.

The use of adverbs is considered quite abnormal with the verb *smell*. So is the case with the adverb "*badly*" used after the verb "*feel*". Adverbs used after the verbs like feel and smell are thought to intensify the feelings:

e.g. *He felt badly / keenly / strongly / deeply about it.*
It smells strongly of garlic.

The use of different forms of adverbs can lead to confusions due to the change in meaning as Quirk et all (1985, p. 408) and Thompson &Martinet (1986, p. 48) put it:

e.g. "*She feels bad today*. (health)"
"*She feels bad / badly about it*. (guilty, uneasy)"
"*He felt / was keen on/about it.* (different sense of enthusiasm)"
"*He felt/ was strong*. (contrast with the intensifying adverb strongly in the physical sense of strong)"
"*She looks good*. (about appearance)"
"*She looks well*. (about health)"

As a rule, after sense verbs adjectives are used:

e.g. *He seems well*. (He appears to be in good health)
He seems good. (He appears to be suitable, capable) (Alexander, 1995, p. 146)

Linguists (Leech & Svartvik [1975], Side & Wellman, [2011], Turton, [1995]), have studied the semantic similarity between different structures involving adverbs such as "so + adverb/adjective + clause of result" and "too + adjective + that clause" , structures containing "in addition to / as well / besides" can be rephrased by means of structures containing "and / not only…but also", "so" used in front positions in a structure can be replaced by "also/too" , or positive structures built with "so/too" are synonyms with those negative structures built with negative adverbs "neither/nor". Compare the following pairs of sentences:

e.g. *I was too nervous to say* *I was so nervous that I couldn't*
anything. *say anything.*

They stole three valuable *Not only the money, but also*
paintings, in addition to the *three valuable paintings were*
money. *stolen.*
John plays tennis and so *John plays tennis and his sister*
does his sister. *does too.*
"The Alps are a lot higher *"The Pindus range are nothing*
than the Pindus range." *like as high as the Alps".*
 (Side&Wellman, 2011, p. 121)

It is obvious that such different structures fulfil the synonymy criteria and requirements and therefore they account for the existence of synonymy at the level of grammar.

    Leech&Svartvik (1975, pp. 106-107) mention the equivalence between "enough" and "too" which, even if they refer to opposing notions i.e. "sufficiency" and "excess", manage to build structures with similar meaning. "So...that/such…that" are similar to "enough" and "too". The following examples are to be compared:

e.g. *He's rich enough to own a car.* *He's not too poor to own a car.*

Clauses of proportion introduced by "as" can express the same meaning as comparative phrases. Compare:

e.g. *As you go farther north, so the* *The farther north you go, the*
winters become longer and *more severe the winters are.*
longer.

All things considered, the main source of grammatical synonymy is the correspondence between adverbs and adjectives. There are numerous possibilities for the speaker to choose from – adverbs derived from adjectives, adjectival and adverbial corresponding constructions, different adverbial structures having similar semantic content – in order to express different shades of meaning.

    Inversion
    Inversion is mentioned in reference grammar books (Thompson&Martinet, [1986, pp. 62-63], Turton, [1995, 31.1]) as well as

practical grammars (Side&Wellman, 2011, p. 118) as a main means of emphasis. When placed in initial position in a sentence, certain, mostly negative meaning adverbs can be followed by reversed word order, to express emphasis. Sentences containing such adverbs in any other position have the same meaning as the reversed order ones, the only difference being a stylistic one. Inversion occurs after a wide variety of adverbs: frequency negative adverbs or negative adverbs expressing time relationships and after time phrases including the word "only". Compare the following pairs of sentences:

e.g. *I have never before been asked to accept bribe.*	*Never before had I been asked to accept bribe.*
They not only rob you, they smash everything, too.	*Not only do they rob you, but they also smash everything, too.*
He didn't realize that he had lost it till he got home.	*Not till he got home, did he realize that he had lost it.*
This switch must not be touched on any account.	*On no account must this switch be touched.*
He was able to make himself heard only by shouting.	*Only by shouting was he able to make himself heard.*
He became suspicious that…	*So suspicious did he become that….*

Whenever an expression of direction is placed at the beginning of a sentence it triggers inversion between the subject and the predicate. This device being a means of emphasizing the subject since it occupies an unusual position within the sentence. Compare:

e.g. *"A white Mercedes came round the corner."*	*"Round the corner came a white Mercedes".* (Turton, 1995, 31.1)

Considered a main means of emphasis, inversion is not only a stylistic device, but also a source of grammatical synonymy.

Adverbials

Adverbial structures refer to those structures having similar functions, meaning and positions to adverbs. They can be finite clauses, non-finite clauses, prepositional phrases, verbless clauses or noun phrases. Adverbial clauses can be classified into: cause/reason, comparison, concession/contrast, condition, manner, place, proportion, purpose, result and time. Adverbial

reduced clauses can be non-finite or verbless and have similar meaning and position as full clauses (Leech, 1996, pp. 27-28). Compare:

e.g. *Because I'm a teacher, I believe in higher standards of education.*	*Being a teacher, I believe in higher standards of education.*
After he was taught by Einstein, he became one of the best scientists of his age.	*Taught by Einstein, he became one of the best scientists of his age.*
After she left school, she worked in an insurance office.	*After leaving school, she worked in an insurance office.*
If it is firmly planted in a rich soil, the tree will grow very quickly.	*If firmly planted in a rich soil, the tree will grow very quickly.*
When they are in good condition, old clocks are very valuable.	*When in good condition, old clocks are very valuable.*
The country is working hard in order to increase food production.	*The country is working hard to increase food production.*
I bought this camera to take underwater photographs	*This camera is for taking underwater photographs.*

Adverbials of purpose can be ambiguous in as far as their meaning is concerned. The main difference would be that purpose clauses have hypothetical meaning as they use modal verbs, whereas result clauses are rather factual as they use the indicative tenses. Compare:

e.g. *He slept with the key under his pillow so that no one should steal it.* (purpose)	*He slept with the key under his pillow so that no one stole it.* (result)
David took extra classic lessons so that he missed cricket. (result)	*He took extra lessons (in order) to avoid cricket.* (purpose)
He took extra lessons, so avoiding cricket. (result)	

In the last example the close selection of specific result or purpose adverbials made the meaning of the sentences very clear.

The construction following the pattern "as + special word order" is used to mean "although" in formal contexts and it usually emphasizes the contrast (Swan, 1991, p. 80):

e.g.	*Cold as it was, we went out.*	*Although it was cold, we went out.*
	Tired as I was, I went on working.	*Although I was very tired I went on working.*
	Bravely though they fought, they had no chance of winning.	*Although they fought bravely, they had no chance of winning.*

If so far, the correspondence between adverbs and other speech parts was the main source of grammatical synonymy, it is obvious that adverbials open another chapter in the study of this complex linguistic phenomenon.

Materials and methods. A comparative contrastive analysis of adverbs and adverbials in English and Romanian

Romanian does not possess a very comprehensive class of adverbs as English and there is no suffix similar to the highly productive "-LY" to form adverbs. Romanian, however, uses some suffixes such as *-eşte /-iceşte, -iş/-îş,* but they are not widely used as general means of forming adverbs. Adverbs in Romanian are identical in form with masculine adjectives, although this is not an absolute rule (Culcer R, 1978, p. 184). Besides, they may even display similar forms with other word classes. Compound adverbs, fixed collocations and adverbials such as *înmod + adjective* (in a….way/manner) are to be mentioned when dealing with this word class, which although describing the action of the verb, can be part of both verbal phrases and noun phrases:

e.g. *El pleacă mâine la mare.*
Cine mai ştie ce ne aduce ziua de mâine ?

Similar to the adjective which describes a noun, the adverb describes a verb. From a semantic point of view, the adverb corresponds to the qualification adjective when it describes the quality or the quantity of the action of the verb. Compare:

e.g. *El scrie frumos.*(adverb)	vs.	*El are un scris frumos.* (adjective)
He writes beautifully.	vs.	*His handwriting is beautiful.*

In such cases the difference between the adverb and the adjective lies in the category each determines, i.e, verb or noun. However, there is perfect correspondence between the structures used in both languages (the English sentence structure is similar with the Romanian sentence structure). The meaning, however, is to be discussed further as the first sentence refers to the final product resulted from writing – the play, the novel, the poem, etc., whereas the second sentence refers to the process of writing which has the quality of being beautiful. The difference in meaning is the same in both languages as well as the sentence structures.

Adverbs can be identical in form with the adjectival pronouns when they describe the space, time or place of the action of the verb:

e.g. *El doarme acolo.* = El doarme in patul acela.
   El vorbeşte acum. = El vorbeşte in momentul acesta.

Just like in English, some adjectives have different corresponding adverbs: *bine* (adverb) - *bun* (adjective).

Adverbs can be simple, compound or part of fixed expressions and collocations and only some of them have degrees of comparison. Only qualification adverbs as well as circumstantial adverbs can be compared. The same lexical devices used with adjectives are used to build degrees of comparison of adverbs.

e.g. *El scrie la fel de frumos ca Maria*. (equivalence)
 Astazi am alergat mai repede decât ieri. (superiority)
El vorbeşte mai puţin frumos. (inferiority)
Cel mai greu lucreaza la matematică. (positive superlative)
Cel mai puţin greu i se pare la fizică.(negative superlative)

Form a semantic point of view, adverbs can be: modality, quality and circumstantial adverbs. Quality adverbs refer to a quality or a quantity of the action of the verb: *agale, alene, mult, puţin, destul, din trei în trei*. Circumstantial adverbs can be further divided into time, manner, and place adverbs, cause, concessive, limit and condition adverbs. Modality adverbs include a wide range of adverbs according to the type of context, register and speech act performed.

Synonymy appears at the level of each language as well as between structures of the two languages in the cases of emotive derived adverbs such as *este uimitor/plictisitor/ciudat straniu* which have corresponding adverbial phases of the type în mod+adj such as *în mod uimior/ plictisitor/ ciudat/*

straniu or of the type <u>spre+verbal noun+Possessive adjective</u> *spre uimirea/ surprinderea mea*. English displays similar structures *it is amazing/ boring/ strange/ odd*, *in an amazing/ surprising/ stage way* or *to my amazement/ surprise*. Another interesting point is represented by the comparison of attitudinal adverbs such as in

> *More surprisingly than wisely she chose to let them free.* "Mai mult suprinzator decat înțelept ea a ales sa îi lase liberi." (Culcer, 1978, p. 186)

Culcer (1978, p. 184) identifies the similarities and the differences between the English and Romanian adverbs from a semantic point of view. Therefore in the case of such adverbs like "*reputedly/ admittedly*" there is no similar adverb in Romanian and the choice in this case is a predicate of saying in impersonal form:

> e.g. *He is admittedly the best runner in our school.*
>
> *Se admite/se recunoaște/Este recunoscut faptul că el este cel mai rapid atlet din școală.*

However, the translation proposed by Culcer R. (1978, p. 184) is far from being common in everyday Romanian speech. A much better version could be:

> e.g. *El este recunoscut ca fiind cel mai rapid atlet din școală.*

Therefore a different structure is needed in Romanian in order to convey the same meaning of the SL.

Modal adverbs represent a rich material for discussion from the point of view of synonymy. Whereas Romanian makes ample use of such adverbs, English can also use modal verbs to express the same meaning:

> e.g. *Iți amintești, probabil, de sora mea.*
> *You probably remember my sister.*
> *You will remember my sister.*

However, in this last case there is no longer a hope or presupposition of the speaker but an assertion, a commentary on a given fact.

Results and discussions

Consider the following example extracted from David Lodge's novel Deaf Sentence (2008, p. 10) translated by Roxana Marin (2009, p. 16).

Although, formally there are more sentences in the TT than in the ST, this is one of the greatest differences between the two texts. In point of content, the meaning is faithfully preserved and rendered exactly in the TT.

"*When I had replaced the battery I went into the drawing room, but Fred had gone upstairs to read in bed.*	"*Mi-am pus o baterie nouă în casca moartă și m-am dus în salon, dar Fred urcase déjà în dormitor și citea în pat.*	In as far as the grammatical synonymy of adverbs and adverbials is concerned, note should be made to the alternative use ofsimple word adverbs such as "*wrong*"
I knew that was what she was doing even though she hadn't said so, in the way married couples know each other's habitual intentions without needing to be informed, which is particularly useful if you happen to be deaf; in fact if she had informed me verbally of her intention I would have been more likely to get it wrong.	*Știam că asta face, deși nu-mi spusese nimic, dar așa se întâmplă de obicei cu oamenii căsătoriți, fiecare se deprinde cu intențiile celuilalt, fără să mai fie nevoie să și le comunice – o treabă deosebit de folositoare când se întâmplă să fii surd. De fapt, dacă mi-ar fi spus ce vrea să facă odată ajunși acasă, sunt aproape sigur că aș fi înțeles greșit.*	and "*gresit*" and adverbials such as "*without needing to be informed*" and "*fără să mai fie nevoie să și le comunice*". This latter equivalence although lacking structural similarity, is semantically identical. English allows for an adverbial phrase "*in the way married couples know*" whereas the Romanian "*în modul/maniera în care oamenii căsătoriți știu*" would have been inappropriate
I didn't want to join her because I can't read in bed for more than five minutes without falling asleep, and it was too early for that, I would only wake up in the	*Nu vroiam să mă duc și eu în pat, pentru că nu reușesc niciodată să citesc mai mult de cinci minute până să mă ia somnul și era prea devreme ca să mă culc. Dacă mă băgam în pat*	

small hours and lie there tossing and turning, not wanting to get up in the cold dark but unable to drop off again. "	*acum, sigur m-aş fi trezit în crucea nopţii şi după aia mi-ar fi fost cu neputinţă să adorm la loc şi m-aş fi sucit şi zvârcolit fără somn până dimineaţă.* "	and therefore the translator's option for an adversative related independent clause *"dar aşa se întâmpla de obicei cu oamenii căsătoriţi"* serves better the translation purposes. The collocations used in the ST *"informed me verbally"* is quite informal but it is used stylistically here to mock the character's condition. This type of language humor couldn't be reproduced by the TT as such, where the translator skipped the adverb; the *using the neuter declarative verb "mi-ar fi spus".The TT choice of the temporal* theclause *"odată ajunşi acasă"* does not have a ST correspondence, it is just extra information meant to clarify the moment of the action.

		There is a sequence of place, time and manner adverbs in the ST which is faithfully preserved in the TT. Please note the verbless structure *"too+adverb+for"* translated by a similar structure consistingof *"prea+adverb+ clause of purpose"* Equivalent collocations are used in both languages *"in the small hours"* and *"în crucea nopţii";* *"tossing and turning"* *"m-aş fi sucit şi zvârcolit".*

Conclusions

The aim of the present study was to analyse the differences and similarities between adverbs and adverbials in English and Romanian on both theoretical and practical levels with a view to proving the existence of grammatical synonymy concerning this part of speech morphologically. Structures involving adverbs may be synonymous with structures involving adjectives, or corresponding nouns. Starting from the assumption that synonymy involves both similarity and contrast, grammatical synonymy with adverbs and adverbials would rely on the semantic similarity between different constructions. Therefore inversion, finite and non-finite adverbials

represent different grammatical regimens of adverbs that convey the same meaning. Comparative phrases involving adverbs range among the possible sources of grammatical synonymy as well. Romanian and English adverbs and adverbials have common features and may be used in similar structures in both languages.

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The Syllable: A Conclusively Defined Phonological Unit?

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Abstract

Definition of the syllable has been approached from several different angles. Various different theories have been proposed, based on respiratory activity, sonority or segmental composition, and more recently it has been suggested by J. C. Wells that the behaviour of allophones at syllable boundaries is a cue to where the boundaries lie. In the *Longman Pronunciation Dictionary* Wells maximizes the onsets and codas of stressed syllables, but still runs into difficulty with morpheme boundaries. This paper will ask if the syllable can be regarded as a satisfactorily and conclusively defined linguistic unit yet.

Keywords: *Syllable, Sonority Theory, Maximal Onset Principle, J. C. Wells, syllabification and allophony.*

1 Introduction

Although everybody has an idea of what constitutes a syllable and is generally able to identify syllables in words, nobody can define them and there is subsequently no agreed definition of this linguistic unit (Ladefoged, 2011, p. 243). Theories of the syllable range through phonetic definitions based on physiological and auditory considerations to phonological analyses concerned with syllable composition, and they will be reviewed in section 2 of this paper, but none of them are completely free from setbacks. One approach, that of John Wells, which sits astride segmental phonetics and phonology, comes closer to a satisfactory conclusion, but is still troublesome as far as the question of phonetic correlates of morpheme boundaries is concerned. In the final analysis, it looks as if we have to allow for some idiosyncrasy in our elucidation of the syllable and accept that in some cases, and perhaps particularly in English, this unit can be interpreted differently by different speakers.

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2 Theories of the syllable

2.1 The Chest Pulse Theory

One of the earliest theories of the syllable in modern times is the Chest Pulse Theory, put forward by R. H. Stetson (1892-1950). In his 1928 publication *Motor Phonetics* he gave an account of the mechanics of respiration. According to this, every syllable is accompanied by a ballistic chest pulse produced by the action of the internal intercostal muscles. Abercrombie (1967, p. 37) adopted this view and distinguished the term *chest pulse* from *stress pulse*, the result of adding greater muscular effort to a chest pulse in a stressed syllable:

> The essential basis of a syllable, therefore, is a chest-pulse, which may or may not be accompanied by the muscular reinforcement which makes it a stress pulse.

It is the coordination of these chest pulses and stress pulses that determines the rhythm of language (Abercrombie, 1967, p. 97).

However, whereas these bursts of activity of the internal intercostals are quite obvious in a simple utterance, in normal speech they are far less evident (Ladefoged, 1973, p. 269). Sometimes, there may be two separate bursts of activity in what is normally regarded as a single syllable, and there may not be any correlation between the number of bursts of activity and the number of perceived syllables in an utterance (Ladefoged, 1973, p. 211). So what was once considered to be "the standard physiological characterization of the syllable" (Zec, 2007, p. 161) was shown by Ladefoged to be largely unsubstantiated.

2.2 The Sonority Theory

The Sonority Theory is another phonetic approach to defining the syllable, but one that is based on auditory criteria. It was originally expressed as a theory of prominence (Jones, 1960, p. 55) and argues that syllables can be recognized by a peak of prominence (represented by vowels and vowel-like sounds) flanked by troughs (represented by the consonantal sounds). Thus the sonority first rises, then falls in a sonority cycle according to a Sonority Sequencing Generalization (SSG). In other words, the syllabic nucleus or peak of prominence is preceded and followed by a sequence of segments whose sonority values decrease with

increased distance from the peak. However, three problems arise from this approach:

(i) While this theory allows us to establish the number of syllables in a word by identifying the sonority peaks, it gives us no information on the location of the syllable boundaries. So, for example, unless we attempt to apply some phonotactic rules, the English word *immaculate* could be divided up in any of the following ways:

/ɪ.mæ.kju.lət/, /ɪm.æ.kju.lət/, /ɪm.æk.ju.lət/, /ɪ.mæk.ju.lət/, /ɪ.mæ.kjul.ət/.

(ii) In English words like *specks*, *streaks* and *scrimps*, [s] is more sonorous than the adjacent consonants, which runs counter to the SSG, which states that the outermost segments should be the least sonorous.

(iii) Finally, the Sonority Theory gives no information on syllable constituency in particular languages. For example, it fails to tell us that *[fljɔɪlnd], which is pronounceable by an English speaker, is nevertheless not a legal syllable in English for two reasons: first, if English onsets contain three consonants, the first one is [s]; second, English does not allow long vowels before three-consonant codas. To take a much simpler and more obvious example, and ignoring the English vowel in the nucleus, *match* is not a possible syllable in Spanish because /tʃ/ is not among the range of permissible coda consonants, which excludes plosives and affricates in native words.

2.3 Segmental approaches to the syllable

Segmental approaches to the syllable study the way sounds are combined in particular languages to form syllables. For example, English has no syllables beginning with [ŋ], though this velar nasal may occur in initial position in other languages, such as Maori. Likewise, English has initial [h] (*here*, *hat*, etc.), but no final [h], though this restriction does not exist in Sanskrit or Arabic (Abercrombie, 1967, p. 75). Again, [ŋ] only occurs finally in English, but it is nearly always preceded by a short vowel (*sing*, *sang*, *sung*, *song*), so there are restrictions on sequences of sounds in this part of the syllable that we call the rhyme (= nucleus + coda).

All languages appear to have CV (= consonant + vowel) syllables, but other types (CVC, CCVC, etc.) may be restricted in specific languages. English usually sets its limits at three initial consonants and

three final consonants (e.g. *spring*, *priests*), but more final consonants may be found across morpheme boundaries: *glimpse+d*, *six+th+s*, even though these complex sequences are likely to undergo assimilatory reduction in connected speech.

Clusters are more often permitted in onsets than in codas, as is the case of Spanish (*prisa*, *tren*, *crisis*), but in Arabic they are only allowed in codas (Abercrombie, 1967, p. 75).

Fundamental to any analysis of the syllable is recognition of what can be regarded as such a unit. English speakers may well ask if *table* is one syllable or two, or if *communism* is three syllables or four. Two and four are the correct answers, respectively, since [l] and [m] are more sonorous than the preceding obstruents, [b] and [s]. But this information is not available to speakers with no grounding in linguistics. Moreover, if a schwa is included before the [l] and the [m], then the analysis is unambiguous, but doubt will arise if these consonants are syllabic. Similar considerations apply to words like *hist(o)ry*, *bright(e)ning*, *bott[ə]ling*, and *K(o)rea / c(a)reer*. And does the onglide before the [l] in *field* [fiːᵊɫd] make it two syllables rather than one?

Some speakers reduce the diphthong + schwa in *fire* and *hour* (two syllable peaks in each case) to [ɑː], but there may be less clear intermediate stages of articulation. And what about the short, unstressed [i] in *immediate* /ɪˈmiːdiət/? It could represent a syllable if pronounced without compression, or, on the other hand, reduce to [j] and even palatalize the preceding consonant: /ɪˈmiːdʒət/. The same could apply to [i] + schwa in *heavier*, *meteor* and *neolithic*, where the sequence could reduce to the diphthong [ɪə].

Some languages devoice final vowels, so how are these to be counted? For example, the plural of Romanian *lup* 'wolf' is *lupi*, with a devoiced final [i], usually represented as [lupʲ]. Presumably, here we have a monosyllable, distinguishable from the singular by its palatalized [p].

Japanese devoices unstressed high vowels adjacent to unvoiced consonants, as in *Mich(i)ko*. Does this mean syllable loss? There is a fine line between devoicing a vowel and deleting it entirely, so the case is far from clear (Wells, 2016, p. 109). In any case, the fact is that the Japanese think in terms of the mora, rather than the syllable, and according to Wells (2014: 90), "The devoicing or elision of certain high vowels does not affect the mora count."

Yet another problematic question is the status of plosive consonants unsupported by a vowel, as may be the case of the [p] of *p(o)tato* in English. Can plosives be syllabic? There are various languages

for which syllabic obstruents have been posited, among them the Salishan languages (especially Nuxalk and Bella Coola, in which you can get long strings of consonants without any intervening sonorants; some words are entirely voiceless), but as Wells (2016. p. 109) says: "This raises the question of how we define the syllable."

2.3.1 *The Maximal Onset Principle*

The simplest segmental approach to the syllable claims that consonants are assigned to syllable onsets whenever possible. Indeed, many languages may operate on this assumption; Spanish and Italian are obvious examples, so the words for 'how' in these languages will always be divided as *co.mo* and *co.me*, respectively, rather than *com.o* and *com.e*.

English, however, is more problematic owing to its more complex phonological system. So, if we try and apply the Maximal Onset Principle (MOP) to the word *England*, we need to take into account some facts about the phonotactics of the language. Thus, *gland* is an acceptable syllable, as English permits initial [gl] (the word *gland* exists, as do many others, like *gloss* and *glee*). But [ŋ] cannot be added to this syllable as it would create an illegal onset in English, and it is therefore the coda consonant in the first syllable. There are many words in English that end in [ŋ] and this coda consonant contrasts with the other nasals (*Pam* v. *pan* v. *pang*) and most of the other consonants in the English phonological system in this position. Our syllabic division of *England* must therefore be En.gland [ˈɪŋ.glənd]. Similarly, *actress* will be divided as *ac.tress* [ˈæk.trɪs]), and not *act.ress* [ˈækt.rɪs]), as [tr] is an affricate in English and the [r] is devoiced by the [t], so [t] and [r] must belong to the same syllable. As we can see, MOP works adequately for many words, but the main problem is that it sometimes leaves short stressed vowels stranded in open syllables, e.g. *sunny**[ˈsʌ.ni], *many* *[ˈme.ni], *fatter* *[ˈfæ.tə], *shopping* *[ˈʃɒ.pɪŋ], in contravention of the rules of English phonology, which require that stressed syllables must be heavy (i.e. contain a long vowel or a short vowel + a consonant). Such cases require recourse to an additional rule of ambisyllabicity, which assigns the intervocalic consonant to both syllables at the same time (*[ˈsʌn.ni], etc.). There is no suggestion here, however, that we are dealing with a geminate consonant, so the solution is at best a piece of phonological patchwork. In the face of this dilemma, Wells proposed a more satisfactory analysis, as expounded in 2.3.2.

2.3.2 *Wells' analysis of the syllable*

Wells' way of analysing English syllables is explained briefly in Wells 2008, p. xxvii and more fully in Wells 1990, p. 76-86. Essentially, it makes the following points:

2.3.2.1 Syllable boundaries coincide with word and morpheme boundaries. Thus there is a difference between *my#tea* and *might.y*, between *K.#T.* and *Kat.ie*, *type#A* and *Tai.pei* (*T'ai.pei*), and between *ice#cream* and *I#scream*. The difference lies in the fact that vowels in open syllables are longer than those in closed syllables. Similarly, *sunny*, *many*, *fatter* and *shopping* are syllabified as *sunn.y*, *man.y*, *fatt.er* and *shopp.ing*, not **su.nny*, **ma.ny, fa.tter* and **fu.nny*. This then solves the MOP problem oulined in 2.3.1.

For morphemes to be recognized as such, they have to be psychologically real to native speakers; otherwise, they may act as if they were morphologically solid, e.g. *teasp.oon*, *mi.stake*. Speakers have become less conscious of the morphological make-up of these words and now treat them as composed of one single morpheme.

2.3.2.2 Affricates are not split: *catch.ing*, *Rog.er*, *petr.ol*, *detr.i.ment*, *paltr.y*, *caldr.on*. Thus the affricates of *catching* and *Roger*, [tʃ] and [dʒ], respectively, cannot be divided as **[t.ʃ] and [d.ʒ]. This also applies to [tr] and [dr] and, though these affricates do not occur word-finally in English, Wells makes them syllable-final in the stressed syllables of the words quoted.

2.3.2.3 The core of Wells' proposal is that, where the divisions suggested above and phonological constraints allow, the stress (whether primary or secondary) attracts as many consonants as possible: *plént.y*, *ùnd.er.stánd*, *vult.ure* /ˈvʌltʃ.ə/. Note in all of these words how the consonants cluster around the syllables with primary and secondary stress as long as no combinatory rules are violated.

2.3.2.4 If a consonant is flanked by two unstressed syllables, consonants syllabify to the left: *ván.it.y*, *per.il.ous*.

Wells' analysis is supported by the behaviour of the allophones at syllable boundaries, where aspiration, tapping, pre-fortis clipping, r-allophony, plosive epenthesis, t/d elision, and (de)voicing depend on

whether the consonants involved are onset or coda consonants. For a full explanation of these phenomena, see Wells 1990, p. 76-86.

The argument that constituency within the syllable is based, at least in part, on distributional or phonotactic considerations is not entirely new (see Selkirk 1999, p. 329; Pike 1967, pp. 386-387), but it has nowhere been discussed with the thoroughness and persuasiveness of Wells (e.g. Wells 1990, pp. 76-86).

2.3.3 Further to Wells' syllabification

On the whole, Wells has created a reliable way of establishing syllable juncture, but the theory is hampered somewhat by the many cases where morpheme boundaries seem to be overridden. Pre-fortis clipping in a number of adjectives ending in *-ful*, like *awf.ul*, *caref.ul*, *tearf.ul and joyf.ul*, as opposed to others, like *law.ful*, *rue.ful*, *woe.ful* and *sorr.ow.ful* is a case in point. With reference to the former, Wells (1990, pp. 81-82) says that in those cases *-ful* is not a "synchronic, psychological real morpheme", and he contrasts *awful* 'terrible' with *awe-ful* 'full of awe', which does not show pre-fortis clipping. It remains to be seen whether all the words with the suffix *-ful* that undergo pre-fortis clipping are more lexicalized, less transparent and less "psychological real" to native speakers, to use Wells' terminology, than those that do not.

Even harder to explain than the previous cases are the ones like *plent.if.ul*, its synonym *bount.if.ul*, and the form *pow.erf.ul*, in which Wells' analysis disregards the morpheme boundary and applies the rule that assigns to the coda a consonant standing between two weak-vowelled syllables.

Wells (1990, p. 82) believes that *-ford*, unlike some other morphemes, such as *-ton* and *-son*, does behave phonetically as a separate morpheme, as in *Cray.ford* /kreɪ.fəd/, but it must be remembered that short stressed vowels will require coda consonants, so that the first syllable of *Eff.ord*, *Giff.ord* (*Giff.ard*), *Off.ord (Cluny)* and *Staff.ord* /stæf.əd/ will all necessarily capture the intervocalic [f]. Certainly the morphemic division is respected in *Bam.ford* and *Bam.forth*, evidence for which is to be found in the fact that they do not prompt epenthesis as in *Banff* [bænᵗf] ~ [bæmᵖf].

The unstressed prefixes of English present a number of problems of analysis. In Wells 2008 the prefixes *be-*, *de-*, *e-*, *pre-* and *re-* (but not *se-*, which Wells [2008: xiii] includes by mistake) are now written with [i], reflecting the fact that they may be pronounced indifferently with /ɪ/ or /iː/, although some words, like *erase* and *event*, are represented exclusively

with [ɪ] (or schwa), as compared to *elope* /iˈləʊp/, for example. So far, so good. This variation, while difficult for foreign learners of English to cope with, appears to present no problems of morphemic division of words into unstressed prefix plus stem (*be.gin*, *de.tect*, etc.). However, there are other unstressed prefixes which are less transparent and in which the historical morpheme boundary is often overridden in syllabic analysis. Such is the case of *dis- / des-* meaning 'away, apart', which often fuses with the words to which it is attached to the extent that they defy etymological dissection, at least for the average English speaker, and thus the original morpheme boundary may be disregarded. Take, for example, *dispatch*< Italian *dis-* 'not' + *(im)pacciare* 'to impede', and *dispel*<DIS- 'away' + PELLERE 'to drive', which, in accordance with the lack of aspiration of the [p], must be syllabified as *di.spatch and di.spel*. However, in some words at least, it looks as if the aspiration may be variable. For example, Wells gives *dis.cred.it*, the narrow transcription of which would presumably be [dɪsˈkr̥ed.ɪt], with a devoiced [r] resulting from the aspiration of the syllable-initial [k]. However, in the American English recording for this entry I hear no aspiration, which suggests the analysis [dɪˈskred.ɪt]. Similarly, Wells gives *discriminate* as /dɪˈskrɪm.ɪ.neɪt/, whereas I believe that I personally devoice the [r], thus assigning the [s] to the coda of the first syllable.

Forms which are more transparent, like *dis.col.our*, *dis.comfort*, *dis.count* (v.), *dis.courage*, *dis.course*, *dis.mem.ber*, *dis.place*, and *dis.burse* (< Middle French *desbourser*<DIS 'away' + Late Latin BURSA 'skin, leather') appear to maintain the historical morpheme boundary between the prefix and stem, but less transparent, more strongly lexicalized words, like *di.scov.er*, *di.spar.age*< Old French *des-* 'away' + *parage* 'rank, lineage' and *di.sperse* (<DISPERSUS, past participle of DISPERGERE<DIS 'away' + SPARGERE 'to scatter') appear not to do so. This may even be the case where an antonym might be expected to establish a syllabification different to the one given in the LPD. Thus the LPD shows *distract* with the syllabification /dɪˈstrækt/ despite the existence of *attract*, which this same dictionary divides, as expected, as /əˈtrækt/.

The assumption that in many of the above cases [s] is tautosyllabic with the following plosive is corroborated by Davidsen-Nielsen who says that, "in by far the majority of cases *disperse*, *distain*, *discussed* are not distinguished from *disburse*, *disdain*, *disgust* by differences of release stage duration" (Davidsen-Nielsen 1974, p. 34). The author immediately goes on to say, "In our material the two series of words are not

characteristically kept apart by voicing, either, /b, d, g/ in *disburse*, *disdain*, *disgust* being totally unvoiced in practically all cases."

Davidsen-Nielsen (1974, p. 18) investigated the behaviour of other prefixes ending in [s] immediately preceding a stressed syllable (*ex-*, *mis-*, *sus-*, *trans-*), which are likewise subject to variation in their pronunciation and attachment to stems. These will not be discussed here, but they could provide the basis for further study. What seems clear, as Wells (1990, p. 82) himself says, is that "In general, this whole area of presence / absence of phonetic correlates of morpheme boundaries is still far from fully explored." I would suggest that there is a strong subjective, idiosyncratic element in morphology that has hitherto been underrated (note the case of *Entwistle*, in which the [t] may be either syllable-final or syllable-initial [Wells, 2014, p. 36]).

The idiosyncratic element in English syllabification was also noticed and commented on by Abercrombie (1967, p. 77), who observed that sound sequences not permitted in monosyllables may often occur in longer words or sequences, a case in point being *Atlantic*, whose first syllable would usually be *At-*, though the [t] could be attached to the [l] in the following syllable in some people's pronunciation. Abercrombie (1967, p. 78) further notes that etymology is often overridden in the syllabification of many English words and phrases, apart from those mentioned in 2.3.2.1, *mistake* and *teaspoon*. According to the Abercrombie, there is considerable variation in the pronunciation of many words and phrases, giving rise to unexpected syllabic divisions, like: *war.drobe*, *hemis.phere*, *ea.chother*, *aw.kward*, *Extre.me Unction*, *a.t least*, *not a.t all*, *a.t home*, *thi.s afternoon*, *Sain.t Andrews*.

Conclusion

Judging by the citations from Wells in this paper and his words in a recent publication (2016, p. 109), our definition of the syllable is still open to discussion. Much more is still to be investigated about the way in which individual speakers recognize syllables.

Morphology is probably more idiosyncratic than is commonly believed, so that for one person a given word may be composed of only one morpheme, and for another, two, and this will have a direct effect on the word-phonology applied by that person. Realizing that the word *aweful* is made up of *awe* and *full*, and is therefore different in Modern English to *awful* 'dreadful', will influence a speaker's pronunciation of this adjective. Likewise, the speaker's degree of language awareness and recognition of the composition of words is also likely to play a crucial role

in determining phonetic correlates at syllable boundaries. Whether we know the origin and/or are able to recognize the morphological composition of a word such as *beef+eater* may determine whether our boundary is before or after the [f], thus *bee.feater* or *beef.eater*, and this will have repercussions on our pronunciation. The decisive factor, therefore, in syllabification is likely to be the individual speaker's interpretation of the morphology of the word rather than a set of rules that infallibly predetermine a fixed position for such boundaries.

It is possible that, as time goes by, more valid definitions based on speech production or perception will emerge. In the meantime, more detailed discussion of some of the points made here and additional data with a more extensive bibliography can be found in Mott, 2017a and 2017b.

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Hamlet and Protestantism
or
What Martin Luther Had To Do With It

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I cannot and will not recant anything, for to go against conscience is neither right nor safe.
Here I stand, I can do no other, so help me God. Amen.
Martin Luther

Many people may ask, what can you say today that is new about Hamlet? And most often they are right. There are tons of valuable volumes written on Hamlet. However, that does not stop us to take on an exciting and challenging task to talk about Hamlet time and time again. However, this time our argument is from a slightly different point of view. That is, we will try to discuss here Martin Luther's views on justice and righteousness and his influence on Shakespeare andhis renowned *Hamlet.* I believe Martin Luther's philosophy and his view of the world are hidden between the lines of this unmatched play. To that end, we will explore and discuss on the one hand the relationship between Martin Luther's ideas and Hamlet from a historical, contextual point of view, and on the other from the point of view of building a civil society in recently emerged democracies in Eastern Europe. In so doing, this paper will address and discuss the idea of freedom, individual, civil rights, democracy, and most importantly, the relationship between the individual, the artist, and the society, political power, and particularly the relationship between the authoritarian society and dictatorship and the citizen. This paper will also be heightened with discussing examples from a few notable productions.

After Jan Kott's seminal work *Shakespeare Our Contemporary* one may discover that Shakespeare, as expressed and perceived in his plays, is not only our contemporary, but he is our guide through the complexities of the humankind then and now. As a result, his work may not be

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perceived as a significant reflection of certain actual events in his Elizabethan period and society only, but as well as a provocative work, both as a profound dramatic literature (plays), and as contemporary theatre practice (performances), which talk to us, here and now, today, in this turbulent time.

In support of this idea Martin Eslin writes in his forward to *Shakespeare out Contemporary*:

> The writing of history and above all literary criticism can, and must, always be understood as an attempt to find in the past aspects of human experience that can shed light on the meaning of our own times. [2]

Unfortunately, today, 25 years after the fall of the Berlin wall and years after the emerging of new democracies in Eastern Europe, the theater and theater practitioners have not turned to Shakespeare and his *Hamlet* in search for the meanings and messages hidden there. They did not try to find out how they relate to the times in which we live, as the artists in most of the Eastern Europe did after the Second World War We still live the consequences of the sordid post-war divisions, post-Berlin Wall past. As Kott articulated it way back in 1970 in Belgrade "Today we still live in a world of tragedies, or in a tragic world, and in a time of hopeless hope or hopeful despair."[3] As we can see around us, it is a time of betrayed ideals, corruption, authoritarian rule, an absence of the rule of law, and a very dangerous rise of fascism. And I am afraid that we don't have our Hamlet of today.

How does the past work in the present? How can the past inspire us here and now in the present, to find answers to the troubling reality in which we live? How do we read, find meanings, and stage *Hamlet* today?

Let me start with the most simple and very often asked question. Who is Hamlet?

There is a long list of answers to this question: Prince, son, avenger, rebel, lover, friend, murderer, philosopher, actor, director, playwright, courtier, soldier, noble mind, liar…. and a student.

At this point, we will focus first of all on one very important fact about him. Hamlet was a student at Wittenberg. And, there is no doubt about it, everyone associates Wittenberg with Protestantism and Martin Luther. This fact opens doors wide open to understanding *Hamlet* and what and why it happens in this, according to many scholars, enigmatic

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[2] Kott, Jan, *Shakespeare out Contemporary* W. W. Norton & Company. New York, 1966.
[3] Kott, Jan, classics today, BITEF Catalogue, Belgrade 1970. p.52.

play.

Well, why is that so important?

As we all know, Martin Luther was a professor of theology. He taught biblical exegesis in Wittenberg from 1512 onward. And, it was there at Wittenberg's All Saints' Church, more commonly known as the Schlosskirche (Castle Church), where Luther remarkably nailed his 95 Theses against the abuse of the indulgences in 1517, and therefore, against the corruption of the papacy in that period. Luther rebelled against highest authority in order to individualize personal responsibility and accountability; and, consequently, he tried to humanize the world and locate the individual guilt. That is, to bring the accountability down to its individual measure. Just a half a century before him Leonardo had talked about "the men as a measure of all things." Luther's courageous act will be seen by the high authority then, as a suspicious and an act of heresy. As a result, Archbishop Albrecht will set a trial against Luther before the *Diet of Worms*, on April 18, 1521. That trial was as a matter of fact requested and arranged by the highest authorities in Rome.

In his notably brave self-defense, Martin Luther asserted:

> Since then your sere Majesty and your Lordships seek a simple answer, I will give it in this manner, neither horned nor toothed. Unless I am convinced by the testimony of the Scriptures or by clear reason (for I do not trust either in the pope or in councils alone, since it is well known that they have often erred and contradicted themselves), I am bound by the Scriptures I have quoted and my conscience is captive to the Word of God. I cannot, and I will not recant anything, since it is neither safe nor right to go against conscience. May God help me. Amen.[4]

And these two earnest deeds, when Martin Luther remarkably nailed his 95 Thesis and later on when he took his stand on conscience at Augsburg and Worms jeopardizing his life, that resistance of a single person, a human being, against highest authority, who refers to his consciousness, were not seen before that.

That was, to my knowledge, the first known individual rebellion against the highest authority and autocracy. That is, Luther's protest against the indulgences' corruptive practice and his request for reformation of the Catholic Church, was not only consequence of his new theological insights. It was the first step towards the importance of the individual's freedom and his right to express his discontent with the ruling

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[4] *Reply to the Diet of Worms*, April 18, 1521,http://www.bartleby.com/268/7/8.html

elite. Martin Luther thought that people did not become righteous in God's sight through religious ritual or ecclesiastical services like indulgences, but through their righteousness, moral actions and behavior.

As Scott H. Hendrix in his study, "The Controversial Luther" points out:

> The result of his teaching was the liberation of people from these wrong kinds of works and freedom for the right kind of works which could be called truly "good"; the service of others and the exercise of a responsible secular calling… For Luther, the Pope was the Antichrist because his office was the agency through which the devil was attacking faith from inside the church. The purpose of rejecting the papacy, then, was not to start church anew or, for that matter, to split the old one, but to protect the faithful from the jurisdiction of that office through which, in Luther's eyes, the devil was most insidiously at work. He believed that governments, as well as subjects, could be called to account. The new dignity awarded secular authority by the Reformation also meant greater responsibility.[5]

In this sense, the individual protest and rebellion against the abusive authority became, in fact, the very foundation of the Western European ideology which will evolve later on, and will culminate with the French Revolution in 1789 which enabled the rising civil class to overthrew the authoritarian monarchy of Louis XVI and Marie Antoinette in order to establish the first republic.

That revolution introduced the most important document of the modern times, the Declaration of Rights of Men and Citizens, which among many things declared that, "Men are born and remain free and equal in rights," and that "these rights are liberty, property, security, and resistance to oppression."

As a result, France was rapidly transformed into a democratic and secular society with a rule of law, where the "Law is the expression of the general will. Every citizen has a right to participate personally, or through his representative, in its foundation," newly formed French Parliament.

It is interesting to see also, that the image of the Declaration of Rights of Men and Citizens in many ways visually reminds us of the Schlosskirche's door in Wittenberg

These social, political, and cultural changes brought about the

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[5] Hendrix, Scott H. "The Controversial Luther"in Word & World, Luther Seminary, St. Paul, MN. 1983. p.394.

importance of individual and his strengths in society and prompted very important cultural and political movements such are the Sturm and Drüng in Germany and Romanticism in France and the rest of the Europe.

Romanticism was a movement that originated in Europe toward the end of the 18th century and in most areas was at its peak in the approximate period from 1800 to 1850. This self-liberation in the period of Romanticism was, more accurately, a self-emancipation and, in a way, a protest against human depersonalization. This process became a rebellion against the authoritarian social order and a battle against the dominance of the church which was inseparably allied to the absolutism of the former feudal regimes. Furthermore, the Romantic individualism was a decisive battle for liberation and freedom. The bourgeoisie, as a rising class, had its revolution which brought the individual from the state of necessity into a state of freedom.

It must also be noted that at the time of romanticism the world lost its former values, it replaced them with new ones, such as the rise of principles of free enterprise, free competition, the individual's right to personal self-initiative, self-expression, and free market economy. These rights established the beginning of the modern world and modern arts. And ultimately in the twentieth century after WWII the importance of human rights were therefore officially articulated in the UN Declarations of Human Rights.

Let's go back now to our subject matter, *Hamlet* and why this play still matters today. What does that have to do with the individual, his right to stand up against highest authority and his individual rebellion against corruption and abuse of power.

As noted earlier, Hamlet goes to school in Wittenberg, which is where Martin Luther did most of his study and professorship in theology. Wittenberg was, in 1600, the most famous university in Europe, the university of Dr. Faustus, and of the great humanist Giordano Bruno. And interestingly enough, Bruno was burned at the stake by the Inquisition in the very same year *Hamlet* was written.

Hamlet was, by all probability Luther's student. That indicates that Hamlet was a Protestant and that Luther was his role model. And, Denmark was also a Protestant country starting in 1536. England, which was a parliamentary monarchy with The Parliament of Englandestablished in 1066, was as well a Protestant country starting around the same time.

It is well known that Henry VIII had a significant role in the separation of the Church of England from the Roman Catholic Church. He is generally credited with initiating the English Reformation, that is,

the process of transforming England from a Catholic country to a Protestant one, while his daughter Elizabeth I who was Queen of England and Ireland from 17 November 1558 until her death, was credited for the establishment of the English Protestant Church.

It is worth reminding ourselves at this point that Shakespeare was born on 26 April 1564, while *Hamlet* was written between 1599 and 1601, and first published in 1603.

The fact that Hamlet was a student at Wittenberg suggests that he was, obviously, a Protestant, influenced and inspired by Luther and his teachings, his righteousness, and most importantly by his valiant acts. That fact, a student at Wittenberg, also suggests that he was a well-educated person, well versed in theology, philosophy, and politics. He was also well versed in the relevant cultural ideas of his time, and one who knows what is right what is wrong. Above all he is the one who is cautious and considered, that is, someone who relies on his reason and intellect, who does not go against his conscience, who rebels against abusive authority, and one who is ready based on credible facts to take individual action against tyranny and injustice personified by his uncle, Claudius. Ophelia describes him as:

> …. a noble mind …..!
> The courtier's, soldier's, scholar's, eye, tongue, sword;
> The expectancy and rose of the fair state,
> The glass of fashion and the mould of form,
> The observed of all observers,….! [6]

However, if she calls him a "rose of the fair state," does that mean that she refers in some way to Martin Luther's Rose?

I believe that there will be scholars who will be interested in finding out if there is a hidden meaning in this statement.

As we can see, Hamlet, that noble mind, the courtier's, soldier's, scholar's, eye, tongue, sword; that rose of the fair state**,** is a highly responsible and very ethical individual, who expresses the highest concern about human life and the well-being of his society. He is, therefore, no doubt about it, an intellectual, a man of consciousness, integrity, and action, a courageous citizen and humanist. That is one of the reasons why he continuously postpones to revenge his father's death. He has to kill. He has to take human life, and that is what bothers him, the most. Hamlet, believes that his only recourse was self-defense against the intentions of

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[6] Shakespeare, William *Hamlet,* Penguin, New York 1963. III.i. p. 93.

those who wished to ruin the state, and who had already violated every right of civilized society so that he had no other recourse than to take to arms, "against a sea of troubles, And by opposing end them?" [7]

Like many of the historical princes and magnates of the sixteenth century, Hamlet was forced by the circumstances of his time to agonizing struggles with his conscience, and to do it in the manner in which he resolved his case of conscience.

As we can see on many occasions in the play, Hamlet makes his decisions based on facts, and respect for justice and human life. And that is why he passionately tries to find out if his fatherhas really been murdered or not. He cannot fully trust the Ghost or any ghosts for that matter. The Protestants did not believe in them a lot. Protestant teaching on ghosts, by and large, was that they were in all probability devils who had assumed a form of a dead person to lure a living person to damnation.

There is one more invisible but important layer to the fact that he was a student in Wittenberg. Hamlet clearly informs us that "when I [he] was in the city "he has been exposed to theater and became a theater artist himself.

> You are welcome, masters; welcome, all. I am glad
> to see thee well. Welcome, good friends. O, my old
> friend! thy face is valenced since I saw thee last:
> comest thou to beard me in Denmark? What, my young
> lady and mistress! By'r lady, your ladyship is
> nearer to heaven than when I saw you last, by the
> altitude of a chopine. Pray God, your voice, like
> apiece of uncurrent gold, be not cracked within the
> ring. Masters, you are all welcome.[8]

When he welcomes the players to Elsinore he also reveals that over the time he has developed high literary standards.

> I heard thee speak me a speech once, but it was
>   never acted; or, if it was, not above once; for the
>   play, I remember, pleased not the million; 'twas
>   caviare to the general: but it was--as I received
>   it, and others, whose judgments in such matters
>   cried in the top of mine--an excellent play, well
>   digested in the scenes, set down with as much

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[7] Ibid, p.93
[8] Ibid, II,ii p.84

modesty as cunning.[9]

Later on, in the same scene he even suggests that in addition to being a good actor, he is a writer and director par excellence. As a man of action Hamlet looks for a convincing evidence, real facts, that will prove King's guilt.

> Fie upon't! foh! About, my brain! I have heard
>   That guilty creatures sitting at a play
>   Have by the very cunning of the scene
>   Been struck so to the soul that presently
>   They have proclaim'd their malefactions;
>   For murder, though it have no tongue, will speak
>   With most miraculous organ. I'll have these players
>   Play something like the murder of my father
>   Before mine uncle: I'll observe his looks;
>   I'll tent him to the quick: if he but blench,
>   I know my course. The spirit that I have seen
>   May be the devil: and the devil hath power
>   To assume a pleasing shape; yea, and perhaps
>   Out of my weakness and my melancholy,
>   As he is very potent with such spirits,
>   Abuses me to damn me: I'll have grounds
>   More relative than this: the play 's the thing
>   Wherein I'll catch the conscience of the king.[10]

The play is the thing… The play is the thing.
That is why, as a person who knows the power of theater, he creates and stages the crime scene that his uncle committed, "the mousetrap" scene, so he can catch the consciousness of the king and prove his guilt.

Well, knowing just these facts, - a student at Wittenberg, writer, director, actor - in mind, we have to ask again: Who is Hamlet of our time?

Every single critic, director, or actor in the world have their own reading, interpretation and/or the idea of *Hamlet*. According to their understanding and ideas, they create their own performances of *Hamlet*. *Hamlet* of their time, or *Hamlet* of our time.

It has to be pointed out that *Hamlet* has to be always contemporary because the theater itself is always contemporary art. A theater

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[9] Ibid, II,ii p.85
[10] Ibid, II,ii p.90

performance happens here and now, in a specific space in front of our eyes, and in a specific period while we are watching. It becomes especially contemporary and socially relevant with any sudden turn of some events outside of the theater, events in the society. Then these events are not only expressed in the theater performance, but rather they are emphasized and augmented.

Furthermore, the theater as an inseparable part of the society was always a place where the discrepancies of the society were brought together and harmonized on behalf of the community. The theater was and always is a contemporary creative event which explores the past creating meanings in the actual present - here and now - of the performance, in order to heal the wounds of the community and to show a safe road to the future.

In this sense, every generation has to have its own contemporary Hamlet. But, what does it mean to be contemporary? Hamlet of our time. How do we employ the past in the present?

We have seen many productions of *Hamlet*. *Hamlet*, for that matter, as our experience teaches us, has been staged in countless ways. In order to emphasize its contemporaneity and relevance *Hamlet* was performed in tuxedos, in circus thighs, in medieval armor, in blue jeans, in Renaissance costumes, even nude.

However, when we speak of Hamlet our contemporary, we don't think of him as a young, wealthy gentleman dressed in modern costume and wandering around in a contemporary mansion and driving the last model expensive car. The costume and the set don't matter. What matters is the meaning hidden behind and between the lines of the play.

What also matters is that through the production based on Shakespeare's text, through our interpretation and imagination we ought to get at our modern experience. We ought to express our contemporary anxiety and sensibility. We have to express our time and world "set out of join."

For example *Hamlet* done at the Taganka Theatre in Moscow in 1975 was probably the most significant performance of the Brezhnev Era in the former Soviet Union. The play was directed by Yuri Lubimov; a Russian Jew denied for a long time to practice his faith and to explore his culture openly and admirably translated by Boris Pasternak. This performance was performed on a bare stage. There was only a huge curtain-wall which was moving and whipping out everything in front of itself on its way. This provocative production, in fact, brought West-European Catholicism and Protestantism with Russian mysticism of the

Orthodox Christianity together. In that reduced dark environment, equally familiar to both cultures, the performance integrated western rationalism and coldness with the so called "Slavic soul" and passion, Elizabethan cruelty with Russian poetry, the experience of fear of Ivan the Terrible with the horror of Catholic inquisition, the shadows of Russian royal recklessness from the past with the ghosts of the Stalinist brutality from the present, Soviet pop-culture with the European troubadour tradition. In brief, that was a Denmark/USSR dark prison, where oppressive government ruled the state/prison sitting on swords, by terror, surveillance, interrogations, and fear. In Ljubimov's Elsinore as well as in Shakespeare's play someone was always hidden behind every curtain closely watching what is happening in the kingdom/state.

The performance of *Hamlet* at Taganka was equally at home and contemporary both on the West and East at that time.

In another production, a project of *Hamlet* done in Virginia in the Spring of 1995, in the midst of the bloody disintegration of Yugoslavia, Hamlet, the noble prince of Denmark and the former Wittenberg student was something more than an ordinary hero. Although it seems that Hamlet was just another villain, a blood of a blood of his old father Hamlet, passionately committed to his task and duty, and continuously watched by the authoritarian state watch-dogs of all sorts, he was a theatre artist, intellectual with a high developed social consciousness using his art as a weapon against the police state, tyranny, and destruction.

In that production Hamlet is an artist-humanist-social activist who is aware of the discrepancies in the society, of the tyranny imposed upon his community after the violent death of his father. He is the one who actually uses the creative means of the theatre in order not only to revenge his father's death but to bring justice and to heal his devastated community.

Was he able to do that with the means of his art? Was he successful? Or maybe he was one of many artists who lost their countries under similar circumstances.

> But I do prophesy the election lights
> On Fortinbras: he has my dying voice;
> So tell him, with the occurrents, more and less,
> Which have solicited. The rest is silence.[11]

However, at the end of the production the actors take their masks

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[11] Ibid, V.ii p.174

off and we see the faces of Fortinbras' soldiers ready to occupy Denmark. Casting his vote, his electoral right in electoral monarchy, to Fortinbras, the noble prince, unfortunately was betrayed by the wheel of history.

What is the meaning of the play? How to discover the contemporary, our Hamlet, in it?

Everything is in Shakespeare's play, but we have to select what talks the most to our time. The question is what to do with it? How to make it relevant? How to express the wounds and the pains of a given society yet respecting and expressing its contemporary life? How to re-create the meanings included in the play and yet create new ones? How to discover the meanings in our Hamlet today? How to unearth the hidden messages from the past so we can apply them here and now, today?

I think that we live today in a time which marks the end of ideologies, the end of our illusions, and the end of humanism as well. The world, unfortunately, is full of hatred, hostility, violence and wars. Fascism is on the rise all over the world. Particularly in Europe: Hungary, Poland, Serbia, Macedonia, Croatia, Turkey. And at the moment I am writing this in the U.S. as well. The world in which we live needs new horizons of hope and new reconciliation. It needs tolerance and co-existence of differences, both in arts and society. It needs a bearable way of being. It needs justice and rule of law. It needs civil society. Willingly or not we live multi-ethnically and interculturally and there is no cure for that. That is in fact our wealth. We have to find ways to reconcile our discrepancies, to heal the wounds, and to make communal life not only possible but spiritually and economically rich and harmonious as well. The theatre as I perceive it is capable of anticipating dangerous and destructive directions in which a given social community could go. It is also capable of suggesting eventual ways which should prevent such counterproductive events. Creating images and offering meanings theatre unfolds a wealth of possible ideas and solutions because it is a many-sided art.

It is a time in which extreme nationalism has taken over many places in Europe and rules by terror. It is also a time in which the totalitarian madness, religious extremism, demolishes everything from democracy to human rights and free market economy. I think that it is a time in which our human community, metaphorically speaking, is transformed in an ash-gray landscape. And I believe that a new take on *Hamlet,* may be based on and inspired by the ongoing political processes and events in Europe. The evil of totalitarian ideology, of nation, of religion is equally dangerous for all people. Totalitarianism is like liking

nuclear energy from crack in a nuclear plant. It does not recognize differences between the people. Everybody is severely affected regardless the national, ethnic, religious background and identity. For totalitarian regimes, as well as for the nuclear energy, exists only destruction.

To make these assumptions comprehensive and to recreate them meaningfully in a performance one should first of all clarify What does Hamlet do in that claustrophobic and xenophobic community? What does he want to achieve? How does he do it? What is his goal? Is Hamlet a hero or an anti-hero? Is he a philosopher individualist or a central European kind of writer intellectual-conciseness of the society as Havel was or as Adam Michnik and Filip David are? Is he a coward or just vigilant, investigator who is cautious, and has not made his mind up? Is he a young, angry and rebellious prince who fights for truth and justice? Is he someone who makes his decisions based on facts, like a lawyer or judge? Is he a hero who suggests that the natural laws of the land do permit him means to save the state from open tyranny. Or as Mornay wrote, although the prince is not perfect, "we should not look for perfect princes, but [we should] consider ourselves fortunate, indeed, if we have men of middling virtue as our rulers."[12] But in cases of flagrant violations of justice and law, the officials, nobles, and princes "are permitted to use force against a tyrant. And they are not only permitted but obliged, as part of the duty of their office, and they have no excuse if they should fail to act." Indeed, "if they fail to suppress tyranny or to prevent it."[13]

What is the force that will undertake that task? Who is the individual who will "take arms against the see of troubles", and who is the individual, the rebel, who will perform this righteous duty on behalf of the wellbeing of the society? Who may be today Hamlet of our time? Today maybe he could have been a student at Georgetown, Princeton, Sorbonne, Berkeley, Berlin Free University. He maybe a student at any University in the world. Maybe?

When I think of Hamlet today, of his contemporaneity and relevance, I see him in my minds eye as a metaphor which stands for a missing hero of our own cybernetic and fractured time out of joint. Hamlet in his traditional male form and shape is gone. There is no music from his instrument.

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[12]Roland Mushat Frye, *The Renaissance Hamlet: Issues and Responses in 1600 Pircnetonrinceton Legacy Libray 1984 p.73.*
[13] Ibid. p 73.

I'm not Hamlet. I don't take part anymore. My words have nothing to tell me any more. My thoughts suck the blood out of the images. My drama doesn't happen anymore. Behind me, the set is put up. By people who aren't interested in my drama, for people to whom it means nothing. I'm not interested in it anymore either. I won't play along anymore.[14]

And if Hamlet, the artist and intellectual loses his fight with the oppressor as it is the case with Hamlet's offspring *Hamletmachine* by Heiner Muller, or as it is the case in *[The] Ophelia Landscape project*, where we witness the demise of Hamlet, who does not like to play any more, and at the end of the road suggests the appearance of the new force based on the female principle, who can then be Hamlet today?

Who is our contemporary hero in this time of corruption, lawlessness, lost human values, in this time of abused and distorted democracies, endangered and violated human rights and suppressed individuality by the renewed criminal populism and rising fascism?

As in any real parliamentarian democracy, I cast my vote to the rule of law! Is that personified in the personality of righteous and courageous Public Prosecutor working to restore the rule of law, justice, and civil society?As in any real democratic society, I cast my vote to Laura Codruța Kövesi![15]

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[14] Heiner Müller, *Hamlet-Machine, PAJ New York 1984. p. 4*

[15] Laura Codruța Kövesi is the current chief prosecutor of Romania's National Anticorruption Directorate

Life, Death and Identity as a Matter of Chronology in *The Curious Case of Benjamin Button*

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Abstract

In Fitzgerald's short story "The Curious Case of Benjamin Button" the normal cycle of birth, death and the degenerative process of aging, growing young respectively are reversed, therefore creating an abnormal time frame. The personal past of the individual becomes his present and vice versa. In the present study I will focus my attention on the analysis of the psychological and physical chronology of the main character, pointing out the importance of normality. Time becomes a character in itself, generating a completely different life situation.

Keywords: *time, identity, life, death*

The cycle of life and death, the stereotypical theme of the passing of time, and the conventional anxiety when faced with aging and decay, are of no concern when dealing with the subject matter of Francis Scott Fitzgerald's short story *The Curious Case of Benjamin Button*. On the contrary, the situation presented depicts a fantastic happening that contradicts the norm, and creates a completely new time frame.

If in most of his novels and better known short stories, Fitzgerald was mainly concerned with what appeared to be a shallow, superficial description of the relevance of youth to humans' existence, *The Curious Case of Benjamin Button* breaks the pattern. It is therefore not about flappers and dandies, it's not about the decadent, rowdy excitement if the Jazz Age. It does not focus on defining or portraying the American spirit or the various ways of achieving the American dream. It addresses a rather obscure, perhaps unusual topic, which also made it difficult to sell, as it wasn't to the liking of the masses.

With an odd combination of fantastic elements and satire, *The Curious Case of Benjamin Button* was not particularly popular with the contemporary American readership. The bitter-sweet ingredient that Fitzgerald used was satire. But after all what is satire and why might it be

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difficult to digest? According to the *Dictionary of Literary Terms & Literary Theory*, satire is a holy weapon in the hands of a satirist. "The satirist is thus a kind of self-appointed guardian of standards, ideals and truths; of moral as well as aesthetic values. He is a man (women satirists are very rare) who takes it upon himself to correct, censure and ridicule the follies and vices of society and thus to bring contempt and derision upon aberrations from a desirable and civilized norm. Thus satire is a kind of protest, a sublimation and refinement of anger and indignation…Satire is born of the instinct to protest; it is protest become art." (Cuddon, 1999, p. 780)

Fitzgerald, then, finds it is his mission to use humour and satire together, in order to identify certain typically American cultural patterns and flaws. In *The Curious Case of Benjamin Button* the characters are always haunted by what society might think and by society's harsh judgement that inevitably leads to a reputation in tatters. However, Fitzgerald confessed that his approach wasn't entirely original, and that he had taken inspiration from Mark Twain's works. "The tone of Fitzgerald's story owes much to Twain: its wry comedy, its conversational tone, its element of the fantastic, and its social satire make it a descendant of such works as *A Connecticut Yankee in King Arthur's Court*. The story therefore could be thought of as a divertissement in which Fitzgerald essays variations on a theme by Twain" (Noble, 2011, p. 75)

Consequently the short story is going to be about social criticism, about the way in which the civilized, high end Southern society might cope with a freak accident of nature. Besides that, the short story also offers a fresh perspective on the century-old problems of aging and the inevitability of death. It all begins with Mr. Button, who rushes to the hospital to see his new-born baby. In this very first paragraph, Fitzgerald makes sure to get the readers' attention to an almost magic realist element: "At present, so I am told, the high gods of medicine have decreed that the first cries of the young shall be uttered upon the anaesthetic air of a hospital, preferably a fashionable one. So young Mr. and Mrs. Roger Button were fifty years ahead of style when they decided, one day in the summer of 1860 that their first baby should be born in a hospital. Whether this anachronism had any bearing upon the astonishing history I am about to set down will never be known." (Fitzgerald, 2000, p. 954)

The mysterious coming into this world of baby Benjamin Button is recounted in the 1st person point of view, by a detached narrator, who deliberately highlights the magic realist element of anachronism, without neglecting to mention essential class indicators, such a Mr. and Mrs.

Button's belonging to the upper classes and their exquisite choice of a fashionable hospital. Naturally, the narrator's comment is meant to be decoded in a sarcastic manner, without overlooking the time coordinate, which will clearly play an important part in the short story. The snobbery of the young couple and their desperate efforts to satisfy society's need of luxury, even in the very personal situation of a birth, will be met with utmost embarrassment and outrage.

However, the key word here is *anachronism*, which suggests a somehow half logical, half fantastic explanation for what is to follow. It comes from the Greek "back-timing". "In literature anachronisms may be used deliberately to distance events and to underline a universal verisimilitude and timelessness – to prevent something being dated." (Cuddon, 1999, p. 33) Therefore, Benjamin's birth does not really have a historic time coordinate attached to it – it is almost as if his birth is suspended in time, without having an actual biological value. It is rather an abstraction, a purely theoretical, fantastic birth. Taking all this into account, the continuation of the short story is a social parody, spiced up with humorous remarks, always under the threat of the artificial reversibility of time.

Fitzgerald clearly establishes that Mr. Roger Button and his wife were amongst those who "held an enviable position, both social and financial, in ante-bellum Baltimore." (Fitzgerald, 2000, p. 954) This makes it even more difficult to contemplate the shame of having an unhealthy, deformed, monstrous baby. The moment Mr. Button inquires about the infant, Doctor Keene, the family physician for generations, frowns and has a ridiculous change of behaviour as if he had received a terrible professional insult. He fretfully mutters: "Do you imagine a case like this will help my professional reputation? One more would ruin me – ruin anybody. (…) I'm through with you! I don't want to see you or any of your relatives ever again! Good-by!" (Fitzgerald, 2000, p. 955)

This abrupt, completely rude reaction leaves Mr. Button puzzled and worried. On his way to the hospital ward, he keeps asking nurses about his wife and baby's health. They all seem to be outraged and in horror upon hearing his name; a name that normally generates respect is now looked down upon with contempt. Elements of slapstick, such as the basin, full of water, rolling to the bottom of the stairs, the screams, the general shock and hysteria that spread around the hospital, add to the idea of how keeping appearances is the only thing that truly matters. Obviously, a monstrous birth brings shame and embarrassment to the institution and it has to be removed with great urgency.

The so-called *baby*, unaware of the social scandal it has caused, lies quietly in his hospital crib, hanging in a fantastic temporal hiatus, trapped in the rickety body of old man. From the very beginning of the short story, Fitzgerald explains the close connection between the body, the mind and time, a time that has been unnaturally reversed. Mr. Button's eyes are met with a staggering prodigy, a miraculous apparition that shatters all common belief and reason to pieces. "Wrapped in a voluminous white blanket, and partially crammed into one of the cribs, there sat an old man apparently about seventy years of age. His sparse hair was almost white, and from his chin dripped a long smoke-coloured beard." The old baby's eyes were "dim" and "faded" and his "feet hung over the sides of the crib" in a hilarious fashion. (Fitzgerald, 2000, p. 957)

The episode of Benjamin's birth lies between the status of absolute madness and a bad joke or an impostor putting up a farce, whereas the exchange of remarks between father and son is witty, although most irrational. "Benjamin's birth is patently absurd, as are the reactions of everyone around him. Much of the comedy in the first few pages of the story comes from the tension between Mr. Button's attempts to induce his son to act and dress like a child and Benjamin's own attempts to live according to the tastes and temperaments of a seventy-year-old man, for in Fitzgerald's story, Benjamin is not a child trapped in an old man's body; rather, the old body he has been born with is coupled with an old mind. Rather than play with boys his chronological own age, he would much rather sit in a rocker or smoke a cigar." (Noble, 2011, p. 76)

The fact that Benjamin is endowed with an old body and an old mind, works against everybody's expectations. He would like to be left alone to rest; however, he is put together with the other babies in a noisy hospital ward. Instead of receiving proper food, he is given a bottle of milk. That puts the unusual newborn in a state of riot that generates even more humour. The recipe that Fitzgerald uses in this particular short story, alongside with a completely abnormal chronology, is based on the usage of humorous incongruity. This type of humour has been largely debated on and terms such as *absurd, illogical, out of context, unexpected, ludicrous* or *inappropriate* have been loosely associated with it. However, a more complex explanation would contain the idea of a "mismatch between a subject's conceptual understanding of how an action ought to happen, an event ought to unfold, or an object ought to appear, and a particular experience that contradicts this conceptual understanding." (Straus, 2014, p. 9) It is therefore all about the violation of normal mental patterns and normal expectations.

For instance nobody expects a baby to be querulous or arrogant. However, Benjamin is very vocal; he demands to be taken home and keeps whining about various inconveniences. What is even more ridiculous, under the circumstances, is the fact that the infant is fluent in English and that he eloquently presents his point of view and evident reasons for discontent: "With all this yelling and howling, I haven't been able to get a wink of sleep. I asked for something to eat…and they brought me a bottle of milk." (Fitzgerald, 2000, p. 958) His protest is never-ending: "This blanket itches. They might at least have given me a sheet." (Fitzgerald, 2000, p. 958)

Besides all that, he requires a cane from his outraged father. A cane is quite appropriate for a seventy-year old but it is completely absurd in direct association with a baby that has just been born. This hilarious situation triggers laughter among readers, due to its inappropriateness. Time has no actual impact on the protagonist, at least not in the normal, chronological way. The body and the mind seem to function together, despite everybody else's concern with the limitations of conventional time and the socially acceptable.

Soon realizing that to prolong this absurd situation would be unwise, Mr. Button diligently sets off to do some shopping and satisfy his son's demands. At the clothes department store, Mr. Button feels uneasy and believes that everybody must suspect his shameful secret. He is hesitant, and finds himself in the pathetic position of having to lie to the clerks, only to eventually choose a ridiculous outfit for his son. The farce goes on and on, with a growingly nervous Mr. Button devising master plans as to how he might conceal this shameful event in the family's life and perhaps save his reputation: "he might cut off that long and awful beard, dye the white hair brown, and thus manage to conceal the worst, and to retain something of his own self-respect – not to mention his position in Baltimore society." (Fitzgerald, 2000, p. 959)

On his return to the hospital, Mr. Button has to deal with yes another crisis, as Benjamin refuses to wear the funny-looking garments and, therefore, allegedly be turned into a monkey. Losing his patience, Mr. Button tries to express his parental authority, but it all sounds wrong: "Never you mind how funny you look. Put them on – or I'll – or I'll *spank* you." (Fitzgerald, 2000, p. 960) The frustration behind this ludicrous threat is obvious. Mr. Button is utterly confused and does not know how to react in the presence of the *old baby*. The verb "to spank" seems to be awkwardly out of place and Mr. Button's insecurity in adopting a fatherly tone contributes to the creation of another humorous situation.

Fitzgerald builds strong antitheses to generate funny episodes. For instance, he contrastingly paints the portrait of the old man with "watery eyes", bushy white beard and "ancient teeth", and then oddly switches to the description of his costume which "consisted of dotted socks, pink pants, and a belted blouse with a wide white collar". (Fitzgerald, 2000, p. 960) The opposition is striking, and Benjamin looks like a clown dressed in an outfit that is obviously not in accord with his physical age. However, this points out the fact that Mr. Button is in a state of constant denial, not being willing to accept the reality of things.

A brief moment of acceptance is represented by Mr. Button's answer to the baby's inquiries regarding his name and his future baptism. This early quest for identity makes the father snap, therefore humorously proposing the Biblical name of Methuselah, which ironically suits the baby's defining feature of old age. However, this is a rare occasion; most of the time Mr. Button deceives himself in his desperate attempt to deceive the others. He hires a nanny to look after the *baby*, he keeps feeding him milk and basic baby food, brings back home rattles that the baby is supposed to jingle obediently, spoils the baby with a large number of toys: lead soldiers, pink ducks, cotton animals, toy trains etc. – all in an effort to create the illusion of a real baby.

Despite the father's obsessive insistence on building this alternative reality for the sake of appearances, the aged son, no matter how obliging and willingly submissive, fails miserably and is unable to cope with the whole baby act. He is on occasion caught smoking his cigars and then has to childishly try and cover his tracks. His father's reactions and his scolding sound hilarious, his attempts to avoid being ridiculous or threatening to spank a fully-grown man are disguised in the form of inadequate medical advice – he would repeatedly warn his son that smoking "would stunt his growth". (Fitzgerald, 2000, p. 961) Benjamin's refusal to take interest in conventional baby life and his stubbornness might have spelt social disaster for the Buttons. Luckily enough the Civil War broke out and everybody's attention got distracted by this terrible event – the family reputation was saved by an unfortunate moment of enormous historical relevance to the nation.

Fitzgerald moves from the particular episode of the grotesque birth of baby Benjamin to the general presentation of the Civil War, which is described as being all encompassing and submerging the whole country into a state of conflict and unrest. Therefore Benjamin's curious case is forgotten and people quickly lose interest in the supernatural story. Benjamin goes back to his quiet life, trying to please his parents by acting

his biological age, intentionally breaking "something every day, but he did these things only because they were expected of him, and because he was by nature obliging." (Fitzgerald, 200, p. 962)

Otherwise he took enormous pleasure in his grandfather's company, with whom he felt he had so much in common. They would chatter endlessly and exchange opinions all day long, as old people do. Both physically and mentally, Benjamin had a special bond with his grandfather. However, his parents expected him to join in young boys' games and be merry. Age five, he is even sent to kindergarten, where he is initiated in the "art of pasting green paper on orange paper, of weaving coloured maps and manufacturing eternal cardboard necklaces." (Fitzgerald, 2000, p. 963) When Benjamin once again failed in his duty to impersonate a boy and got kicked out of kindergarten, his parents felt it was necessary to lie to their friends, by inventing an argument that is incredible – their son hadn't coped because he was too young.

In spite of all these ridiculous episodes, life goes on and Benjamin's existence becomes less spectacular. Soon after his twelfth birthday, however, Benjamin makes an astonishing discovery that plunges him once again into a surreal world of fantasy. The mirror helps reveal a truth that defies all common sense: he is obviously growing younger. This moment of introspection bears the quality of an epiphany, as Benjamin incredulously wonders: "Was the network of wrinkles on his face becoming less pronounced? Was his skin healthier and firmer, with even a touch of ruddy winter color?" (Fitzgerald, 2000, p. 963)

Time flies, but in a reversed direction. Benjamin looks stronger and healthier than ever. No matter how weird the teenager's evolution and looks might be, Mr. Button continues treating him like a normal son, therefore enrolling his as a freshman at Yale College. In theory he's the right age, but in practice Benjamin will be faced with yet another disappointment and he will unwillingly become the laughing stock of the entire campus. To his utter embarrassment, Benjamin is kicked out of the registrar's office, while being called a "dangerous lunatic" (Fitzgerald, 2000, p. 965) Then a huge mob of students chases him around the campus, shouting insults. Once again Benjamin's body and his apparent biological age have triggered his failure.

When he was a baby, Benjamin had a lot in common with his grandfather, now, as he was turning twenty, Benjamin looked more and more like his father. They were both men in their fifties, and people frequently mistook them for brothers. Chronology is the most important element which generates hilarious confusion and utmost chaos. The

threads of the narrative are intentionally intertwined to create fantastic pairs of doubles along the plot: at first Benjamin finds his reflection in his grandfather; then he catches up with an unlikely twin, his father, only to later on in life identify with his grandson and naturally return to the innocent games of childhood.

But before reaching the end of his life, strangely enough in birth, Benjamin has to live all the stages of youth, middle-age, old age and decay. "With each passing year, Benjamin's body grows younger, and his mind follows suit. When he is twenty years old, he looks fifty. For the first time he falls in love. As Benjamin and his father drive to a formal dance, Fitzgerald's description of the countryside reveals the romantic turn that Benjamin's mind has taken." (Noble, 2011, p. 76) Falling in love, romance and subsequent marriage become a starting point or perhaps a measuring method for Benjamin's later development. At this point in his life, Benjamin is flooded with this new sensation, "an almost chemical change seemed to dissolve and recompose the very elements of his body. (…) It was first love." (Fitzgerald, 2000, p. 967)

The romantic description of the landscape prepares the readers for the love story that follows, at the same time contrasting the father's mercantile spirit to the young man's dreamy nature. The father is a practical businessman, the son a hopeless aesthete. Alas, at this point in the story there's no indication of how the wheel will turn and how the son will change into his father. At the dance, Benjamin falls in love with Hildegarde Moncrief, who makes fun of young men whom she considers to be foolish and immature. She wholeheartedly declares: "I like men of your age. (…) Young boys are so idiotic. They tell me how much champagne they drink at college, and how much money they lose playing cards. Men of your age know how to appreciate women." (Fitzgerald, 2000, p. 968) Moreover, she adds: "I'd rather marry a man of fifty and be taken care of than marry a man of thirty and take care of *him*." (Fitzgerald, 2000, p. 968) This is the first time the body works to Benjamin's advantage, however, to her subsequent surprise, Hildegarde gets trapped in a fantastic marriage, in which the husband gradually turns into everything she hates. The immaturity that she so much fears in young men will eventually break their marriage. Paradoxically, Hildegarde ends up taking care of her young husband.

Their first meeting at the dance does not foreshadow the disastrous ending. On the contrary their love flares up passionately and the two quickly become engaged to be married. Despite all the terrible rumours surrounding Benjamin's origins and identity, despite the mystery and the

endless avalanche of supernatural stories about him, Hildegarde will not move an inch in her determination to marry the man she loves. Not even her father can convince her not to marry someone whose reputation is so promiscuous and questionable. People fake pity for the bride's misfortune and publicly show their compassion for her. However, as soon as the shock of the news of this unfortunate union passes, people become accustomed to it and soon enough start praising the husband for his flair in business and for his admirable talent as a family man.

Over and over again Fitzgerald criticizes the way in which society subjectively acknowledges individuals only based on their financial success. Society ruthlessly judges other people and it has got little to do with the values of morality or respectability – in fact all that matters is the size of one's bank account. Encouraged in his actions by this shallow, overindulgent society, Benjamin allows his famous business coup to go to his head. The blood is boiling in his veins. He feels vigorous, energetic and young and the business is flourishing under his leadership. "It began to be a pleasure to rise in the morning, to walk with an active step along the busy, sunny streets, to work untiringly with his shipments of hammers and his cargoes of nails." (Fitzgerald, 2000, p. 970) The family business is thriving and everybody has forgotten the shame of his wedding day. Nobody seems to remember how they have pitied the young bride for her choice of a husband.

On the contrary, fifteen years after the wedding, the situation seems to be quite different. Benjamin looks ever more youthful and is "attracted by the gay side of life". (Fitzgerald, 2000, p. 970) Hildegarde, the woman he has worshipped, is now middle-aged and has lost her charm completely. She has become "too settled in her ways, too placid, too content, too anaemic in her excitements, and too sober in her taste." (Fitzgerald, 2000, p. 971) To Benjamin's despair, Hildegarde has ceased to attract him. In order to find the excitement that he lacks in at home, Benjamin decides to join the army. It suits him perfectly, and to society's delight he is granted high honours and medals for his deeds of valour and unsurpassed bravery. Fitzgerald focuses on showing how Benjamin's reputation not only miraculously recovers, but it glides towards this aura of legendary heroism. The transgression is presented in the same sarcastic tone, generating cascades of laughter in the readers.

Upon his return from the war, Benjamin receives a warm welcome but he is even more disgusted with his wife: "She was a woman of forty now, with a faint skirmish line of gray hairs in her head. The sight depressed him." (Fitzgerald, 2000, p. 971) The fact that he was growing

younger made him feel uneasy. His is a cruel destiny. Husband and wife become estranged as the physical appearance widens the chasm between them. It's funny that Fitzgerald should make the wheel turn. This time people believe it must be terrible for a handsome, young man like Benjamin to be stuck with such a tedious, old wife. He even feels ashamed to appear in public accompanied by his wife. It comes as a shock that society has no memory and that the past can be so easily erased. In fact the high Baltimore society proves to have no past or past recollections. If need be the past can be conveniently removed. The past is the present and nobody has got a personal history.

Leaving aside the bitter realization that society chooses to erase all evidence of the past, and only concentrates on the glory of the present; Fitzgerald's narrator continues telling the story of Benjamin's strange life. "As he gets younger and younger, Benjamin finds himself playing first with high school boys, and then with his own grandson, a toddler." (Noble, 2011, p. 77) Benjamin once again crosses ages, this time with his son, Roscoe, and then amazingly the son is older than the father. As Benjamin grows younger, Roscoe feels embarrassed by his father's behaviour and decline. Roscoe replaces his father and in taking control of the company and achieving prominence he would like to avoid any scandal. Again Benjamin becomes a persona non grata and a disgrace to his family.

It's Roscoe's turn to try and find convincing disguises that would deceive society. The son is terrified that people's inquisitive eyes would discover the family's shameful secret. Upon his return from school, Roscoe approaches his father with "the proposition that he should wear eye-glasses and imitation whiskers glued to his cheeks, and it had seemed for a moment that the farce of his early years was to be repeated." (Fitzgerald, 2000, p. 975) Refusing to understand that his father either suffers from an unprecedented medical condition, or has been bewitched, Roscoe is driven to the edge of insanity, blaming it all on his father's stubbornness. Roscoe strongly believes that his father perversely refuses to look sixty and that if he really wanted to he could have looked his real age.

Consequently Roscoe is convinced looking either ten or sixty is a matter of choice to his father, who reluctantly refuses to play along. Roscoe's misconception is yet another motive for laughter, because it defies all logical reason. However, Benjamin's decline is real, there's no play pretend about it as Roscoe wrongly assumes. "His memories and knowledge fall away until he is an infant in body and mind. Fitzgerald ends the story with a brilliant passage that captures the prerational

consciousness of a baby, culminating in the darkness of non-existence itself." (Noble, 2011, p. 77) Time, the body, the mind, present and past are all amalgamated in one of the most challenging short stories in world literature.

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The Ten-Dollar Founding Father:
Alexander Hamilton, Lin-Manuel Miranda,
and the Continuing Revolution of America

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Abstract

As a student, there were three things I was very passionate about: history, hip-hop, and theatre. I originally went to university as a history major – I discovered the theatre there and ended up double majoring in history and theatre – and the first music I ever heard that I felt spoke directly to me was hip-hop.

Keywords: *hip-hop, musical, theatre, revolution*

It might be important to briefly define what hip-hop is and more importantly - what it is not. Hip-hop – which includes 4 basic pillars – break dancing, DJing, graffiti, and MCing – began in places like the South Bronx of New York City and gave voice to a people traditionally not allowed to participate in the on-going American dialogue. MCs were street poets in the tradition of the griot, reporting on life in their hood and announcing to the world their presence with strength, with rhythm and resolutely on the beat. What was initially dismissed as a fad grew in popularity, spread out of the hood and became a major force in American dialogue until – like so often happens – corporate America co-opted it and attempted to snuff out the voices of dissent and revolution. Much of what passes as "rap" music today is distinctly NOT hip-hop and has more in common with old-fashioned minstrel shows than it does with pioneers like KRS-One (whose initials actually stand for "Knowledge Reigns Supreme over everyONE"), Grandmaster Flash, and Run-DMC. And yet hip-hop perseveres – sometimes in the strangest places.

A place one would perhaps never consider hip-hop flourishing happens to be one borough south of the Bronx – the island of Manhattan – and "just a short walk, To the oldest established permanent floating crap game in New Yawk" (to borrow lyrics from *Guys and Dolls*) – also known as the Broadway theatre district. If you have spent your career in American professional regional theatre it is somewhat fashionable to turn your nose up at the Broadway theatre as nothing more than talented

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performers singing and dancing for the tourists. Coupled with the occasional serious play imported from London – and only with that very important British seal of approval – Broadway musicals have descended into pabulum – adaptations of terrible American movies like *Legally Blonde,* Disney cartoons brought to life (*The Lion King*) and the occasional revival of a classic musical. So one doesn't look to Broadway for revolution, much less a hip-hop revolution, much less a hip-hop revolution about an American Founding Father. How did we get here?

On May 12, 2009 the composer and performer Lin-Manuel Miranda was invited to perform a piece from his breakout Broadway hit *In the Heights* at a White House event entitled "An Evening of Poetry, Music and Spoken Word." Miranda countered the invitation and instead performed a piece from a concept album he was working on at the time. The piece, he claimed, was about a person he believed embodied hip-hop: first Treasury Secretary Alexander Hamilton. As you might imagine, the room broke up with laughter. In theory, I cannot imagine a person further removed from a hip-hop ethos than one of the Founding Fathers. The laughter got louder when Miranda announced he was performing the song in the guise of Vice-President Aaron Burr. The laughter stopped with Burr's first lines:

> How does a bastard, orphan, son of a whore and a
> Scotsman, dropped in the middle of a forgotten
> Spot in the Caribbean by providence, impover-
> ished, in squalor,
> Grow up to be a hero and a scholar?
> The ten-dollar Founding
> Father without a father
> Got a lot farther by working a lot harder
> By being a lot smarter
> By being a self-starter
> By fourteen, they placed him in charge of a trading charter.

Watching it now on YouTube, one can see the audience transform almost immediately from skepticism to rapture as Miranda – accompanied by his friend and composer Alex Lacamoire – wins them over. When he concludes, the applause is rapturous. An American revolution is beginning.

All revolutions have humble origins. Miranda's began at the airport as he was going on vacation. Looking for something to read in an airport store, he picked up Ron Chernow's mammoth 832-page biography

of Alexander Hamilton. Almost immediately Miranda became obsessed with turning the massive book into a stage musical. And not only a musical but a hip-hop infused musical with actors of color – Latinos, African-Americans, Asian-Americans playing the Founding Fathers and the numerous other figures who appeared in the saga of the American Revolution. Miranda's rationale for the hip-hop infusion was simple; he wanted to tell the story of the revolution using music that invokes similar qualities. "We take it as a given that hip-hop is the music of the revolution," Miranda told *60 Minutes* before the show transferred to Broadway, "…the hip-hop narrative is writing your way out of your circumstances. All my favorite hip-hop songs are really good musical theatre 'I want' songs." This narrative certainly helps to describe Alexander Hamilton's rise from impoverished, abandoned orphan in the Caribbean to the youngest of the Founding Fathers. He was able to literally write his way off an island and to New York City and from there his burning ambition, coupled with monstrous insecurities, propelled him to greater heights during the Revolution as he became George Washington's primary aide – or "Right Hand Man," as one of the songs in act I is entitled.

This is all well and good and makes for an interesting narrative. Alexander Hamilton, if not in the classic Aristotelian sense, is a modern tragic hero. The abilities that enable his rise – unlimited self -confidence, prodigious energy and skill with the pen, and his willingness to take on all comers – are the same traits that become liabilities and bring about his downfall. His famous beefs – to borrow a hip-hop term – with Thomas Jefferson and Aaron Burr and his entanglement in America's first political sex scandal highlight much of Act II as the boundless and energetic young man rises to the pinnacle of perhaps the most powerful person in the new nation, only to fall when he is "entrapped" in an affair with Maria Reynolds and blackmailed by her husband, James. I use quotes around entrapped because after all he went willingly, no one forced him to have an affair.

As news of the affair and blackmail come to light, Hamilton takes up his pen once again and creates a document dubbed "The Reynolds Pamphlet"[2] in which he denies all charges of corruption against himself while not denying the affair with Reynolds. His marriage becomes strained and his political fortunes are wrecked. He surfaces on the political

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[2] Actually titled *Observations on Certain Documents contained in Nos. V&VI of "The History of the United States for the Year 1796," In which Charges of Speculation Against Alexander Hamilton, Late Secretary of the Treasury, are Refuted.*

scene one final time during the contested election of 1800 where he urges members of his Federalist party to support the candidacy of his bitter rival Thomas Jefferson over that of Aaron Burr. In the musical *Hamilton*, this slight of Burr leads almost directly to their infamous duel on the plains of Weehawken in New Jersey where Burr shoots Hamilton, who dies a while later back in New York City.

It makes for a compelling American story but only a genius like Miranda could see the possibility of a hip-hop inflected musical behind it. Great theatre throughout history has used the past to illuminate the present. The Greeks had the Trojan War; the Elizabethans had the Wars of the Roses and ancient Rome. In America, our mythological figures are the Founding Fathers. A musical with hip-hop elements about, say Abraham Lincoln or Teddy Roosevelt would never work as well because modern media like photography made them flesh and blood. It is easy to imagine Lincoln as a man, full of all the requisite flaws any human has. It is much harder with the likes of George Washington and Thomas Jefferson. Jefferson even gives us the wonderful dichotomy and blind spot of writing the words "All men are created equal" while simultaneously owning slaves. The Founding Fathers were also very cognizant of their place in history. Indeed, one of the most effective songs in the musical is Washington's "History Has Its Eyes on You." In composing the song, Miranda admits the debt he owes to Chernow, "Washington is a hard character to bust out of the marble shell in which history has encased him," Miranda writes, "When I read Chernow's Washington bio and learned about his disastrous first turn with a command (during the French and Indian War) it unlocked him for me. This was a man whose first brush with fame was humiliation. History had its eyes on him early, and he never forgot it. You can feel him calcify under the weight of it over the course of his life" (Miranda, p. 120). Humanizing the Founding Fathers is a difficult subject. Humanizing them and – like with the Greeks and the Elizabethans – telling a story that resonates as much today as it does with the history it purports to depict – is even more of a challenge.

"This is the story of America then told by America now. It looks like America now" says Miranda. But not only that, it resonates with America now. Indeed, one of the bigger audience responses occurs when Hamilton meets the Marquis de Lafayette during the Battle of Yorktown and after a brief exchange about Hamilton being given a command, they both rap at the same time, "Immigrants, we get the job done." While the show was running at the Public Theater, it was decided to add in a DJ scratch after the line because the audience was so boisterous they would

miss the next line, the scratching gave a few beats to get the audience back before moving on to the next phrase. At a time when the United States is coming ever dangerously close to potentially electing a thin-skinned, xenophobic, racist, misogynist, bigoted man-baby as President; a man who has made anti-Muslim and anti-Mexican rhetoric the center of what laughably passes as a "platform," *Hamilton* offers as compelling a rebuttal to Trump's lunacy as Euripides' *Trojan Women* did to the misguided leaders of Athens during the Peloponnesian War. Modern thoughts on class, race and gender all find their way into the musical. Angelica Schulyer, Hamilton's sister-in-law (and perhaps unrequited love interest) wants to compel Thomas Jefferson to include women in his "All men are created equal" rhetoric. Aaron Burr is a "trust fund baby" and his astonishment at the continuing rise of Hamilton, someone so socially far beneath him, colors his ongoing relationship with Hamilton throughout the musical. Hamilton's best friend during the Revolution, South Carolinian John Laurens is a stalwart abolitionist and convinced of the equality of the races. Indeed even in casting the original production, George Washington, Aaron Burr, Thomas Jefferson/Marquis de Lafayette and Hercules Mulligan were all played by African-American actors. Miranda, a Puerto Rican, originated the role of Hamilton and Hamilton's wife Eliza was played by Asian-American actor Phillipa Soo. Indeed the casting is as revolutionary as the musical itself. At a time when the American theatre still struggles with issues of representation on our stages, *Hamilton* subverts many of the arguments made in terms of potential casting choices audiences will or will not support.

If you will permit me with a brief side note, about10 years ago I was a finalist for an artistic director job at a theatre in Chicago. Like many Chicago theatres, this company came complete with its own resident ensemble. The mission of this theatre company was to produce plays that asked the question "What does it mean to be an American?" The ensemble was made up of about 20 actors, the vast majority of them white, middle-aged men. Looking out at the ensemble during a question and answer session I told them it was impossible to fulfill the mission statement of the theatre as the ensemble did not look like America in the twenty-first century. Needless to say, and perhaps gladly so, I did not get the job.

Sidebar over, back to *Hamilton*! Structurally *Hamilton: An American Musical* is like many works of art dealing with historical figures and events. Miranda is not afraid to play fast and loose with the facts when they conflict with making an aesthetic impact. Indeed in Act II when the Maria Reynolds affair is uncovered, the confrontation between Hamilton

and his "enemies" Thomas Jefferson, James Madison and Aaron Burr is based on an actual event but none of the three were present at the real encounter and Jefferson only found out about – and used knowledge of the affair – after one of his allies who was at the confrontation with Hamilton forwarded letters between Reynolds and Hamilton to Jefferson. Why Hamilton was dumb enough to hand over those letters only history can answer. Alexander Hamilton was probably not a pub buddy of the Marquis de Lafayette as is depicted in Act I but if history didn't actually happen that way, well it should have.

Throughout this speech I have resisted describing *Hamilton: An American Musical* with the common descriptor "hip-hop musical" because ultimately it is not. *Hamilton* can best be described as a kind of postmodern pastiche made up of a number of different musical styles and genres, hip-hop perhaps being the dominant but by no means the only form. Miranda's choice to blend different musical styles helps to delineate character throughout the musical. Indeed the three show stealing appearances of King George III owe more to the Beatles than they do to hip-hop. His first song, "You'll Be Back" is a love song to the colonies full of threats and violence with hints of the guitar from the Beatles song "Getting Better" as well as a vibraphone homage to "Penny Lane." The sunny music helps to counterpoint the King's threats, as his final line in the song goes, "Cuz when push comes to shove/I will kill your friends and family to remind you of my love." The music helps George III appear to be both sociopathic and funny at the same time!

Shakespeare even makes an appearance in Act II as Miranda wrestles with the difficult and unresolved question of whether or not Hamilton had an affair with his sister-in-law Angelica Schuyler. At the very least, Miranda and the actor who originated the role of Angelica, Renee Elise Goldsberry, agree that the two had an emotional affair. In writing a letter to Angelica, who at this point is in England, Hamilton begins:

> My dearest Angelica,
> Tomorrow and tomorrow and tomorrow
> Creeps in this petty pace from day to day.
> I trust you will understand the reference to another
> Scottish tragedy
> Without my having to name the play.
> They think me Macbeth, ambition is my folly.
> I'm a polymath, a pain in the ass, a massive pain.
> Madison is Banquo, Jefferson's Macduff

And Birnam Wood is Congress on the way to
Dunsinane.

At the end of the song, Angelica commands Hamilton to "screw your courage to the sticking place!" while encouraging him to find points of compromise with his political enemies Thomas Jefferson and James Madison. The point of view of the show is primarily provided by Aaron Burr – who like Salieri in *Amadeus* – stands by amazed while watching the rapid ascent of someone he thinks shouldn't even be in the same room as him. The musical is full of these artistic "shout outs," to again borrow a phrase from hip-hop.

I can clearly gush about this musical for the rest of the day and only time and good manners prevent me from doing so. If you would have told me two years ago that a musical featuring the Founding Fathers having rap battles in Presidential cabinet meetings about whether or not the Federal government should assume state debts would smash all kind of Broadway records, I would have thought you had lost your mind. The production was originally work shopped at Vassar College in 2013 as part of the Vassar Reading Festival; it opened off-Broadway at the Public Theater in February 2015. The run at the Public was completely sold out before the first preview. It then transferred to Broadway where it opened in August 2015 and has since done over 1 billion dollars in ticket sales. Tickets to the show became the newest Broadway impossible dream – even with a special discount known as Ham4Ham – where people could enter a lottery to try and win $10 tickets. It won the Pulitzer Prize for Drama, was nominated for a record 16 Tony Awards, winning 11 and is preparing to mount tours and productions in Chicago, San Francisco, Toronto and London. The furor and pop culture reach of *Hamilton: An American Musical* is unlike anything I have experienced in nearly 25 years in the theatre.

Hamilton: An American Musical holds the mirror up to the face of America in the 21st century. It asks us to consider our government, who belongs in our government and indeed who our government belongs to. The ongoing social experiment that is America has continued since the summer of 1776 and like all great art, *Hamilton* is representative of the times in which it is produced. It is not preachy, audience members as diametrically opposed to the notion of what America should be as Barack Obama and former Vice President Dick Cheney have seen and loved the production. It is not perfect; indeed, no work of art can be because perfection is boring and ultimately unattainable any way. But it is the sum

of who we are, who we aspire to be and it shows us how far we still have to go on our journey. Finally, as we prepare to go to the polls in a monumental election in a little over a month, *Hamilton* reminds us that history, as always, has its eyes on all of us.

Timeless and Terrible Desire: Confronting the Eternal, the Malevolent, and the Political in Adaptations of Alfred Jarry's Ubu Roi

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Abstract

In addition to providing a platform for critical commentary on contemporary sociopolitical issues, adaptations of classic dramas can be used to confront negative elements of the human experience which transcend progress. Alfred Jarry's Ubu Roi is one text that has inspired many such adaptations. Whether deployed in post-apartheid South Africa or in the midst of the 2016 United States presidential election, the text can be read as a naming of and response to the forces of greed, power hunger, and malice, a play that simultaneously acknowledges the eternality of struggling and demonstrates a mode of defiance.

Keywords: *Ubu Roi, political theatre, adaptation*

Writer and philosopher George Santayana is credited with first penning the words "those who cannot remember the past are condemned to repeat it," a maxim that has been paraphrased time and time again and is often deployed in an effort to call out and thwart destructive sociopolitical activity. With regards to political theatre, it is a phrase both apt and ironic. Like Santayana's words, dramatic texts by such luminaries as Shakespeare and the Ancient Greeks have been adapted seemingly countless times, their heroes, villains, triumphs, and failures repurposed in order to cast light on otherwise murky (and sometimes deliberately obfuscated) contemporary contexts. The irony is that such texts, some of them millennia old, should be leaned on so often. Perhaps it speaks ill of the theatre-makers of the modern era: maybe we have finally arrived at the point where another oft-used maxim, "there's nothing new under the sun," really does apply. Then again, perhaps it speaks ill of us as a species: maybe if we took these stories to heart the first time, we wouldn't be compelled to tell them over and over again.

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Of course, returning to the comfort of familiar stories need not indicate failure; sometimes it's just about finding comfort or reacquainting ourselves with basic values and truths. Nevertheless, I am interested in why these stories – particularly plays with a proud history of contemporized and politically-charged productions – seem to stick with us but their messages, apparently, do not. Normally, when we consider political theatre of the 20th and 21st centuries – by which I mean theatrical productions created and presented with obvious (and often critical) reference to the prevailing political and/or social establishment of the time and place – we tend consider theatre of a more progressively-minded, anti-authoritarian variety that serves as a direct rebuke of an oppressive dictator, a corrupt regime, or an all-consuming war. Antigone, Sophocles' fifth-century classic about a young woman who stands up to the King of Thebes (her uncle, no less) and champions her familial duty in the face of execution, is a prime example of the kind of text that has inspired such theatrical ventures since the mid-20th century; Antigone herself is, as I described her in "'This Antigone is just right for us': Redefining Antigone on The Island," a "patron saint of the oppressed," frequently appropriated as an avatar of the noble resistor. However, in the present moment, a moment characterized by a resurgence of right-wing populism and nigh-unprecedented deterioration of basic political decorum and transparency, I am drawn to a very different avatar in a very different tale: Alfred Jarry's Ubu Roi (or Ubu the King), the gleefully absurd comedy that scandalized Paris when it debuted in 1896. The story of Pa and Ma Ubu, wicked, crass, and violent louts who seize power in a fictionalized version of Poland (only to lose it, thanks to their voracious appetites and general incompetence), was so vulgar in language, so abstract in presentation, and so nonsensical in the context of the prevailing theatrical modes that legend has it the opening night crowd brought the performance to a standstill for a full fifteen minutes (Worthen, 2011, p. 714) after hearing the very first word: a cheeky play on "merde," i.e. "shit." Besides proving good fodder for gossip, Ubu Roi served as a shot across the bow of the Parisian theatre, serving notice that the status quo was under threat and inspiring others to pursue similarly revolutionary theatrical modes. To this day, the play holds a position as one of the most influential dramatic works in the Western tradition.

For Jarry, the opening night reaction to his masterpiece must have been a dream come true. Though never formally affiliated with a movement, either political or artistic, he was very much an anarchist at heart (Williams Hyman, 2005, p. 112), and imbuing his work, both in

writing and in production, with that spirit has helped the play stay relevant in the political arena. In fact, some argue that Jarry's work was prophetic, a "visionary metaphor for modernity" (Gliński), and they may have been right; Judith Cooper, writing in Ubu Roi: An Analytical Study (1974), explained the 20th century's continuing fascination with Ubu thusly:

> "Jarry's sardonic vision of the world has attained increasing significance in a century in which man's powers of destruction have far outstripped his ability to control them and in which his mastery of technique has overshadowed his understanding of himself and of the increasingly complex world in which he lives" (p. 21).

Ubu's continued significance alongside the great events of the 20th century and beyond (particularly the violent ones, as Cooper implies) shows that it has a significant place in the canon of political theatre, albeit a somewhat unique one. Unlike Antigone, which is most often staged and adapted as a rallying call for progressive political action, stagings and adaptations of Ubu Roi play best as a confrontation with the malignant elements of social and political life of the day, albeit a confrontation that is not fully resolved in favor of the oppressed and revolutionary, a fact that puts the horrible deeds of the Ubus into even sharper focus. Despite, or perhaps because of, this seemingly negative outlook, adaptations, translations, and dramatically re-contextualized productions of Ubu Roi have thrived everywhere from post-apartheid South Africa to communist and post-communist Poland; I, myself, recently collaborated with an ensemble on an adaptation for my local community theatre in Lubbock, this time with the action updated to the 2016 presidential election in the United States (perhaps you can guess what notable figure served as the inspiration for our Ubu). In each case, the oppressive powers-that-be – and, oftentimes, the very society that enables them – are mercilessly skewered, and yet there is no real justice in the play, in part because of the inherent absurdity within its world, and in part simply because the Ubus always escape at the end. Make no mistake, Jarry's play and its offspring are known for being cathartic (Cooper, 1974, p. 21), but they do not offer the catharsis that comes from seeing the scales balanced, nor even the glorious heartbreak of watching a heroine sacrifice all for what is right, as in Antigone; rather, catharsis is found in confronting the absurdity of politics, of passion and greed – even of life itself – and laughing at it, sometimes just for the sake of laughter. By considering notable adaptations of Ubu Roi, with special attention paid to the South Africa-set Ubu and the Truth Commission, I hope to show that while they may not

explicitly advance a revolution or inspire resistance in the way an Antigone might, they do deserve a place in the canon of political theatre because they offer an important counterbalance to such endeavors: in the face of extraordinary and malicious power-hunger that rears its head in every generation, sometimes the best thing theatre can do is call is embrace the absurdity, call a cancerous force what it is, and repay the malice of an oppressive system with with mockery.

In order to understand what Ubu Roi offers to the political arena and the place it and its offspring occupy in the canon, it is important to first understand what the original text is, where it came from, and what its author had in mind regarding performance (note: I am indebted to Kenneth McLeish and the introductory notes to his 1997 translation of the Ubu plays, from which I have gathered much of this information). Appropriately, an investigation into the origins of Ubu takes us back to mockery, though not of a particularly sophisticated variety. Ubu Roi grew out of a series of sketches that were first conceived by two of young Alfred Jarry's schoolmates as a way to mock a particularly loathsome tutor of theirs. Jarry later took over the Ubu enterprise and created more polished sketches of superior literary value, sketches that would later come to form the basis of a full Ubu trilogy, beginning, of course, with Ubu Roi and continued with Ubu cocu (Ubu the Cuckold) and Ubu enchaine (Ubu in Chains). Jarry, ever a precocious and unconventional thinker, brought the Ubus with him when he moved to Paris, where the altogether more serious-minded theatrical disciplines of realism and naturalism were at their height. Both movements – dependent, to varying degrees, on mimetic (i.e. "lifelike") representation of the human experience based on the burgeoning field of psychology and a surge of interest in scientific inquiry – were backed by noted philosophers and thinkers such as Emile Zola and had been swept to prominence on the waves of Enlightenment thinking. When one entered the professional theatrical space of the day in Paris, one did so expecting to see a "realistically" rendered "slice of life," meticulously (some might say obsessively) realized in the case of naturalism, open to the flourish of poetic language in the case of realism. In this context, what Jarry had in mind was tantamount to sacrilege.

Sacrilege, as it turned out, was part and parcel of Jarry's mission. Like the Symbolists, with whom he shared many qualities despite not being considered an orthodox example of the movement, Jarry was not only disinterested in the notion of the "slice of life," he actively resisted realism and naturalism (Grossman, 1970, p. 10), seeking instead to

transcend the cold, rational trappings of the everyday, examine humanity beyond the material (Grossman, 1970, p. 15), and disrupt, if not assault, the polite society of the contemporary theatre and its sedated audience (Remshardt, 2004, pp. 181-182). In a series of letters to Ubu's first director, Aurélien-Marie Lugné-Poe, Jarry outlined his vision for the production: everything from the costumes and makeup to the set design and even the performance style itself was to be broken down into images that while seeming bizarre, and while certainly being grotesque, were actually intended to strike at more basic aspects of humanity. The actor playing Ubu was to be outfitted in a "fat suit" of sorts and painted with clownish makeup, his boorish and gluttonous behavior now physicalized in a full-body metaphor that calls to mind his dark, primordial nature – a nature that exists in all of us (Spingler, 1973, pp. 1-2). His world was designed as a child's vision of reality, all warped shapes and heavy lines (Worthen, 2011, p. 714). He and the other characters were to be portrayed by actors who were themselves performing as if they were marionettes, borrowing the clumsy, scattered, recognizably human but still not exactly realistic quality of the puppets featured in the proud and macabre tradition of French guignol puppet theatre (Grossman, 1970, p. 17). Whereas the prevailing forms of the day were designed to reflect everyday life as the artists observed and recorded it, the theatre of Jarry, like the theatre of the Symbolists, was envisioned as a reflection of life beyond the narrow-minded focus on the everyday (Grossman 15). All told, rather than recreate life, Jarry endeavored to create a whole new life, life that would break down the literalist barriers of the popular theatre and, through its simple imagery and focus on bodily functions, aim for "universal gestures": images that spoke to deeper, broader matters of the human experience than mere science could grasp (Grossman, 1970, p. 16; Spingler, 1973, pp. 2-3). Like the Symbolists and like a good anarchist, Jarry's artistic endeavors were not merely for his private satisfaction; they served the purpose of challenging, even destroying, the theatrical status quo. Sadly, Jarry died not long after the Ubu premiere, leaving us to wonder how far he would have pursued any sociopolitical agenda for the rest of his career.

It should be noted here that Jarry's aim for universality was true, at least to some degree. His "universal" aesthetic preempted the rise of Modernism and inspired countless practitioners of anti-realism, including the authors frequently lumped together under the banner of "Theatre of the Absurd," who were equally intrigued with symbols as a portal to life beyond the corporeal (Cooper, 1974, p. 21; Grossman, 1970, p. 10). Still,

aiming for the universal can often be problematic: our conceptions of what is "universal" are largely conditioned by our own specific, localized experiences, and applying concepts based on said experiences, even when backed by good science and social theory, runs the risk of suppressing nuanced and important discussions of difference.

Nevertheless, even in the post-modern era (or perhaps we have arrived in the post-post-modern era?), Jarry's take on the universal inspires, in part because of what is the focus of his universe: the body. Warped though it is, Ubu's body operates on a primitive human level. To quote Judith Cooper, who published the first true analytical study of Ubu Roi in 1974,

> Ubu . . . is the embodiment of the basest human instincts. He is a total glutton – for food, riches, power – and an ingrate. He is a complete coward and, at the same time, a sadist. Above all, he is overwhelmingly obscene . . . He is more than just aware of his own evil, he seems actually to enjoy it (p. 18).

I would quibble with the assessment in only one regard: that Ubu "enjoys" being evil, which implies that he has embraced his role as antagonist. I would argue that, like many a villain, both real and imagined, Pa Ubu is not evil for the sake of evil but devoted only to his own pleasure and progress. Despite turning to Cooper in his own assessment,, Ralf Remshardt (2004) describes Ubu as an incarnation of "the Pleasure Principal gone rampant," "childlike and clownish in his unconsciousness" (pp. 179-180). To me, he is Freud's id embodied – free from the constraints of an ego and super-ego to take and eat and fight and run whenever the need (or even just the mood) strikes him. This primal level, then, is where Jarry finds the universal, for beneath the trappings of civilized society, on the stage and off, lurk such base desires, and it is these base desires are what survive even as Ubu keeps transforming to meet the challenges of the day.

Perhaps propelled by the heated response to its first production, the cult of Ubu took hold very quickly. It began right there in Paris with Jarry's greatest admirer Antonin Artaud, whose "Theatre of Cruelty" became an enormously influential (if frequently misunderstood) theatrical ethos that also had revolutionary, even apocalyptic, goals. In fact, so inspired was Artaud by Jarry that he named his fledgling company le Theatre Alfred Jarry (Grossman, 1970, p. 17). Like Jarry, Artaud was intrigued by life beyond the corporeal, and sought, in theory at least, to take his forebear's disruptive style to new heights, albeit with very little

success: his Theatre folded after four performances, long before he could realize his own production of Ubu Roi adapted to then-contemporary circumstances (Grossman, 1970, p. 18). Outside of France, the play began a proud tradition of productions in what would become the Soviet Union after it was translated into Czech in 1928 (Miholová, 2007, p. 140); so influential was this translation that it was later banned from Czechoslovakia after the Soviet Union invaded in 1968 to squash the Prague Spring, tacitly confirming its value as a dangerous piece of political theatre (Miholová, 2007, p. 161). More recent, small-scale adaptations around the world have focused on Ubu-like figures in contemporary society, such as former Toronto Mayor Rob Ford, whose outrageous antics inspired Toronto's One Little Goat Theatre Company to produce Ubu Mayor: A Harmful Bit of Fun (Brown, 2014), and United States President Donald Trump, who inspired my own election-set adaptation (Eppler, 2016). Ironically, as Mikołaj Gliński records in his article "Ubu Forgiven" (2013), adaptations and translations of Ubu Roi have perhaps thrived most in Poland, the country that serves, albeit in the farm of a warped facsimile, as the play's locale. The French original first appeared in Poland in 1922, was translated into Polish in 1936, and was later adapted several times, including into the 1979 animated film Ubu et la grande Gidouille by Jan Lenica and the 2003 opera Ubu Rex by Krzysztof Penderecki. The text proved prescient for those who lived through Nazi Germany's occupation of Poland (the vociferous, tyrannical Ubu serving as an appropriate stand-in for Hitler) and remained so throughout the transition from communism to capitalism, as evidenced by Pitor Zulkin's 2003 film, which explored that very transition. If nothing else, this proud record of production shows Poland is happy to get in on the joke and run with it – even the Polish translation of "merde," which puts a spin on the word, just as Jarry did, has received praise!

Yet even in the midst of this broad menagerie, with each version aiming for universal gestures across vast seas of difference and variation, Jane Taylor's Ubu and the Truth Commission, created in collaboration with the world-renowned Handspring Puppet Company, stands out as a highpoint. First performed at the Haymarket Theatre in Johannesburg in 1997, the play recasts Pa Ubu as an agent of the apartheid state, rather than the scheming usurper in Jarry's original (or indeed in most adaptions). This Ubu channels his bestial nature through his job as a state enforcer, hunting down political dissidents for torture and execution with relish. His career comes under threat when the titular Truth Commission is formed. The real-life Truth and Reconciliation Commission, or TRC, was

established in 1995 under the chairmanship of Archbishop Desmond Tutu and designed to investigate human rights allegations under apartheid between 1960 and 1994 by gathering testimony from those who suffered so greatly under the state's brutality and, rather controversially, from those who helped make that suffering possible (Worthen, 2011, p. 1710). With the Truth Commission soon to come knocking at his door, Ubu turns to his friends Nile and Brutus – one a crocodile, one a three-headed dog, both of them puppets – to get rid of the evidence of his work and to defend him from prosecution. Unfortunately, Ma Ubu, who spends most of the play oblivious to what her husband is up to at night (she thinks he's out chasing women), is the one who ends up outing Ubu to the press; the dark irony is that she does so beaming with pride in what her husband has done in service of the state. Of course, that service has left other lives shattered. Independent of the Ubu-centric action, the victims and survivors of apartheid violence, played by puppets, come forward one by one to tell their stories, each of them a very real tale of brutal, terrifying bodily harms which has left scars both physical and psychic. Sadly, these heartbreaking testimonies are undercut by Ubu's fate: just like in Jarry's original, Ubu and his wife and friends sail off into the proverbial sunset, free from the grip of justice and the responsibility of facing their grisly accomplishments.

Though the presence of real-life testimony signals that this Ubu is aiming for more personal and emotional resonance than other adaptations, and certainly more than the original, Ubu and the Truth Commission excels as both an adaption and a grim reminder of darker, "universal" forces in three critical ways. First, by setting aside Pa and Ma Ubu to be the only characters played by human beings (and not puppets, like the witnesses and the anthropomorphized animals), Taylor and the Handspring Company kept the focus on the body. Despite not being played as a marionette-like caricature in the same way as the original and many others iterations, this Ubu remains crass, slovenly, and shot through with fierce but flimsy braggadocio. He spends much of the time in his underwear and undershirt, and even takes a shower onstage at one point, suggesting a disregard for conventional appearance and a level of comfort in his own skin that speaks volumes about the comfort in his work, however horrific it may be; like all Ubus, he can think only of his own needs and his own gain. This Ubu fulfills his brief as an over-the-top character, yes, but because he dresses like a normal (albeit slovenly) person, has a recognizable role in a real governmental body, and finds himself in juxtaposition with the actual testimony of actual victims, he is

grounded enough to make the horrors of apartheid real, outlandish though they may seem.

Secondly, maintaining and even building upon Ubu's puppet origins (independently of Ubu's body, of course) allows this version to continue the disruptive, anti-rational qualities of the original, even in this pseudo-documentary format. Portraying two of the key characters as animals completely divorces the play from mimetic representation à la realism and naturalism, while simultaneously situating the story in the realm of a fairytale, in which humans and animals and communicate (and scheme) as companions. Taylor and the Handspring Company may have eschewed Jarry's broad, proto-Modernist design, but by using animal puppets, they have retained the tradition of making the qualities of a character apparent in design (think back to the original Ubu's cartoonishly bloated) and aimed for mythical imagery that is recognizably truthful and familiar without being "realistic." Again, though, there is clever use of the mundane that helps literalize the backroom machinations of late-stage apartheid and the reign of the TRC: rather than possessing fully-realized animal bodies, Nile and Brutus were created using a shredder and a briefcase, respectively. Thus Nile is able to serve as a destroyer of incriminating documents, while Brutus can store, conceal, and transport secrets in the guise of officialdom, as discreet as a three-headed dog can be. The system of apartheid, now under threat from the system of the TRC, is actualized in the performance, its shadow looming large over the survivors as they testify. By balancing the realistic and the imagistic, this Ubu stakes a strong claim in the post-apartheid discussion without sacrificing the transcendental elements of Jarry's original.

Finally, Taylor and the Handspring Company wisely preserve the original ending, sending the Ubus off into the sunset and beyond the reach of the Truth Commission. At first glance, it seems the simple – even safe – choice to preserve the original ending, but in the context of apartheid and the TRC, it is very significant. It shows that the likes of the Ubus, whether they be fleeing the justice of a new South Africa or gallivanting through post-Communist Poland, will always live on in one form or another. Justice doesn't come to everyone, innocent or guilty, and the power-hungry always seem to find a way to go on. It's a sobering conclusion, especially for those who might be coming to the theatre to be galvanized and propelled toward action, but it is hardly without precedent; many a dictator has escaped justice unscathed, leaving behind a legacy of pain and, frequently, a power vacuum to be filled by someone at least as brutal. In the case of South Africa, apartheid may be a thing of the past, but

corruption, economic disparity, and the legacy of racism still loom large. Understanding that such voracious, bodily evil will live to see another day may be difficult, but it is vital; there is no understanding politics and resistance without it.

What does this mean, then, for Ubu Roi as political theatre? Can it ever be anything more than a distraction, an excuse to point and laugh at monstrous figures of our age, as depressingly fruitless an enterprise as that might be? Ubu and the Truth Commission would suggest that the answer is "yes": by including real-life testimony, it ensures that the Ubu story can address more specific and tangible matters without sacrificing its key features. But as for positing a method of resistance and inviting us to envision a future where the scales are balanced and just desserts have been served? One is better served looking elsewhere for inspiration. Stay in South Africa and consult Athol Fugard, John Kani, and Winston Ntshona's play The Island, in which two prisoners in the infamous penitentiary on Robben Island rehearse a production of Antigone, finding in it the inspiration they need to escape the crushing monotony of their captive existence. Based on a true story from the real Robben Island, The Island is an example of how adaptions can be used to claim agency, break barriers, and inspire audiences to action. The play's "Antigone" (one of the characters in very, very crude drag) even tears off his outfit and break the fourth wall in order to address the audience and rally them to their cause (Fugard, Kani, & Ntshona, 1986, p. 77). Consider Brecht's plays, which will always be an excellent resource to the progressively-minded, or the documentary theatre of Moises Kaufman and the Tectonic Theatre Company, which specializes in giving voice to the voiceless. These plays endeavor to engage the mind and prompt its possessor to take action, and by confronting us with the truth and exposing systems of oppression, power, and change, they often succeed.

Against these plays, Ubu Roi and its adaptations may come up short on inspiration, but that does not preclude it from being politically relevant, or even motivational. I return to a previous question: can Ubu ever be anything more than a distraction, an excuse to point and laugh at monstrous figures of our age, as fruitless an enterprise as that might be? I have already argued that it can, but I will also argue that reveling in the absurd, the ludicrous, and the surreal of tumultuous times without the (hope of) tangible award of progressive change is a valuable enterprise in and of itself. Part of this is down to the pleasures and power of the theatre itself. While many rightly point out that Jarry reviled the audience of his day and sought to assault them rather than educate them (Remshardt,

2004, pp. 181-182), audiences of all kinds have obviously survived, and experiencing a play in shared time and space – especially a play that can be as raucous and as vital as an Ubu adaptation – provides ample opportunity for a community to come together, even if it is a rather tempestuous coming together and even if catharsis is the only result. Beyond that, there are still the "universal gestures" to consider. Problematic though the idea of "universality" is, it is difficult to argue that Ubu has not tapped into elements that transcend periods and places. This alone gives it great political value. Ubu may not be designed to educate the viewer on systems of oppression and it may not promote concentrated political action, like more didactic plays, nor may it inspire the anarchy its author dreamed of, but it can keep our eyes on eternal things like power hunger, malice, cruelty, and wanton destruction – in other words, things that exist beyond the everyday. I am of the opinion that in addition to providing a thesis for change and the motivation to realize it, political theatre can and should look to these eternal things, even if looking to the eternal is to look at the malevolent. Plays like Antigone will always be an excellent vehicle for showcasing dueling ideas and for tapping into an ancient tradition of standing up for what is right, even in the face of corrupt authorities, but Ubu Roi stands out as a pleasant reminder of an unpleasant truth: that systems change and conflicts come and go, but the desire for power, the primal instincts that drive us to be our worst, will always be there, and men like Pa Ubu will always be around to take advantage of that. If nothing else at all, there is value in naming the power-hungry when they appear. Perhaps in this age, with right-wing populism rising in the United States, neo-fascism gaining footholds in Europe, and dictators still sitting pretty across the globe, there will be more time for Ubu to strut his stuff on the world's stages.

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A Shakespearian Sonnet and its Imaginary Translation

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Abstract

This paper starts a hermeneutical encircling of two poems, a Shakespearian sonnet and its "imaginary translation" by one of the traditional Romanian poets. Our adventure tries a trans-disciplinary approach by going deep into the text's "fabric" from a translation perspective – where we combine the concept of "imaginary translation" with contemporary aspects of translation - in order to find, through words, the traces of philosophy and theology which support the texts and give their weight. Furthermore, we try to incorporate these elements into Poetry as ποίησις, continuing an inter/ trans-cultural dialogue just to arrive - through communication - at the point of communion in humanity's eternal and universal axiology.

Keywords: *translation, hermeneutics, communication, poetry, axiology*

By revealing the "dialogue" between two sonnets written almost half a century apart, our quest tries to reach the horizon of that "non-resistance zone" revealed by Basarab Nicolescu in his up-to-date trans-disciplinary attempt to reconcile the Science with the Church, a zone which is equivalent to the sacred (Nicolescu, 2007, pp. 141-143). In order to get there, if we prove ourselves worthy of it, we will try to reveal a way to complete Shakespeare's immortal sonnets.

"The future's star is playful and dark because our present is barren, dried off by all its sap and drive which should be rising from a living past. We are at the weighbridge of the soul" (Tudor, 2016, p. 56).[2] Those were the words of an intellectual, former journalist and editor of the Romanian inter-bellum "Credința"/ "The Belief" magazine, who became a hermit (father Daniil) initiating the gathering of Romania's intellectuality and priesthood individuals who wanted to preserve the Romanian thought and soul in the times of terror brought by the Russian Communism. The movement was named "Rugul aprins"/ "The Burning Bush"[3] and V.

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[2] Our translation, as it is in most of the cited parts of this paper.
[3] For further reading on this subject see Scrima,André (1996). *Timpul Rugului Aprins*. București: Humanitas.

Voiculescu was a part of this extraordinary meeting of bright minds and hearts acting into the light of God. Nowadays, Tudor's words are as actual as in the time when they were written (in 1934). In this Conference's spirit, we are trying to make that star a bit brighter by revealing the "dialogue" between two universal masterpieces into communion and through communication (Șora, 2006).

As one can see, Voiculescu's *Shakespeare's Last Sonnets. Imaginary Translation*[4] is not a simple translation of "the divine brit's" work. Our paper intends, by narrowing the interpretation to a single pair of sonnets, to open a door for those who would like to take a look into the world of Voiculescu's "imaginary translation" of Shakespeare's sonnets. Although the Romanian poet's work of art could seem a hazardous attempt, one should have in mind the fact that it represents Voiculescu's swansong, the quintessence of a lifetime dedicated to God and Poetry, just as Șerban Cioculescu underlines it: „The miracle defines itself, besides any trace of mysticism, as a phenomenon with causes which are eluding us regardless of any effort one could make in order to understand it. The age of 65-70 is not one of the most favourable for the highest levels of creation. Normally, at this age, the vein is already drained and the author repeats itself in a minor gamut (...). But, in Voiculescu's case, it seems that the natural laws of creativity went upside down. As the man seemed to bend under his age's burden, the artist caught new powers and added high levels of artistic expression to his long life experiences in a true volcanic eruption of poetry, in verse as well as in prose"(Cioculescu as cited in Voiculescu, 1986, p. IX).

The idea for this paper comes from Zoe Dumitrescu-Bușulenga's interpretation of the "dialogue" between Shakespeare's sonnet *LIV* and Voiculescu's *CLXXV (21)*: "In the sonnets *V, VI* and *LIV* of the English poet who adds the truth to beauty, the ending brings a comparison with the rose, into the same field of the preservation of essences through art: «Of their sweet deaths are sweetest odours made;/ And, so of you, beauteous and lovely youth,/ When that shall fade, my verse distils your truth». The Romanian poet, changing the meaning of the image, does it to refer to the pain of love, to the ordeal endured from the pair loved by him (they are, of course, the young blond man and the dark lady from Shakespeare's poetry)" (Dumitrescu-Bușulenga as cited in Voiculescu, 1974). The inter-text is obvious here but we do not agree with the critic's opinion on the

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[4]For evident reasons, we are using the bilingual edition (Voiculescu, 1990).To confer, we use Roxana Sorescu's edition of the author's work (Voiculescu, 2010) because of the editor's better understanding of our poet's work.

characters revealed at the end of this citation. Therefore, let us remember that, anticipated by Perpessicius, the identity dilemma of that "Ocean of wit who drown'st all memory" (*CCXLIV – 90*) created many difficulties for those who were interpreting Voiculescu's sonnets. In his poems the pain is ubiquitous, it is the *athanor*[5] through which the soul regains the right to return home: "Should Love be nothing but a mask of Pain?/ Whilst it might sleep or dream, the face it wears?/ Why is it wake within me, then, and sears/ Unsoothed on pleasure's very pillow lain?" (Voiculescu, 1990, pp. 60-61). But who are those two persons inflicting eternal pain on our poet? "You twain have tortured me with that vile art/ Of craftsmen skilled, who heaps of roses gather/ In heavy presses crush them, squeezed together/ What's timeless in them – scent – to pour apart."[6] Might they be the same Shakespeare's protagonists, adapted to Voiculescu's poetic universe?

Roxana Sorescu concludes with a fertile solution in the foreword of the newest edition of *Shakespere's Last Sonnets…*: "The initial and the final sonnet are using a first person who is supposed to be Shakespeare: «And by their names, forefathers shook (*shake*) the spear (*spare*)»[7] (…); «I've haunted through thy life, I, churlish Will». But to whom is Shakespeare's avatar addressing? Who is that who is «The purest proof of my ennoblement», «the master, in glory wreathed chosen one», «the eternal sun»? The duality in unity keeps its mystery: The Loved One cannot be named" (Sorescu as cited in Voiculescu, 2010, p. 70). The Loved One cannot be named because He has no name. He is Love, as Saint John asserts.[8] It is as simple as that, even if the same critic adds some nuances when she points out the major differences between the two works of art, taking into account the language barriers: "This tripartite structure (feminine, masculine, neutral – not in the dual gender sense but

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[5]Alchemical oven.

[6] Here we have a good opportunity to remember of another Shakespearian influence, that which is to be seen in Patrick Süskind's novel, *The Perfume,* a novel which was adapted into a movie with great difficulties because of its theme: the creation of the ultimate perfume by distilling maidens, literally, task performed by a monster with a human face and a phenomenal sense of smell, driven by an ideal which determines him to consider suitable any mean in order to attain it.

[7]In Romanian, the verse is cited: "Strămoşii-mi, după nume, au învârtit (*shake*) ţepoiul (*spare*)". The critic makes a mistake, because the right word for "ţepoiul" should be, following Sorescu's idea, "spear" and not "spare". Into the light of this thought, Tătaru's translation of the verse, "The forebears handling forks my name I trace" seems to be adequate. The translation of this verse, used in the citation, is ours.

[8] "He that loveth not knoweth not God; for God is Love" (*1 John* 4, 8).

in that of not having a gender) is possible in Romanian but nearly impossible in English. It is an important distinction towards the symbolical structure of Shakespeare's sonnets, where we have three characters: the man, the woman and the poet, linked by love to the other two whom are supposed to be in love (on the premise of two sonnets). In Voiculescu's sonnets we have a larger range of characters: the woman, the man, the Genderless, the poet - linked by love to all three of them -, but also the Other, a character who could be named as the Inspirer, a character on whom the poet is tied by love, total obedience and infinite admiration. He is never named and we could identify him as Shakespeare or Grace, God's Grace, Who's ubiquitous, beyond space and time, in all its apparent hypostasis" (Sorescu as cited in Voiculescu, 2010, p. 59).

In other words, the Romanian poet takes the challenge up and, after almost four centuries, gives a fresh breath of life to the quintessence of Love immortalized in those magical sonnets. Even more, our poet's "imaginary translation" sends Shakespeare's sonnets into a higher dimension, fulfilling Eros's dream into the serene and absolute horizon of Agapè. Bartholomew Anania reveals that by embracing the allegorical interpretation of V. Voiculescu's imaginary translation: "Using the method of artistic ambiguity the poet is building his cycle of ninety poems[9] (*our note,* S. G. S.) claiming the Shakespearian model but, in fact, he is guiding himself, not confessing though, after the model of the *Canticles.* As in the Bible, God is a friend of the *hesychast* poet, aspiring to be his loved one, lover and spiritual bridegroom, wellspring and receptacle of the communion" (Anania in *Biblia...*, 2001, p. 870). Again, we should underline here one of Sorescu's insights, because of the nuances which complete the icon. Referring to the poet's signature, used at the beginning of his creation, the critic writes: "As any of the writer's genuine initiatic gesture, this too had an archetypal meaning: institutes the symbolical duality V. V. of the two Sky oriented vessels, which are to be unified only at the end of his life, in W – personal sign of a double spiritual bonding: with the Heavens and with his literary forefather, W(illiam) Shakespeare" (Sorescu in Voiculescu, 2009, 52). As we pointed out in a previous paper, marching on the idea of the biblical model presumably used by Voiculescu, "his cycle of fancied translations of the Shakespearian sonnets are not based on that allegory initiated by Origen's

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[9]He wanted to double Shakespeare's sonnets but, due to the severe deterioration of his health consecutive to the time spent in prison because he did not want to cooperate with the communist regime, he could not finish more than 90 of them.

thinking but, in our opinion, on *anagogic*[10]*,* the capacity to see in something which exists in reality – the *erotic* love between two human beings in our case – a higher purpose, the yearned fulfillment into the Light of love *agapè*: «Don't mind the slander, write off the taint/ On us by friends deserters smeared,/ By elevation our love is sacred/ It takes us up into eternal sorrows light» (*CLXXII, 18*)"[11] (Ștefănescu & Suciu, 2012, p. 20). This is, evidently, more than allegory or plain symbolic language. Although, many critics declared Voiculescu an allegorical poet, in our opinion, his way of writing is best revealed by Constantin Jinga's vision: "in his work, the sacred aura of the letter is the result of a deliberated act of «contamination». The text has to work as an icon: meaning, to stylize the significant shapes of the century in a form and on a frame of biblical origin, until they reach the stage of a symbol, and to offer them as a support for contemplation rather than meditation. And the only way in which the shapes of the century could be brought to the stage of a symbol is by contact, by painting them on a canvas which was discretely impregnated with already known elements" (Jinga, 2001, p. 61).

To fill in Voiculescu's sonnets world's drawing's colours, we use again Anania's *hesychastic* approach underlining the artistic ambiguity which rises from the Shakespearian model's assumption, with those three protagonists pointed above. Anania reveals the fact that the poet's dialogue partner, his confessor, has all the masculine attributes but he is not "the real pole of the dialogue, but only a term of the comparison: «Werest thou a woman, would I've chosen thee?»" (2008, p. 84). Starting from the allegorical interpretation of *The Canticles*, which relies on the relationship between the human soul and the Logos, he writes that Voiculescu's self does not entertain an "amorous conversation" neither with a woman, nor with a man. The *hesychast* dogma's main emphasis is on the human being's heart, a word which has feminine gender both in Romanian and Greek, but is genderless in English. "The main *hesychast* exercise is the head's incline on the left shoulder, as the violinist's on his violin, the look's locking on the chest, at the root of the heart, and the enunciation of the sacred formula in synchronization with a deep and slow breath, the process being supervised by a severe focusing of the mind on the heart, which means the installing of the lucidness into sensibility. In this context, the heart (kardia) is not necessarily an anatomical organ but

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[10]*See*D. Stăniloae, notes*in* ***. 1977.*Filocalia sau culegere din textele Sfinţilor Părinţi care arată cum se poate omul curăţi, lumina şi desăvîrşi,* vol. VII, traducere, introducere şi note Dumitru Stăniloae, Bucureşti: EIBMBOR. pp. 291-292.
[11] This verse's translation is ours.

«the man's spiritual center, his most deep and true self» (Bria), where the noetic Betrothal takes place. Still, the Betrothal is understood only as a man – woman relationship. Therefore, it is supposed that every time when a «she» appears in the Sonnets' text there cannot be anything else but the heart, the feminine principle of the masculine's being, a principle which belongs to the Logos, too, as one who is sensible and, more than that, grows the buds of a divine drama. In the sonnet 62 the poet is addressed: «Hast thou but year that thou need'st words? Feel'st thou/ No other voices? Can thy heart no hear?»" (Anania, 2008, p. 83). Cezar Boghici also concludes: "As a Christian poet Vasile Voiculescu absorbs into his imaginary system suggestions from the mystic literature, where the real contact with the deity is not possible to take place other than in the heart's depths" (Boghici, 2010, p. 241). The Logos' nesting into the heart is not a common thing, though, as anyone can see it being expressed in Voiculescu's sonnet*CLXXIII (19).*

    Stepping forward on our path, we will use Ștefan-Augustin Doinaș's distinction between translation and interpretation and Harold Bloom's concept of "the anxiety of influence" in order to support our vision. The first author saw in Voiculescu's concept of "imaginary translation" a "term rich in meanings", prefiguring for it "a great destiny in literary criticism" (Doinaș, 1974, p. 192). In order to explain its concepts of "major epigone" and "imaginary translation", he distinguishes between plain translation, which is mere substitution of a word with another, and "imaginary translation", which is to be related to literary creation, exemplifying with the verses from one of Lucian Blaga's poems, *Stihuitorul/ The Versifier*: "I translate. Always translate/ into Romanian language/ a song from my heart/ suavely babbled, on its own tongue" (Doinaș, 1996, pp. 133-134).

    As for *the anxiety of influence* concept, Bloom begins from Oscar Wilde's *aestheticism,* from his bitter reflection on his own poetry: "Influence is simply a transference of personality, a mode of giving away what is most precious for one's self, and its exercise produces a sense, and, it may be, a reality of loss. Every disciple takes away something from his master" (Wilde as cited in Bloom, 1997, p. 6). "This is the anxiety of influencing, yet no reversal in this area is a true reversal" (Bloom, 1997, p. 6). Taking further steps into the matter, Bloom identifies six types of revisionist rapports, of ways to resolve the poets' anxiety of influence, considering that this kind of influence is not necessarily a bad thing and it

does not affect originality. Thus, starting his theory with Shakespeare[12], the one who left his mark on all of us, the descendants, defines the process: "influence-anxiety does not concern the forerunner but rather is an anxiety achieved in and by the story, novel, play, poem or essay. (...) the strong poem is the achieved anxiety. «Influence» is a metaphor, one that implicates a matrix of relationships – imagistic, temporal, spiritual, psychological – all of them ultimately defensive in their nature. What matters most (...) is that the anxiety of influence *comes out of* a complex act of strong misreading, a creative interpretation that I call «poetic misprision». What writers might experience as anxiety, and what their works are compelled to manifest, are the *consequence* of poetic misprision, rather than the *cause* of it" (Bloom, 1997, p. XXIII).

Consequently, were we to place Voiculescu's sonnets' anxiety of influence amongst one of Bloom's categories, it would be a combination of *clinamen, tessera* and *daemonization,* with an emphasis on the latter, because "the epigone"fulfils the master's work on a higher level, his imaginary translation becoming "the geometric point of a cultural encounter: the revitalization of an old matrix, the actualization of some spiritual virtualities through casting an authentic lyrical sentiment, a unique experience into this mould" (Doinaş, 1974, p. 194). The essayist continues, stating that for the *major* epigones "the creative spirit of an admired forerunner presents itself in the form of an *invisible text*, weaved into the fabric of humanity culture's cloth. Writing *as the master would write,* if he had lived their lives, they would be making a work which prolongs the model work's spirit, creating, therefore, what Voiculescu calls an *imaginary translation*: a work with an incontestable personal value which bears witness of spiritual congeniality with the original work to whom it assures a kind of «internal life»" (Doinaş, 1974, p. 193).

Voiculescu's "poetic misprision" is being underlined by Maria-Elena Ganciu too, when she talks about his last sonnet: "At the end, like it is usually done before a fundamental parting, Voiculescu, "churlish Will", begs forgiveness for daring to lower Shakespeare at his level, fact which shows a creative power equal to the ascendant élan which is veiled under a «deep humility». The sonnets' universe begins and ends under the master's ward, the eternal sun. If Shakespeare is the master of poetry,

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[12] "I never meant by «the anxiety of influence» a Freudian Oedipal rivalry, despite a rhetorical flourish or two in this book. A Shakespearian reading of Freud, which I favour over a Freudian reading of Shakespeare or anyone else, reveals that Freud suffered from a Hamlet complex (the true name of the Oedipus complex) or an anxiety of influence in regard to Shakespeare" (Bloom, 1997, p. XXII).

then, the master of any kind of cosmos, even a poetic one, is still God himself" (Ganciu, 2009).

Sonnet XIX	Sonnet CLXXIII (19)
Devouring Time, blunt thou the lion's paws,	*Love tortures thee? Thou thoughtst a doll for fun*
And make the earth devour her own sweet brood;	*It was to play with, like in childhood's games?*
Pluck the keen teeth from the fierce tiger's jaws,	*Whilst Love a salamander's nature claims,*
And burn the long-lived phoenix in her blood;	*In secret flames to burn, with ashes none.*
Make glad and sorry seasons as thou fleet'st,	*It dwells not in the body, ruling flesh*
And do whate'er thou wilt, swift-footed Time,	*And lust, but its flame, spirit burn these 'way,*
To the wide world and all her fading sweets;	*Searching twin spirit in us: give him clay,*
But I forbid thee one most heinous crime:	*Thou 'lt stay a wretched urn with pain's cold ash.*
O, carve not with thy hours my love's fair brow,	*Thou 'rt tempted to put on thy happiness*
Nor draw no lines there with thine antique pen;	*Like one at feasts brocade attire wears:*
Him in thy course untainted do allow	*It must be faced with terror, like a death,*
For beauty's pattern to succeeding men.	*For he, to penetrate, thy being tears*
Yet, do thy worst, old Time: despite thy wrong,	*And turns thy inside to a chasm deep,*
My love shall in my verse ever live young.	*So that the world along with him thou keep.*

(William Shakespeare, 2011, p. 40)

(V. Voiculescu, 1990, p. 57)

And now, talking about the mirrored sonnets, it is necessary to point out the fact that we chose them symmetrically, both sonnets XIX, with the specification that Voiculescu's sonnet *19* is, actually, sonnet *CLXXIII*, because he numbered them continuing from *CLIV*, Shakespeare's last. Even if love is the main theme of the sonnets, apparently they are different. Yet, they are not. They complete each other. As we revealed before, in our vision they are *Eros's* flight into the light of *Agapè*. Using elements of Greek mythology and Latin poetry - the "Devourer Time" is Cronus and could be a translation of Ovid's "tempus

edax"[13] - Shakespeare's sonnet *XIX* focuses on the tyranny of Time, on human flesh's decay, on the short period in which human beauty can impress other human beings and, finally, states the power of Poetry which allows the poet to proclaim the eternity of Love: "My love shall in my verse ever live young". This is Shakespeare's main sentiment during his entire cycle of sonnets, the distilation of Love's essences through art, as we can see in his rose's metaphore revealed above.

By his *poetic misprision* Voiculescu gives Shakespeare's metaphore another dimension, if we keep in mind the fact that the ultimate Poetry is Jesus Christ Himself. Symbol of love, the rose represents, in Christian iconography, "either the chalice in which dripped the blood of Christ, the transfiguration of those drips or the symbol of Christ's wounds" (Chevalier & Gheerbrant, 1995, p. 176). Likewise, relevant for this interpretation is another aspect of the rose's symbolism: "Accordingly to F. Portal, the rose and its pink color could represent a symbol of regeneration, taking into account the semantic relationship between the Latin rosa, *rose,* and ros, *dew, rain. The rose and the pink color,* says he (Pors 218), *were the symbols of the first step of regeneration and initiation in mysteries*"(Chevalier & Gheerbrant, 1995, p. 177). Subsequently, we will observe that the spiritual dialogue is sustained by the Romanian poet according to the principles stated by Mihai Șora.[14] The last verses of Voiculescu's sonnet *CLXXV (21)*, "Distill in verse, by gift of poetry/ And in eternity's pure scent balm ye", could evoke the empty tomb of Christ guarded by the angel after the Savior's body ascended in the Holy of Holies. The Christ's figure assumed here by Voiculescu is suggested by the "duhul rozei/ rose's grace" phrase, being known the fact that, after Christ's Ascension, the Holy Grace works on our decayed world's level. Besides, who could be the ultimate poetry if not He who creates (*poiesis*) and continues the world. Indeed, the pain is a perpetual "guise of love", His love for the representatives of the fallen humanity, the young man and the Dark Lady (who became the Brown Lady in Voiculescu's sonnets), Adam and Eve, ultimately. According to Sorin Dumitrescu, "the tradition of Weeping/ Requiem/ Burial icons, which are praising Christ's funeral,

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[13]"tempus edax rerum, tuque, invidiosa vetustas" (Ovid, *Metamorphoses,15: 234*).

[14] The main idea is that a true dialogue takes place if two entities want to communicate as equal partners, horizontally, not trying to dominate each other, or to impose one's or another's point of view. In this way, the communication becomes communion and could reach, vertically, deep into "the Universal Ability of Being", that common inner self which is God's spark in a human being, a place where one could discover that his Alterity is co-natural and every *You* becomes *Me* (Șora, 2006, pp. 178-188).

requests to color in pink the heaven-sepulchre of God's Resurrection. Many consider these heaven-sepulchres from the icons of the Holy Week as medieval icon makers' licenses regarding the ecclesiastical canon" (2010, p. 266). Chevalier and Gheerbrant are also revealing the fact that, in the 7th century, "Beda says that *Jesus Christ's sepulchre was painted with a mix of white and red color.* These two constitutive elements of the pink color – the red and the white – appear with their traditional symbolic value, on all the levels, from the profane to the sacred; in the distinction which is made between the offerings of white and red roses, as in the difference between the notions of passion and purity, on the one hand, and of transcendent love and divine thoughtfulness, on the other" (1995, p. 177). The vanishing points of Voiculescu's sonnets, as in the icon, are taking our sight downwards, into the depth, onto the threshold where we are welcomed by His look, the one Who permitted us the view of the empty sepulcher as a vision in advance of "the ultimate view of our tombs at the term of the Second Coming" (Dumitrescu, 2010, p. 272). "Embalmed" in the fragrance of poetry's creative gift, life, distilled through pain, the protagonists of Voiculescu's sonnets would face the decay inflicted by time on any existing thing belonging to this world. This pain is, in fact, the *athanor* through which the sorrow of life is distilled and the soul earns his right to return home, as we saw in the sonnet *21.*

Our adventure seems to be longer than we expected and, as one can see, we have just arrived to the place where we can start to deal with those two sonnets in "dialogue". Therefore, due to the limited space, we will reveal only one or two aspects which are relevant to our theme. One of them is that Love outlives Time even if the lovers become ashes, like Phoenix would be when it burns "in her blood"[15]. The poet, with his art, is to be credited for that, in Shakespeare's sonnet *XIX.* But in Voiculescu's sonnet the lovers should be like salamanders, "In secret[16] (*our note,* S.S.G.) flames to burn, with ashes none". The flames which are not burning the lovers into ashes are God's flames, because here we have to deal not with carnal love, a love which makes even a man like Don Juan

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[15]From a translation point of view, here we have another significant mistake, because Cristina Tătaru translated the second part of the phrase literally, "Și fenixu-l îneacă-n al său sânge", adapting the first part in order to fit the image. The phrase "in her blood" was a Renaissance term for "full of life" or "in one's prime of life" (Mabillard, 2008).Therefore, the imagery is eluded, one of Phoenix's distinct characteristic, the ashes which result from burning and from which it comes back to life, being changed.

[16] Here we have another translation mistake, because those flames are not secret, they are mysterious, being, in fact, those "uncreated energies" which occurred on the Mount Horeb, or later, on the Mount Tabor.

eternal through art, but with that flight of Eros into the light of Agapè. Love casts no shadow[17], therefore it burns without becoming ashes, if it is pure.

At the end of our journey, one could say that we started with an itinerary in our mind but, as everyone can see, the adventure goes on its own terms, as the road is building itself under the seeker's footsteps.[18] It seemed important first to reveal Voiculescu's poetic universe in order to cast a light on this paper's subject, a subject which could be also seen as a critique on Shakespeare's sonnets, just as Professor Michael Dobson pointed out at the end of our presentation, in the short session of discussions at this memorable Conference.

In conclusion, our paper, mostly an overview of the world of the one who's spirit inspired another fellow poet to write true hymns dissimulated in sonnets which were imaginary translated by this high class epigone[19], one can say that, at the first sight, the unitary cycle of those 154 Shakespearian sonnets dedicated to the "androgynous muse" (Perpessicius as cited in Voiculescu, 1964, p. IX) contains the essence of all the possible love feeling experiences, carnal and spiritual, subliming a short period of his life, and their imaginary translation is to be seen as the bittersweet flight of *Eros* into the eternal light of *Agapè*: "My spirit I bring forth, thy lips don't kiss/ But bent like on a bloom, tear thee, breathe thee.../ Nought earthly dost now hold, but art to me/ A chalice whence I draw life, gaining bliss"[20] (Voiculescu, 1990, 25).

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[17]"Love, watching closely, stood apart/ From their queen-like frolic, yet chaste .../ And as she was, there, in plain light/ She cast no shade, no, not a trace"(Voiculescu, 2004, p. 516).

[18] This is André Scrima's hermeneutics, "the solitude style's method", as H. R. Patapievici named it.

[19] As Doinaș does, we use this term without its negative connotation, the pejorative sense, evident in Eminescu's poetry, but with its original meaning from ancient Greek mythology, that of the *Epigonoi,* the sons of the seven kings who went to conquer Thebes. Six of them died in the attempt, but their sons avenged all of them by conquering the city, the *Epigonoi* proving themselves more worthy than their fathers (Doinaș, 1996, pp. 133-134).

[20] Again, we do not agree with Tătaru's translation, especially with the translation of the word "mir" with "bliss", because, in Romanian, "mir" is *chrism*, the oil used to anoint a person in the Christian religious ceremonies.

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Aspects of the Lexicographic Registration of Certain English Collocations in Romanian Dictionaries

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Abstract

The premise behind our research is the constant occurrence of certain English collocations in Romanian (*underground, memory-stick, pdf, pps, all-inclusive, wireless, copywriter, copy-paste*, *offshore*, *lifestyle, open-minded*, *playback*, *hand made, reality-show, prepay, voice-over, drag and drop, slide-show, smartphone, timeout, malware, part-time, broadcasting, open-space*) on the one hand, and the difficulty in synchronizing it with their lexicographic registration on the other hand. This paper will present several aspects of the lexicographic registration of such highly occurring collocations all the while trying to offer certain solutions.

Keywords: *collocation, dictionaries, lexicographic, registration, adaptation*

1. The premise behind our research is the constant occurrence of certain English collocations in Romanian (*underground, memory-stick, pdf, pps, all-inclusive, wireless, copywriter, copy-paste*, *offshore*, *lifestyle, open-minded*, *playback*, *hand made, reality-show, prepay, voice-over, drag and drop, slide-show, smartphone, timeout, malware, part-time, broadcasting, open-space*) on the one hand, and the difficulty in synchronizing it with their lexicographic registration on the other hand.

2. Based on the above-mentioned premise, as well as on the analysis of a corpus of English collocations used by Romanian native speakers, we have set the following objectives:
a) to present our understanding of what a collocation is;
b) to present several observations on the way English collocations used by Romanian native speakers are registered in explanatory and normative Romanian dictionaries;

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c) to comment on the "selection" of the already-registered collocations, as opposed to those that have been left out despite their significant frequency in usage;

d) to identify certain solutions to be used to systematize the lexicographic registration of the English collocations that are regularly used by Romanian native speakers.

3.1. According to Romanian dictionaries, an *Anglicism* is "a word or expression that is specific to the English language" accompanied by the following two notes. The first refers to the fact that they have not been integrated into the Romanian language system (DEX, DN, MDN, DEXI), while the second refers to the lack of necessity in borrowing them (in the various editions of DEX). With respect to the borrowings that have been adapted to the Romanian language system (such as: *fan, job, hit, star, stres, şort, top*), Stoichiţoiu considers that qualifying them as an *anglicism* is inappropriate. (Stoichiţoiu, 2001, p. 81)

3.2. Combinations of two or more words that, following repeated use, later become stable, which are common to most speakers of Romanian, and, at the same time, predating the moment of the speech act, are termed collocations. Any collocation includes a base, respectively a term that shows a "preference" in selecting certain other terms. Within the fixed collocations, we include the following: prepositional verbs (*to object to, to prevent from, to recover from, to wait for*), compounds (*homework, workshop, dining-table, bedroom, take-off*), idioms and expressions.

3.2.1. From a grammatical point of view, collocations display one of the following structures: verb + noun (*accumulate experience, address a problem*, *make a difference,* etc.), verb + adverb (*go back, push back*, *call off,* etc.), verb + preposition (*arrive at, ask for, call in,* etc.), adjective + noun (*academic year*, *low-cost, concerted effort,* etc.), noun + noun (*error of judgement*, *team of experts, inflation curb, member of staff,* etc.),adverb + adjective (*fundamentally different, absolutely furious,* etc.).

3.2.2. There are common collocations, or, rather, collocations that have become common following their frequent usage in informal language (*all right, OK, fast food, breaking news, prepay, non-stop, all inclusive, facebook, smartphone,* and others)*,* as well as collocations that are specific to the terminology of a certain domain (*nick-name, call for papers, workshop, keynote speaker, log out, sign in, open-space, high-definition*

(*HD*)*, stand-up meeting, status meeting, tree-banks* "bănci de arbori", *prop-banks* "bănci propoziționale", *roast beef* graphically adapted as *rostbif,* and others).

3.2.3. Enriching the Romanian language vocabulary imposes the inclusion both of necessary English collocations, or those that do not have a Romanian equivalent (*facebook, whatsapp, webcam, science-fiction, OK, DVD, e-mail, Wi-Fi, Hi-Fi, fast-food, smartphone, i-phone, breaking news, by-pass, keynote speakers,* and others), and of those that, in spite of having an equivalent, are more "economical", more eloquent, and enjoy a more extended usage than their Romanian counterparts that predated the borrowing of their subsequent "creation": *visiting professor* „profesor invitat", *workshop* "grup de lucru, atelier", *password* "parolă", *online* "conectat la o rețea de calculatoare (internet)", *call for papers* "circulară", *footnote* "notă de subsol", *feed-back* "retroacțiune; conexiune inversă", *handout* "pliant scris auxiliar al unei comunicări", *deadline* "termen limită", and others.

4. With respect to the "official" adaptation of English collocations (which is recognized by authors of normative papers and Romanian dictionaries), there are two cases:
- their graphic form and, partially, the phonetic one are not adapted; they are, therefore, the original ones: *background, bypass, copy-paste, copyrighter, crossing-shot* and others (as opposed to, for instance, *rostbif*, the adapted form of *roast beef*);
- their morphosyntactic functioning is adapted to the system of the Romanian language. Thus, the result of their being adapted can be seen in their inflected forms marked for the plural, the case, the article, in the verbs being included in the category of the verbs that form the present indicative with the suffix *–ez/-eaz-*, in the adjective being moved in a post noun position, in their double morphological status, in their becoming a noun, an adjective or an idiom: *backgroundul, a face banking, a face rating, a da click, un bypass, copy-paste-ului, copyrighterul, crossing-shoturi,* and others.

5. The following observations are based on the way English collocations are registered in explanatory and normative Romanian dictionaries with the aim to contribute to the systematization of the lexicographic registration, especially to that of collocations.

We will point out a number of inconsistencies in the registration of these phraseological units.

5.1. On the phonetic level, to adapt English collocations means to approximate their pronunciation, adding non-specific units to the Romanian phonological inventory: *think-tank, breaking news, flashback, forehand, whatsapp,* and others. By indicating their pronunciation with the International Phonetic Alphabet graphemes, the authos of the Romanian language dictionaries simply confirm the fact that their phonetic adaptation has not taken place. The fact that the graphic adaptation has not taken place either is shown in the form of the headword: *afterbeat, after hours, after-shave, airbag, all right, antidumping, artnapping, babysitter, book-maker, cheeseburger, globe-trotter, goalkeeper, kidnapper, outsider,* and others. The pronunciation of the final English segment –er is at times transcribed into the Romanian – ăr, as is the case with *DEX*, for words such as *globe-trotter, outsider,* and others, while other times by using "ə", as is the case with *DEXI*. What is inexplicable is the fact that the same final segment, in spite of its generalized pronunciation [–ăr], is phonetically transcribed as [–er] in words such as: *computer, poster, prompter, server, starter* (in *DOOM*[2]) and others.

What is preferable in this case is a phonetic transcription that is accessible to the majority, that sort of "compromise between scientific transcription […] and the current Romanian spelling", with all the imperfections of such a transcription used in *DOOM*[2] and *DEX*.

The appropriate place for the square brackets used for the phonetic transcription is directly after the headword. The phonetic transcription of the words that did not lend themselves to a phonetic adaptation needs to be done by means of the letters in the Romanian alphabet, which sometimes only approximate the English sounds, and, only rarely, when it is the case, by means of graphemes in the IPA.

5.2. Since the graphic form of the borrowings resists the adaptation process, it is subsequent to the phonetic one. Preserving the original spelling is a way to unquestionably highlight the etymon. Based on the above-mentioned examples (*after hours, after-shave, airbag, all right, antidumping, artnapping,* and others), it follows that the graphic form used together with the phonetic one convey the English etymon. The spelling of certain compounds by using a hyphen, a blank space or as one word is not precisely regulated in the Romanian normative papers, and this is why two, sometimes even three, spellings can be found for the same

word: *after-shave, after shave* and *aftershave*; *after hours* and *after-hours*; *afterbeat* and *after-beat*; *auto-service* and *autoservice*. Abbreviation does not benefit from a unitary norm either, and this is the reason why we find variants such as: *OK* and *O.K., NATO* and *N.A.T.O., cd-rom* and *CD-ROM,* and others.

The graphic adaption has not taken place, and that is why it differs from one dictionary to another *cd-rom* (*DEXI*) / *CD-ROM* (*DEX*)*, cutter* (*DEXI*) / *cuter* (*DEX*), *aftershave* (*DEX, DOOM²*) / *after-shave* (*NODEX*), *afterbeat* (*DN*) / *after-beat* (*MDN*), *hard-disck* (*DEXI*) / *harddisk* (*DEX*), *week-end* (*DEX* 1998) / *weekend* (*DEX* 2009), and others, a thing that marks the effort to graphically adapt them. Even the two variants for spelling *e-mail* and *email, antistres* and *antistress* in *DEXI*, the first including stress patterns as well, [*imeil*] and [*imeil*] provided by both *DEX* and *DEXI*, demonstrate the effort to adapt these words graphically and phonetically.

Yet another inconsistency in the spelling of several collocations: *DOOM²* introduces *CD, CD-player, CD-ROM, CD-writer* in the lexical inventory. These terms appear in *DEX* as well, although they are spelt by using uppercase letters only: *CD, CD-PLAYER, CD-ROM, CD-WRITER*, which is in direct contradiction to the objective of the dictionary, namely:" to harmonize the spelling, stress patterns and punctuation norms with those in the second edition of DOOM" (Preface to the second edition of *DEX*). Although in the Preface to *DEXI* there is a mention according to which "the recommendations in *DOOM²* have been followed", the spelling '*cd-rom'* is different to that in *DOOM*, while the other three words do not appear.

We believe that all these four *Anglicisms* should be spelt with lowercase letters: *cd, cd-rom, cd-player, cd-writer*, since they are common nouns denoting objects, formed by means of abbreviation, similarly to *pdf, pps, doc, docx,* and others.

With respect to the orthography of the headword, we opt for the method employed by both *DOOM* and *DEXI*, since it reproduces the normal form both from a graphical and a morphological point of view for the respective word. We do not agree to the use of uppercase letters, which has been properly regulated in normative papers and which does not apply to head-words in dictionaries (with the exception, of course, of proper names, as well as certain abbreviations).

5.3. With respect to the information provided on the grammatical forms, we would like to point out the following inconsistencies.

5.3.1. The morphological information is not always systematized. The singular and plural articulated forms are missing (*background, bypass, e-mail, babyschi, babyschilift, babysitter,airbag, airbus*). Since the rule involved is often difficult for a large number of speakers (*e-mailul, e-mailurile*), the singular and plural articulated forms should not be missing. While it is true that there is a rule concerning the addition of inflections, respectively of the definite articles, it can only be understood by specialists.

5.3.2. The adaptation of the nouns borrowed from English to the Romanian morphological system is done by adding the Romanian plural inflections, respectively the articles, as a consequence making it possible to mark them for gender. The majority of those designating inanimate objects are fitted to the neuter gender and often get the *–uri* plural inflection: *e-mailuri, duty-free-uri, exit-polluri, fast-fooduri, feedbackuri, flashbackuri, forehanduri, sms-uri*. Rarely, they get the *–i* form: *hamburgeri, cheeseburgeri, crenvurşti, hotdogi* (according to *cârnaţi*), *bluejeanşi* (according to *pantaloni*), *mega/gigabyţi*.

5.3.2.1. The series comprising *–man* compounds denoting persons *chairman, recordman, superman, yesman, cameraman, tenisman, gentleman, showman,* and others get the *–i* plural inflection, but different graphic forms for their final component (-*meni* vs -*mani*): *recordmeni, supermeni, yesmeni, tenismeni, gentelmeni* vs *cameramani*. The form *–mani* is to be preferred, since the *–meni* form is pleonastic (the plural is marked both by *men* and by *-i*). Other collocations denoting persons have also been categorized as masculine and get the same *–i* plural inflection: *outsideri, globe-trotteri*.

5.3.2.2. Very few of these are invariable with respect to the category of number: *homeless, cover-girl, call-girl* or form an exception to the above-mentioned cases as a result of getting the *–uri* plural inflection: *megastaruri, superstaruri, VIP-uri*. There is also the case of *baby-sitter* which can vary in the plural with respect to gender: *baby-sitteri / baby-sittere*.

5.3.2.3. With respect to the spelling of the definite article and the plural inflected forms, a difference between usage and norm can be noticed: *big band-ul* and *big band-uri / big bandul* and *big banduri*; *desktop-ul* and *desktop-uri / desktopul* and *desktopuri*; *e-mail-ul* and *e-mail-uri / e-mailul* and *e-mailuri*; *fitness-ul / fitnessul,* and others.

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5.3.2.4. In what concerns the abbreviations borrowed from English, Liliana Florina Cojocaru Andronache found that, in Romanian, they will be fitted within one of the three gender categories, namely masculine, feminine of neuter (Cojocaru, 2010, p. 236) Nonetheless, all the examples above have been fitted into the neuter gender *SUV-uri, WC-uri, GPS-uri, CD-uri, DVD-uri, sms-uri, FBI, NATO, ONU,* to which other examples can be added: *BBC, CD-ROM, EKG, VIP, IQ, LP,* and others.

5.3.2.5. Despite the fact that many verbal collocations have been formed according to the English pattern, they do not appear in Romanian dictionaries: *a da enter, a da click, a da dublu click, a da copy, a da beep, a da like, a da start, a da / a face zoom, a se deloga* (*log out*)*, a se loga* (*log in*)*,*and others, while the verbs *a updata* and *a upgrada* have only been registerd in *DEXI*.

6. With respect to the selection of *Anglicisms* (collocations included), we have noticed that there has been no concern in terms of verifying their frequency. Employing information technology tools for this purpose would undoubtedly lead to a proper selection. Thus, the inventory of English collocations would include such examples as: *after-school, all-inclusive, ABS, ATM, ATV, IT, IT-ist, IQ, HD, smartphone, prepay, power-point, videochat, call center, DVD, box-office, part-time, full-time, outdoor,* and many others. Any possible explanation regarding the way the terms have been selected in view of being registered would be contradicted by examples such as: *call girl*, **brain-drain, cybercafe, offshore, workshop** which have been registered, while the following have not: *smartphone,call center*, **memory-stick**, (*ultra-*)*all-inclusive, wireless.*

7. Conclusions
   a) Frequently used English collocations need to be registered both in explanatory and in normative dictionaries.
   b) Their phonetic adaptation represents a more or less successful reproduction of the English pronunciation, or an approximation of it; its reproduction can be achieved with the letters of the Romanian alphabet, and, in special cases, with graphemes from the IPA.
   c) The ortographic form is the most resistant to the process of adaptation to the Romanian language system. In the case of collocations, a sign of its adaptation consists in spelling them as one word instead of using a blank space or a hyphen between its components.

The morphological adaptation of the nouns consists in fitting them into the gender category, assigning articles and forming the plural. With the adjectives, it is the gender and number inflections, their use as adverbs, their conversion into nouns for a part of them. With the verbs, it is their fitting into inflectional classes, into existing patterns, by means of inflectional correlations, and phonetic alternation.

d) Statistic methods offered by advanced technology can be successfully employed in the process of selecting *collocations* in such a way that those with a high frequency in usage are registered.

e) Firm lexicographic rules need to be devised in order to establish the order of the information in a lexicographic entry: the spelling of the head-word, the graphic variants (if they exist), pronunciation and syllabification, as well as their variants if they exist, lexico-grammatical class, notes on their correct usage, ordering and defining meanings, etymology.

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