Language, Literature and Other Cultural Phenomena

Communicational and Comparative Perspectives

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Introduction

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The present book is a selection of 13 papers presented at the 11th edition of the International Conference "Comparativism, Identity, Communication" organized by the University of Craiova on the 12th and 13th of October 2018.

For any observer of the international academic sphere, with its many upheavals and struggles from the latest decades, it is evident that most of the researchers who are involved in some way in the study of the abovementioned conceptual trichotomy ("identity", "communication", "comparison") attempt to respond, in their theoretical and analytical work, to the challenges raised by the new media and the processes of globalization (Grabovszki 1999, Saussy 2006, Walkowitz 2006, Gallagher 2008), as well as their impact on the larger culture.

Ideally, dialogue and communication should provide the panacea for all the identity crises generated by rapid modernization and globalization. But communication itself has often been turned into an artefact or a device, under the effect of postmodern hyperreality:

> Something has changed, and the Faustian, Promethean (perhaps Oedipal) period of production and consumption gives way to the 'proteinic' era of networks, to the narcissistic and protean era of connections, contact, contiguity, feedback and generalized interface that goes with the universe of communication (Baudrillard 1983: 127).

In the era of "fake news" (which often coincide with the "mainstream media"), we are even motivated to talk about the "tyranny of communication" (Ramonet 1999), whereby manipulation and propaganda have become the norm. This is also the era of *memetic* communication via the Internet: similarly, semiotic "articulations" are propagated by various media, and these "need not be wise or true in order to circulate; their mere circulation and repetition endows them with the aura of truth, even if that aura is (partly, largely, wholly) illusory with no obligation to bend toward documented reality" (Goss 2018: 186).

Communication is intrinsically connected to circulation – of people, ideas, commodities and intellectual models, suggesting the emergence of a transnational rhizomatic network, which is on one hand extremely mobile and on the other hand multisystemic. As Rebeca Walkowitz argued,

> literary studies will have to examine the global writing of books, in addition to their classification, design, publication, translation, anthologizing, and reception across multiple geographies. Books are no longer imagined to exist in a single literary system but may exist, now and in the future, in several literary systems, through various and uneven practices of world circulation (Walkowitz 2006: 528).

Communication theory has been criticized, and rightly so, when is reduced to a mechanistic model of information and transmission. Tzvetan Todorov has shown that, while writing polemically against the formalists, Bakhtin criticized "the Jakobsonian model of language some thirty years before the model was formulated": "It is not by chance that Bakhtin says 'utterance' rather than 'message', 'language' rather than 'code', etc.: he is deliberately rejecting the language of engineers in speaking of verbal communication" (Todorov 1984: 54). Similarly, it has been noticed that

> It is no coincidence that the most influential early model of communication, the Shanon-Weaver model, was developed by an engineer from the Bell telephone company. Communication here […] was understood in a transitive, unidirectional sense as the transmission of a message along a definite channel by an active sender to a passive receiver (Conan 2013: 249).

Hence, the need to look for alternatives, even today, in the form of a re-humanized "genuine dialogicality" (Sell 2000) of literature, or the (again) "genuine" cultural dialogues engendered by translations, imitations and adaptations of canonical works (Fishelov 2010), or the "epistemic dialogues" initiated by polemic rewritings (Cowart 1993). At the intersection of literature and religion, "transpersonal communication" is counterposed to "the linear or orchestral models of communication" by taking into account "the forms of metaphysical experience (the prayer, the meditation, the religious rituals, the mystic visions and representations)" and their ability to "express the subjective need for transcendency, which is an immanent dimension of the self" (Parpală 2017: 173).

Back in 1994, in *The Location of Culture*, Homi K. Bhabha claimed that "The very concepts of homogenous national cultures, the consensual or contiguous transmission of historical traditions, or 'organic' ethnic communities – as the grounds of cultural comparativism – are in a profound process of redefinition" (1994: 5). The transnational dimension of analysis (Ramazani 2009, Jay 2010, Terian 2013) is therefore required by the materials and corpora themselves (or the objects of study) which often transcend the narrower meaning of identity, either personal or collective. Instead, we are more and more confronted with the realities of hybridization, migration, neo-nomadism and the questioning of traditional modes of belonging and of shaping identities. The philosopher Rosi Braidotti enthusiastically supports what she terms "nomadic subjectivity":

> The nomadism in question here refers to the kind of critical consciousness that resists settling into socially coded modes of thought and behaviour. Not all nomads

> are world travellers: some of the greatest trips can take place without physically moving from one's habitat. It is the subversion of set conventions and the consciousness-raising that defines the nomadic state, not the literal act of travelling (Braidotti 2014: 182).

While the conscious commitment to this type of ideological "nomadism" appears to be compatible with the rejection of radical ethnocentrism and the ethics of cosmopolitanism, perhaps not everybody subscribes to Braidotti's definition of subjectivity in the Foucauldian vein of the omnipresent, invisible "power":

> It is particularly important not to confuse the concept of subjectivity with the notion of the individual or individualism: subjectivity is a socially mediated process of entitlements to and negotiations with power relations. Consequently, the formation and emergence of new social subjects is always a collective enterprise, 'external' to the individual self while it also mobilizes the self's in-depth and singular structures (*ibidem*: 168).

If these consequences of global modernity should be embraced and celebrated or, on the contrary, deplored and met with resistance, is not for us to decide, in the modest space of this Introduction. We can only notice that the cultural phenomena that have been lately tackled by the humanities are highly ambivalent, ambiguous and contentious. The very pervasiveness of hybridity entices us to reassess the notions of "border" and "boundaries" and, perhaps, not to let go so easily of these basic categories. Therefore, global studies should be counterbalanced by "border studies", according to Paul Jay:

> If all cultures and identities are at their core hybrid, then two things happen: hybridity loses its value as an explanatory term specific to border cultures, and the term itself becomes essentialized and foundational, since it comes to stand for a general truth about the ontological nature of all forms of subjectivity and identity (Jay 2010: 82).

Just like the study of literature borrows concepts and methods from extraliterary domains, including communication theory, the corresponding fields of study (communication and identity studies) can look closer to artistic products (literature, fine arts, film) for inspiration. Literature, for instance, has a special ability of sensing, like a fine barometer, subtle changes which are "in the air", but which escape, for the moment, the (perhaps) not so finely tuned conceptual devices of the social sciences:

> As the expressive medium of a language, literature exploits and uncovers the changes which take place in identity under the pressure of external contacts or internal ethical revisions when characters face dilemmas, crises and internal conflicts which ultimately bring about the formation of authentic, hybrid, divided or antagonistic beings. In fact, within the issue of identity, otherness plays an essential role in the arts as well as in social interaction (Loveday & Parpală 2016: 3).

The critical instruments are also transformed, in the aftermath of global paradigm shifts, including in situations when they are applied to older cultural forms, and when approaching elements of the canon through the lens of postcolonialism, feminism or gender studies is not at all uncommon, as even this collection of studies shows. But methodologies which are less susceptible of being steered towards a particular ideology are also well represented, as is the case for the cognitive-conceptual framework. Another theoretical tool which is both powerful and flexible and can also help us avoid the excessively politicized tendencies of much contemporary discourse is the comparative method, whose importance is already underlined by the topics of the conference. The comparative method is, fundamentally, a dialogic-communicational endeavour, just like the intertextual phenomena that this method often employs (cf. Popescu 2017). What makes comparisons efficient is the scholar's willingness to allow the *comparanda* to have a "dialogue" between them, with no agenda of making one object of comparison the standard for the other one(s); also, comparison is not exclusively the task of students of literature, but is profitably used by linguists, anthropologists, sociologists and media scholars as well:

> Ideally, comparatists bring together works which are capable of conducting with each other a conversation, on one or more topics, which is worth overhearing for what the conversation reveals about themselves and / or the topic. The topic chosen is not necessarily that about which individually has most to say – but it must be able to provide the focus of a sustained and disciplined discussion between those texts (Brown 2013: 83).

*

Scholars from several fields of research (ranging from language and literary studies to film, media and communication studies) have gathered in Craiova on the occasion of the conference to share the results of their research. The papers in the volume are connected not just through the key-concepts proposed by the organizers, but also through the choice of subject matter and approach, including across the two main sections.

Thus, one can notice that the cognitive framework is employed by the scholars interested in literary stylistics (Deaconu) as well as by those who probe the complexities of everyday language (Csillag) and of media discourse (Țenescu). Metaphors are pervasive in every type of discourse or text, according to this theory. The findings from one field can certainly be useful for the related field, provided that researchers are willing to look in the neighbour's garden. Mădălina Deaconu is the author of *The Communist Regime in Ana Blandiana's The Architecture of the Waves. A Stylistics Approach*. The cognitive analysis of metaphor in Blandiana's poetry sheds some light on the intricate relationship of literary discourse with the communist censorship. Metaphor was, in a way, a means to be free, in the confined space of the poem; at the same time, by their very indirection, metaphors cannot be

properly subversive. That is why the prevalent metaphor of the *waves* suggests the futility of all efforts of overthrowing an abusive regime, at least through strictly cultural resistance. Despite this realization, the detailed analysis informed by the theories of Mark Johnson, George Lakoff, Peter Stockwell or Gilles Fauconnier shows that Blandiana's style obtains a genuine effect of novelty and originality.

In Andrea Csillag's paper, *The Concept of Anger as Presented in an Online Monolingual Dictionary – A Cognitive Semantic Analysis*, the cognitive-conceptual framework is put to use for the analysis of a particular emotion, namely *anger*. Apart from the categories identified by Kövecses (*Emotion Concepts*, 1990) in reference to conceptual metaphors and metonymies of anger in American English, the author makes many necessary additions (for instance, FUME and EXPLOSION as separate metaphors) by studying an online corpus. It is our opinion that these new findings about the language of emotions should also be taken into account by the scholars who study emotions and emotional expressions in literature.

Alina Țenescu analyzes conceptual metaphors found in a corpus of online English perfume reviews and advertisements, as well as in printed reviews outlining the connection between astrology and fragrance advertising. She identifies the presence of peculiar images: perfume as astrological blend, as statement, as power suit, as sensory awakening and as dance; these metaphors are based on the perception of scent through olfactory, audio-visual, motor and tactile mental imagery.

An important overlapping between papers pertains to the issue of identity, which is focused on in the first section from the standpoint of literary criticism as subjectivity and traumatized selfhood (Toma, Popescu), as the shaping of the personality through the contact with the archetypes (Stela Pleșa) and from the angle of cultural studies, anthropology and sociology in the second part (Dimova, Dumitrescu Voinescu). Personal and collective identity are thus revealed to function on a continuum, with similar manifestations and threatened by common dangers. In *Losing Cultural Identity, Acquiring Intercultural Communicative Competence. A Case for Globalisation*, Costina-Georgiana Dumitrescu (Voinescu) makes a positive, optimistic assessment of the paradigm changes that have taken place on a global scale in today's societies. While acknowledging the feelings of deterritorialisation and erosion of cultural identities brought about by the successive waves of globalization, the author underlines the idea that the nationalistic or ethnocentric retreat into the local identity, with the total exclusion of otherness, would be a mistake. A solution is to balance the respective merits of multiculturalism and cultural hybridity, as in the Netherlands. One of the problems arising in this context derives, the author argues, from the conflation between national and cultural identity. The aim of this research is to describe Intercultural Communicative Competence and its role in bridging cultural difference. Not least, this type of competence is necessary in the process of learning a foreign language.

Where Dumitrescu (Voinescu) makes a passionate plea for globalization and even for erasing cultural identity in a narrow sense, Zlatina Dimova deplores the acculturation to which Bulgaria was subjected after the overthrow of the communist

regime. In the article *Chalga as a factor for deformation of cultural identity in post-communist Bulgaria*, Dimova deconstructs the musical genre called *chalga*, a type of global music only superficially connected to indigenous folklore and which seems to be totally devoid of the capacity of creating or strengthening a community. While such critiques are increasingly censored as politically incorrect, the author argues that Bulgarian traditional values are gradually subverted and undermined by this pseudo-culture whose artifacts appeal to the basest desires and instincts, making a mockery of any effort of elevating the soul through artistic creation. According to the author, the "chalgarization" of society is a very pernicious phenomenon and it has a lot to do with the advancement of globalization and its agenda of annulling national differences.

Brian Michael Goss's analysis entitled *La Isla Mínima (2014): Refracting "The Two Spains"* brings into attention what might be called the palimpsests of history, by dealing with the minutia of context revealed by Alberto Rodríguez's film about Spain's post-Franco transition and the very problematic Pact of Forgetting which had marked this period. This film by a multi-awarded Spanish director is approached through a context-heavy version of auteurism. The two Spains which the title makes reference to are the liberal and the illiberal one, with the latter undermining the former's efforts of post-war healing or the attempt of building a more open and democratic society. When falling back on old habits, the characters suggest that the dictator is still "alive", or at least his spirit is. The tension between the two "layers" of Spain is being dramatized throughout the film, but, as the author of the article shows, one needs a sophisticated theory of both genre and gender in order to understand the cultural and political implications of this work of art, which transcends *film noir*, stereotypical imagological representations and other categories.

Péter Gaál-Szabó writes about *History and Memory in Martin Luther King, Jr.'s Sermons.* The core identity of the black community is strengthened by resorting to collective memory and "counterhistory", whereby King, the iconic figure of the civil rights movement, tries to also mediate a relationship between the white majority and the black minority. The pastor's sermons create a cultural-historical palimpsest by paralleling (or even equating) the African-Americans' predicament with that of the Hebrews during their periods of enslavement. The presence of the Biblical intertext is meant to give coherence and meaning to what might otherwise seem frustratingly absurd and unfair in the community's past. The inspiring words of the preacher are always directed towards the future, as a means of overcoming but also integrating the past.

Identity and discourse or the discursive formations are virtually inseparable. As shown by the analyses in this collection of papers, discourse may be constrained (or just partly determined) from several directions. External pressures, political or of other kind, are often a challenge for the artist (as in Blandiana's case), but there are also internal factors which are crucial for the final shape of the imaginative world the writers create. Psychology and psychoanalysis will be the appropriate frameworks for discussing literary works where the author's tormented soul searches

for a solution to its drama (Plath, Berryman, Ivanescu) but for the more "universal" workings of imagination, a focus on symbols and archetypes is more effective.

Contemporary British Poetry by Clementina Mihăilescu draws an interesting synthetic picture of the poetic landscape in Great Britain in the first half of the twentieth century. The authors featured here are June English (especially the poem *Dover-1940*, subtitled *Warfare over the Channel*), Lesley Saunders (with her volume *The Walls Have Angels*) and Wilfred Owen, a well-known war poet. What is remarkable about their poetry is that they combine their personal, subjective mythology, with the myth of "great history", particularly that of their country and of Europe. Like Deaconu, Csillag and Țenescu, Mihailescu is trained in the field of cognitive studies. She also resorts to methods borrowed from Bachelard's phenomenology of imagination, which connects her paper to that by Stela Pleșa, *The Awakening of the Inner Hero in A.A. Milne's Winnie the Pooh*, where one can notice the same concern with symbolic invariants and archetypes. With this article, we enter the realm of children literature, exemplified by A.A. Milne's novel *Winnie the Pooh.* This bear-hero has a series of adventures which, on a closer look, appear to mirror the stages of psychological development, by actualizing various archetypes: the innocent, the orphan, the protector, the ruler, the lover, the magician, the sage and the fool. As inner guides with a crucial role in the hero's journey, these prototypes also determine the narrative function the character plays in a particular story.

Although in a less apparent form, archetypal story patterns are also present in urban legends circulated via the Internet and even the mainstream media, as demonstrated by Oana Voichici's paper, entitled *Some Instances of Humour in Romanian Urban Legends*. "Romantic entanglements", "the guiltless guilty" and "the dead was alive" are the main categories of legends identified by the author in this particular corpus. Variations on these themes have been long documented in Romanian folklore and also in American or Eastern European popular culture. When adapted to new socio-cultural contexts while acquiring a humoristic spin, the stories may seem plausible and not "legends" at all but the comparative analysis reveals their archaic core (or their archetypal nature). Along with comic relief, these pseudo-journalistic accounts about imaginative acts of revenge and frustrated expectations always have an implicit moral lesson to teach contemporary society.

Other papers add to the archetypal approach an intertextual-comparative perspective, also making incursions into the psychology of emotions along with their cultural codifications (Popescu) and the intercultural and imagological aspects underlying colonial relations (Șchiopu). *Coping with Fear and Anxiety in a Poetic Way: John Berryman and Mircea Ivănescu* by Carmen Popescu highlights the similarities and contrasts between two post-war poets from two different national traditions – American and Romanian. Clinically depressed, struggling with alcoholism and obsessed with suicide, the two poets have nevertheless managed to keep their drama in check for many years, at the same time converting it into art via the special alchemy of words. The recourse to intertextuality (echoes, allusions, pastiches, etc.) and the poetic personae ("Henry" for John Berryman and "mopete"

for Mircea Ivănescu) serve as a supplementary dialogizing strategy and a means of temporarily escaping their traumatized subjectivity. Another aspect mentioned in the article is that the two authors scrutinized through a comparative analysis are, somehow, the missing link between the confessional paradigm of their generation and the postmodern paradigm that they helped usher in.

In the article *"Kim" by Rudyard Kipling: Intertextuality, Interculturality, Colonialism*, Marinică Tiberiu Șchiopu outlines the compatibility between the intertextual and intercultural paradigms through a close analysis of Kipling's novel *Kim*, which has some autobiographical elements, disguised in a picaresque formula. While the postcolonialist perspective endorsed by most critics is undoubtedly important, the author shows that there is a place for viewing the colonial palimpsest as a dialogue (albeit asymmetrical and unequal) between cultures. In fact, the narrator referrs to all Indian religions: Hinduism, Islam, Jain, Sikh. Șchiopu is interested primarily in the Buddhist influence present in the novel (in the form of philosophical concepts and themes, religious practices). The Buddhist intertext is detailed in the form of allusions, quotations and paraphrases.

In *"The pure gold baby": Post-Traumatic Identity and the Role of Attachment in Sylvia Plath's "Lady Lazarus"*, Laura Monica Toma describes, with the help of psychoanalysis and depth psychology, the consequences of early trauma and its interpersonal dimension: insecure attachment can have devastating results as regards the process of identity formation. The close reading of just one poem by the American poet Sylvia Plath, a tragic figure of the confessional generation, can reveal much about the fragmentation of the psyche, the resentment and the despair someone can experience when being the victim of deep emotional wounds at a vulnerable stage of life. The creative act becomes an attempt at introspection and perhaps at self-healing, but the exhibitionism it entails is in fact no less damaging than the actual, physical self-harm the poet is prone to.

In conclusion, the contributions in this volume are meant to offer multifaceted investigations of identity and communication, often by resorting to the comparative method. The means by which this goal is achieved is through close analysis of texts in various genres and through in-depth theoretical explorations which we hope will be useful and enlightening for the future readers.

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Part I.

Identity, Communication and Comparative Literature

The Communist Regime in Ana Blandiana's *The Architecture of the Waves*. A Stylistics Approach

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1. Introduction

When reading *The Architecture of the Waves,* one realizes that Ana Blandiana wrote poetry to fight against the communist regime – it was her manner to rebel against dictatorship. She managed to turn her suffering and feelings into poetry: "I have always been free, and I mean by this rebellion against evil and never indifference to it"[1]. She was perfectly aware of the power of words, all the more she lived in a society controlled by a series of mechanisms among which censorship was one of the most aggressive: "Between silence and words, words are not perfect, but our weapon are words"[2]. She was utterly disappointed that the effect of her poetry was not that of awakening Romanian people's consciousness: "My problem was to find out where I was mistaken, because everything I did to change something around me was in vain. Or, maybe, the mistake was my very stubbornness to try to change"[3]. This can also be seen in the poem *Without a Gesture*: "Not fear, but fatigue that this is in vain, / Pain, that it is late self-contempt / and the rhythmic, peaceful gnash of teeth- / […] I find a black handful of words"[4] (Blandiana 1990: 29). The poet's incapacity of doing something ("I know I can't do anything and, humiliated, I go down the steps of mockery")[5] (*ibidem*: 29) as well as her guilt for having understood the exact situation can also be seen in *Without a Gesture*: "Because I am capable of understanding / I am guilty of everything I understand"[6] (*ibidem*: 29). Literary critics have underlined the idea of justice in connection with this volume of poetry: "*The Architecture of the Waves* provides an example of moral radicalization. The poems introduce more clearly the

[1] „Am fost întotdeauna liberă în sensul revoltei împotriva răului, niciodată în sensul indiferenței față de el'' (Blandiana 2013: 6).
[2] "Între tăcere și cuvânt, nu cuvântul este perfect, dar arma noastră este cuvântul" (Blandiana 2005: 125).
[3] "Problema mea era să aflu unde greșeam, din moment ce tot ce făceam pentru a schimba ceva în jurul meu era în zadar. Sau poate că greșeala era chiar încăpățânarea de a încerca să schimb" (Blandiana, 2013: 6).
[4] "Nu frică, oboseală că-i zadarnic, / Durere că-i târziu, dispreț de sine / Și scrâșnetul de dinți ritmat cuminte / [...] găsesc/ O grămăjoară neagră de cuvinte" (Blandiana 1990: 29).
[5] "Știu că nu pot nimic și umilită / Pe treptele batjocurii cobor" (*ibidem*: 29).
[6] "Pentru că sunt în stare să-nțeleg / De tot ce înțeleg sunt vinovată" (*ibidem*: 29).

ethical issue in the lyrical equation" (Moraru 1990); "There is no other writer to have invited, with such consistency, to a subversive reading" (Ungureanu 1990).

The impossibility of living in a totalitarian regime, like in a trap, is best seen in the poem *Subject* (Blandiana 1990: 24): "To die because of a lack of freedom / Just like a lack of air / Not because you are being trapped / But simply / Because it, the cage, exists / What a subject / For a sentence / Waiting for its predicate"[1].

Throughout the volume, the metaphor of the waves prevails, pointing to uselessness: the uselessness of all the efforts made to fight against and overthrow an abusive regime. The architecture of waves is, in fact, a non-existing architecture, it is pure instability, a "monastery perpetually collapsing within itself"[2] (*ibidem*: 8, *Moving Architecture*), "Neither the monastery, nor its ruin can't stop from happening"[3]; "the destiny […] a waves architect […] standing out among the others not by science but by the exasperation of building"[4] (*ibidem*: 33, *Without Name 1*). The poet seems to miss real architecture, stability: "the architecture nostalgy"[5], "the mountains nostalgy among the water hills"[6] (*ibidem*: 32, *Systematization*). The idea of permanent movement and instability is meant to underline the decayed world and people without the power of taking action: "The sea waves pull away from sick teeth like old gums"[7] (*ibidem*: 14, *The Hour*). Not only water is unstable, but the Earth, too, seems to be restless. The entire world is unstable, and this can be seen not only in connection with water, but also in connection with the Earth: "Shattered, restless, hysterical earth / Earth with waves just like a sea"[8] (*ibidem*: 11 *Earthquake*). Consequently, a wave can only give birth to a wave, a crushed wave, and starting everything from the beginning all over again. It is a never ending, useless movement. Everything that exists is in transit: "Everything changes / Or has changed / Or will change / Inter-time / Transit kingdom"[9] (*ibidem*: 13, *Transit*). Eternity doesn't exist. Only movement, instability is eternal.

There is an illusion of movement as progress: there is movement, but without progress, and only turning back to inactivity (*ibidem*: 16, *Cold Melting*). In fact, the poetess herself calls for stillness, as "every movement" is a degradation. In this way, maybe, there will not come other worse executioners: "Stop! Don't move anymore, / Stay still! / Any movement is a degradation! / [...] Stop! Don't move anymore, / Stop the commuting butterfly within your peasant chrysalis / […] Stop! Don't

[1] "A muri din lipsă de libertate / Ca din lipsă de aer, / Nu pentru că eşti închis, / Ci pur şi simplu / Pentru că ea, cuşca, există – / Ce subiect/ Pentru o propoziţie / Care îşi aşteaptă predicatul" (*ibidem*: 24, *Subiect*).
[2] "(...) mănăstire mereu surpată / În sine însăşi" (*ibidem*: 8, *Arhitectură-n mişcare*).
[3] "Încât nici mănăstirea, / Nici ruina ei / Nu se pot încheia vreodată" (*ibidem*: 33, *Fără nume 1*).
[4] "Destinul [...] arhitect de valuri / [...] Meşter mare / Întrecându-i pe ceilalţi / Nu prin ştiinţa, / Ci prin exasperarea de a zidi" (*ibidem*: 33, *Fără nume 1*).
[5] "nostalgia arhitecturii" (*ibidem*: 32, *Sistematizare*).
[6] "Nostalgia munţilor / Printre colinele de apă" (*ibidem*: 32, *Sistematizare*).
[7] "Valurile mării se trag / Ca nişte gingii bătrâne / De pe dinţii bolnavi (*ibidem*: 14, *Ora*).
[8] "Pământ cutremurat, neliniştit, isteric, / Pământ cu valuri / Ca o mare" (*ibidem*: 11, *Seism*).
[9] "Totul se schimbă, / S-a schimbat / Sau se va schimba, / [...] Intertimp, / Regn de trecere" (*ibidem*: 12, *Trecere*).

change anymore, / Hope/ that nobody and nothing dies / Otherwise, other worse executioners would be born" (*ibidem*: 9-10, *Signal*).

The metaphor of the subjects that do not take action is to be found in *A Straight Line* (*ibidem*: 62), "colony of earthworms" and in *Travelling Worms* "waves of worms, travelling worms" (*ibidem*: 22). Inactivity, the lack of adequate response on the behalf of the oppressed people, is best presented in *Witness* (*ibidem*: 35): "More guilty than those who are being looked at / Are only those who are looking / The witness who doesn't prevent the murder / On the judgement day of great nightmares / The witnesses are guilty, too"[1]. The metaphor of the mirror (Blandiana 1990: 7, *Race*) points to self-awareness which everybody must develop. In this context, everything must become a mirror, pointing to truth: a stone, a name, a grave but, above all, the poems.

The metaphor of decayed light is to be found in the poem *My Forehead* (*ibidem*: 13): "The moonlight is descended into the berth"[2], in *Painting* (*ibidem*: 19): "Sun of rats"[3] and in the poem *Of Love*: "The Sun and other stars cower sickly and fade away"[4] (*ibidem*: 20). In the poem *Fallen in the Sky* (*ibidem*: 57), the Sun is almost off, "disguised in Moon / Not managing to make night / And the day remained around it nebulous / Just like a gelatine like, uncertain egg white / Around the rotten yolk"[5]. Light appears in its true greatness only in connection with a future day of freedom: "It will come / It can't be otherwise / That day will arrive, too / That day shining like a sword / Vibrating in light"[6] (*ibidem*: 15, *Dies Ille*, *Dies Irae*).

The metaphor of the Holly Spirit (the Bird) is to be found in the poem *Unseen* (*ibidem*: 25): "The Bird / Floating above waters / Lighter and lighter, increasingly free / Gets high with every fall / Till it can't be seen anymore"[7]. The people's inaction seems to banish the Holy Spirit. They seem unable to resist the regime's destroying, mutilating force. The fight of the communist regime against religion and churches, as places of God, is best presented in the poem *Hide and Seek* (*ibidem*: 27): "Behold, churches / Start sliding on asphalt / Like ships / […] If you walk on the street carelessly / You can be run over by a church anytime / A church that has turned mad / Hurrying to hide itself"[8].

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[1] "Mai vinovați decât cei priviți / Sunt doare cei ce privesc, / Martorul care nu împiedică crima, / [...] La judecata marilor coșmare / Și martorii sunt vinovați" (Blandiana 1990: 35).
[2] "Sub razele lunii / Coborâte în bernă" (*ibidem*: 13).
[3] "Soare de șobolani" (*ibidem*: 19).
[4] "Și se chircesc bolnave și se sting / Și soarele și celelalte stele" (*ibidem*: 20).
[5] "Aproape stins / Și travestit în lună, / Nu reușea să facă noapte totuși / Și luna rămânea în juru-i tulbure/ Ca un albuș gelatinos, nesigur, / În jurul gălbenușului stricat" (*ibidem*: 57).
[6] "O să vină ea, / Nu se poate altfel. / O să sosească / Și ziua aceea / […] Orbitoare ca o sabie / Vibrând în lumină" (*ibidem*: 15).
[7] "Pasărea / Plutind deasupra apelor / Tot mai ușoară / Tot mai liberă / Se înalță cu fiecare cădere / Până nu se mai vede" (*ibidem*: 15 *Pe nevăzute*).
[8] "Iată, bisericile / Pornesc să alunece pe asfalt / Ca niște corăbii / [...] Dacă mergi neatent pe stradă, / Poți fi oricând călcat de o biserică / Înnebunită, / Grăbită să se ascundă" (*ibidem*: 26).

The metaphor of the rope, pointing to the impossibility of escaping a totalitarian regime, is to be found in the poem *A Chain*: "A rope twisted like a snake / knotted by itself / A chain"[1].

One of the most striking metaphors used to describe the communist regime is the metaphor of humiliation: "Humiliation not just like that of stones trampled on / Or soaked/ No. / Humiliation of animal / Inside which every cell asks me to scream / […] animal of desert / Without face, / With chopped tongue / Uttering only sounds of earth"[2] (*ibidem*: 56 *Sounds of Earth*).

The metaphor of communist propaganda is to be found in *Without Name 1* (Blandiana 1990: 34), "wall of letters within which a people is enclosed"[3] and in *Reversed Counting* (*ibidem*: 63) "books with dumpsters of garbage"[4]. The poet's hopelessness is bitter: only the passing of time will alleviate the pain and will eventually make it disappear: "(*ibidem*: 54 *Calcium Molecules*): "I'll not hurry, / I'll let the time pass, / Each falling second / Erodes the suffering a little. / I'll wait / After a millennium or two / The cliff will be sand / My bones, calcium molecules / Spread in the water / Suffering will be nothing"[5]. Dying is an art, and it must be acquired: "Ars moriendi, wisdom / Of slow slipping / […] I have learnt you slowly / Just like I learn a praying"[6] (*ibidem*: 55 *Ars Moriendi*).

2. Brief theoretical background

The cognitive approach means a "thorough re-evaluation of all of the categories with which we understand literary reading and analysis" (Stockwell 2002: 6).

Cognitive stylistics, an academic sub-discipline in the field of linguistics, is one of the most useful methods used to analyze literary texts. "The cognitive stylistics model is a departure from textualist to contextualist stylistics interpretation of a text" (Woldemariam 2015: 18).

Cognitive poetics is closely connected with cognitive stylistics, "the purpose of a cognitive poetic analysis being to rationalize and explain how that reader reached that understanding on that occasion" (Stockwell 2002: 7).

Conceptual metaphor theory, one of the earliest theoretical frameworks, part of cognitive semantics enterprise, is based on George Lakoff and Mark Johnson's

[1] "O funie răsucită ca un șarpe / Înnodat de el însuși, / Un lanț" (*ibidem*: 27).
[2] "Umilință nu asemenea celei a pietrelor călcate-n picioare / Sau muiate / [...] Nu. / Umilință de animal / În care fiecare celulă îmi cere să țip / [...] Animal de pustiu / Fără chip, / Cu limba tăiată, / Scoțând / Numai sunete de pământ" (*ibidem*: 56).
[3] "zidul de litere-al căruia / E închis un popor" (Blandiana 1990: 34).
[4] "cărți cu tomberoane de gunoi" (*ibidem*: 63).
[5] "Să nu mă grăbesc, / Să las timpul să treacă, / Fiecare secundă-n cădere / Erodează puțin / Suferința. / Să aștept. / [...] Într-un mileniu, în două, / Stânca va fi nisip, / Oasele mele, molecule de calciu / Risipite în apă, / Suferința nimic" (*ibidem*: 54).
[6] "Ars moriendi, înțelepciune / A alunecării încete / [...] Te-am învățat pe îndelete / Ca pe o rugăciune" (*ibidem*: 55).

book *Metaphors We Live By* (1980). According to it, metaphor is not simply a figure of speech, because thought itself is metaphorical in nature: "[…] human thought processes are largely metaphorical" (Lakoff & Johnson 1980: 6). Consequently, a conceptual structure is organized according to cross-domain mappings, that is correspondences between conceptual domains.

The boundaries of linguistic analysis of literature have been expanded by resorting to different theories, such as *Mental Space Theory*, which approaches meaning construction from the cognitive semantics point of view. This theory, associated mostly with Gilles Fauconnier, underlines the fact that meaning construction is a conceptual process, implying, on the one hand, the building of mental spaces and, on the other hand, the establishment of mappings between those mental spaces, mappings which are context-bound. Mental spaces are temporary domains, which establish various links among them, also containing connected elements. They are "partial structures that proliferate when we think and talk, allowing a fine-grained partitioning of our discourse and knowledge structures" (Fauconnier 1977: 11). They have distinct conceptual regions – packets. Meaning arises from a dynamic process of meaning construction called conceptualisation. Context is essential, semantic meaning cannot be separated from pragmatic meaning. Meaning construction is based on mechanisms of conceptual projection such as metaphors. Conceptual projection mechanisms, like metaphor, establish mappings:

> Language, as we use it, is but the tip of the iceberg of cognitive construction. As discourse unfolds, much is going on behind the scenes: new domains appear, links are forged, abstract meanings operate, internal structure emerges, and spreads, viewpoint and focus keep shifting. Everyday talk and common sense reasoning are supported by invisible, highly abstract, mental creations, which […] helps to guide, but does not by itself define (Fauconnier 1994: xxii-xxiii).

3. The cognitive stylistics analysis of some metaphors in connection with the communist regime

We proceed by analysing some metaphors in connection with the communist regime:

1. *"When, behold, the last poem is trapped underneath a bulldozer wheel"*[1] (Blandiana 1990: 18, *Road***)**

From the cognitive linguistics point of view, ***bulldozer wheel*** is a conceptual metaphor[2]. Thus, the following elements can be identified:

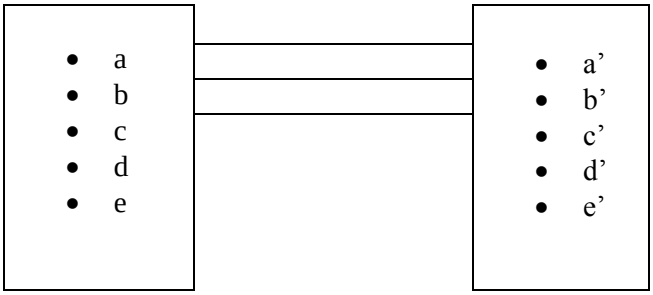
[1] "Când, prins sub roată de buldozer, iată, / Se sparge ultimul poem" (Blandiana 1990: 18).

[2] In cognitive linguistics, the association between the target and the source domains is called *conceptual metaphor*. Cognitive linguistics refers to the process of metaphor as a mapping of properties between the two spaces or domains.

i. *the communist regime (censorship)* – target, vehicle, focus space. It is in attribute relation with the base domain.
ii. *bulldozer wheel* – source, tenor, base space.
iii. Common features / generic space / ground – destructiveness.
iv. The blended space (the new emergent understanding) – Blandiana creates a world with deep hidden meanings, a world in decay, oppressed by communism, waiting to be saved but unable to do something to save itself.

Only the source is present, the target is missing from the text and the readers have to make an effort of understanding.

The above example can also be seen from the point of view of the discourse world theory, which considers the cognitive tracking of entities, relations and processes to be a mental space. In order to understand and represent reality, Blandiana builds a mental space which contains mental representations of everything that can be perceived in real space (also called *base space*). Blandiana's poem is a blended space, a space that combines the other spaces and which has specific features emerging from the mapping. The stages that can be referred to are: cross-space mapping, generic space and blend.



Base Space / Real Space / Idealised Conceptual Model (ICM)

Projected Hypothetical Space / Fictional Space / Blend

a = bulldozer wheel, as machinery	a'= bulldozer wheel, as the oppressive communist regime
b = beams (grinzi)	b'= "beams curbed by the burden of time"
c = bones (oase)	c'= "old bones in the faint meat"
d = (streșini)	d'= "eaves soften by time"
e= wood (lemn)	e'= "the wood of a dirty time"

In the base space (real space), there are basic level categories and objects. It is a familiar representation of life, with familiar entities and familiar structure. Thus, there are beams, bones, eaves, wood, etc. In this space, "bulldozer wheel" is understood as machinery.

The generic space contains the commonalities of the two spaces, namely common general nodes and relationships across the spaces. In the projected

hypothetical space (Blend), Blandiana creates a world that seems to be like the ICM but, however, it is an entirely different universe. In this fictional space, the communist repression is encoded ("bulldozer wheel"). In Blandiana's poem, an entire society is trapped into a state of permanent waiting. It is a society that has become old without being able to mobilize for action: action against communism, action against communist censorship. There is a state of absolute stillness. Nothing moves. Not a sound is to be heard. In this respect, it is important to underline the metaphor "a sound which is rotten because of postponement"[1].

a', b', c' are counterparts of **a, b, c** in the base space.

2. ***"Monarchs on waves / Kings floating on the surface of the crowd – a dirty foam"***[2] (Blandiana 1990: 74, *Road*).

From the cognitive linguistics point of view, ***a dirty foam*** is a conceptual metaphor. Thus, the following elements can be identified:

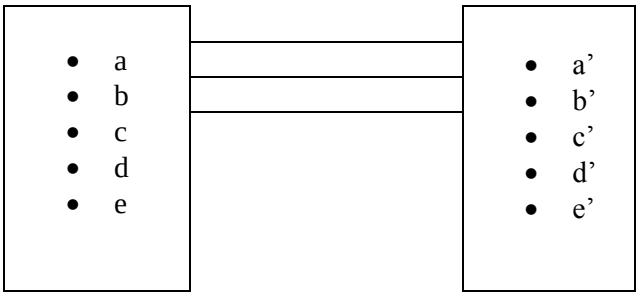
i. *the communist regime (dictatorship)* – target, vehicle, focus space. It is in attribute relation with the base domain.

ii. *a dirty foam* – source, tenor, base space.

iii. Common features / generic space / ground – maculation.

iv. The blended space (the new emergent understanding) – Blandiana creates a world in which dictators remain rulers as if by breaking gravitational laws.

Only the source is present, the target is missing from the text. From the point of view of the discourse world theory, Blandiana builds a mental space containing mental representations of what can be perceived in real space *(base space*). Blandiana's poem is a blended space, whose mapping can be shown as follows:



Base Space / Real Space / Idealised Conceptual Model (ICM)

Projected Hypothetical Space / Fictional Space / Blend

a = dirty foam, as bubbles
b = monarchs, kings
c = crowd

a'= "dirty foam", as the communist regime
b' = "monarchs, kings", as dictators
c' = "crowd", as oppressed people unable to take action

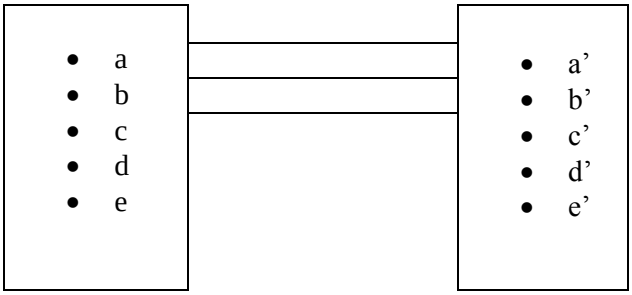
[1] „Un țipăt putrezit de amânare" (Blandiana 1990: 18, *Drum*).
[2] "Când, prins sub roată de buldozer, iată, / Se sparge ultimul poem" (*ibidem*: 18, *Drum*).

In the base space (real space), there are basic level categories and objects. It is a familiar representation of life, with familiar entities and familiar structure. Thus, there are crowds, monarchs, kings, etc. In this space, *foam* is understood as a mass of bubbles formed in liquid. The generic space contains the commonalities of the two spaces, namely common general nodes and relationships across the spaces. In the projected hypothetical space, Blandiana creates a world that seems to be like the ICM but, however, it is an entirely different world. In this fictional space, dictatorship knells down people, destroying individualities, maculating lives. The higher they seem to be, the closest to death they are.

3. ***"We keep talking about him as we keep touching with the tip of the tongue the hurting tooth"***[1] (Blandiana 1990: 75, *Without Name 2*).
From the cognitive linguistics point of view, ***the hurting tooth*** is a conceptual metaphor. Thus, the following elements can be identified:

i. *the communist regime (dictatorship)* – target, vehicle, focus space. It is in attribute relation with the base domain.
ii. *"the hurting tooth"*– source, tenor, base space.
iii. Common features / generic space / ground – pain causing.
iv. The blended space (the new emergent understanding) – Blandiana creates a world which is utterly in pain because of dictatorship. It is like poison, taken in daily doses, and it is present in courses as well as in prayers.

Only the source is present, the target is missing from the text. From the point of view of the discourse world theory, one could say that Blandiana builds a mental space containing mental representations of what can be perceived in real space (*base space*). Blandiana's poem is a blended space, whose mapping can be shown as follows:



Base Space / Real Space / Idealised Conceptual Model (ICM)

Projected Hypothetical Space/ Fictional Space / Blend

[1] "Vorbim de el mereu / Cum tot mereu / Atingi cu limba dintele ce doare" (Blandiana 1990: 75, *Fără nume*).

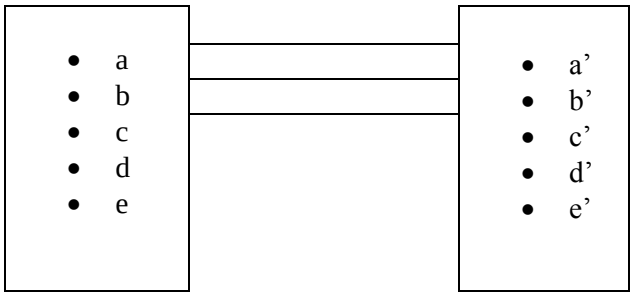
a = tooth, as anatomical part
b = poison

a' = "hurting tooth", as the dictator
b' = "poison ", as communist regime negative influence

In the base space (real space), there are basic level categories and objects. It is a familiar representation of life, with familiar entities and familiar structure. Thus, there are prayers, curses, poison, etc. In this space, *hurting tooth* is understood as an anatomical part. The generic space contains the commonalities of the two spaces, namely common general nodes and relationships across the spaces. In the projected hypothetical space / Blend, Blandiana creates a world that seems to be like the ICM but, however, it is an entirely different world. In this fictional space, the poet lays stress on the pain caused by dictatorship in people's lives, poisoning everything.

4. ***"Stuffed truth / is put in upward position/ and forced to walk (One step ahead, two behind?)*** (Blandiana 1990: 85, *Grammar*).
From the cognitive linguistics point of view, ***stuffed truth*** is a conceptual metaphor. Thus, the following elements can be identified:
i. *the communist regime (ideology)* – target, vehicle, focus space. It is in attribute relation with the base domain.
ii. *"stuffed truth"*– source, tenor, base space.
iii. Common features / generic space / ground –lies.
iv. The blended space (the new emergent understanding) – Blandiana creates a world in which people's minds are manipulated by the communist ideology. Only the source is present, the target is missing from the text.

From the point of view of the discourse world theory, one could say that Blandiana builds a mental space containing mental representations of what can be perceived in real space *(base space*). Blandiana's poem is a blended space, whose mapping can be shown as follows:



Base Space / Real Space / Idealised Conceptual Model (ICM)

Projected Hypothetical Space / Fictional Space / Blend

a = truth, as philosophical category

a'= "stuffed truth", as the manipulative

	communist ideology
b = waves	b' = "waves", as oscillation
c = words	c'= "killed words", as wooden language

In the base space (real space), there are basic level categories and objects. It is a familiar representation of life, with familiar entities and familiar structure. Thus, there are waves, words, leaves, flowers, etc. In this space, "stuffed truth" is understood as a philosophical category. The generic space contains the commonalities of the two spaces, namely common general nodes and relationships across the spaces. In the projected hypothetical space/ Blend, Blandiana creates a world that seems to be like the ICM but, however, it is an entirely different world. In this fictional space Blandiana moulds a world in which the communist ideology manipulates everything. In this respect, the metaphor of the words killed, let to get rotten in people's brains is extremely suggestive.

Conclusion

Discourse world theory is the most appropriate way to approach the metaphors in relation with the communist regime. *The Architecture of the Waves* underlines the creativity and novelty in Ana Blandiana's poetic language.

Detailed cognitive stylistic analysis show that Blandiana succeeds in creating striking imagery in connection with the communist regime. Stress is laid on the fact that metaphors are employed to a large extent, giving birth to a solid, creative poetic text. There have been identified several types of metaphors, such as: metaphors of communist propaganda, metaphors of the subjects that do not take action, metaphors of decayed light, metaphors of the mirror, metaphors of the Holy Spirit, metaphors of the rope, etc. The metaphor of the waves (which is also to be found in the very title of the volume of poetry) prevails, pointing to the uselessness of all the efforts made to fight against and overthrow an abusive regime, as is the case of the communist regime.

Upon investigation, it appears that Blandiana creates a fluid world, lacking stability, in which nothing seems to last, maybe only the feelings of hopelessness and guilt. Most of the people only wait for something external to happen, not taking real action. The poet herself feels incapable of actually doing something. She tends to believe that her writing fails to awake people's consciousness as well as to generate solidarity and, maybe, it will help future generations understand something about life in communism. A lot of suffering is to be found both in people's inactivity and in her writing – "the suffering of cry and that of the silence"[1] (*ibidem*: 71).

[1] ,,suferința țipătului / Și cea a tăcerii'' (Blandiana 1990: 71).

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Contemporary British Poetry

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1. Introduction

Any discussion on contemporary British poetry must turn, in one way or another, to the rhetoric of personal confession usually associated with the aesthetic mood pervaded either by the myth of great history or by the anti-heroic mood meant to deprecate this myth. The myths related to the English character emerge from the collective memory of the British nation where the individual memories that have widely been shared co-exist, on the narrative plane, with the identity of otherness, while the individual self is assessed in terms of his archetypal dimension. The mythical charge of the British reverence for tradition and history can be associated with the personification of the country as Britannia – the woman seated in a chariot, accompanied by a lion, spear and shield. The woman warrior, reminiscent of Athena, the Greek goddess of wisdom, commented upon in relation to learning, loyalty and seafaring, has been associated with a long tradition of brave queens that have strengthened the empire and increased the national pride, from ancient Boadicea to Elisabeth I, queen Victoria and, in the 20th century, the Queen Mother, cherished for her impeccable behaviour during World War II. All the poets analyzed by us honour, in one way or another, the glorious past and the policy of "no surrender", promoted by Winston Churcill in the summer of 1940.

2. Lesley Saunders and the anthropology of the real and of imagination

Lesley Saunders, a widely-published and intensely read British poetess, has produced a large amount of poetic contributions inserted in various volumes among which mention is to be made of *The Walls Have Angels* and *Her Leafy Eyes*, the latter in association with the artist Geoff Carr. The articulation of her aesthetic creed is also present in the pamphlet inspiringly entitled *The Dark Ladder*, whose title poem won first prize in the George Mac Beth's poetry competition. Her long poem *The Uses of Greek* was "short listed" for the Best Single Poem in the Forward Prize 1999 and she was awarded Joint First Prize in the prestigious Manchester Poetry prize for a remarkable collection of poems in 2008.

The volume of poems entitled *The Walls Have Angels* is the result of Saunders' presence at Acton Court, as a writer-in-residence over a two-year period. As it is mentioned in the Notes attached to the respective volume, Acton Court is "an early Tudor manor house and grounds on the outskirts of Iron Acton, near Yate, in south-west of England" (Saunders 2012: 155). When King Henry VIII and his second wife, Anne Boleyn, were travelling through the western part of the country accompanied by the royal court, Nicholas Poynt, the owner of the court, had to build a new impressive East Wing to the existing "moated house" in order to accommodate them. Equally significant is the item of information regarding the fact The East Wing has hardly degraded itself due to the commitment of English Heritage which funded its restoration in the twentieth century. Consequently, the house has preserved "its haunting beauty, the quality of its atmosphere and appearance" (*ibidem:* 55). Acton Court can be regarded as a valuable "temporal cell", in Ricardou's terminology.

The meaning of the poem entitled *Stranger* should be associated with the first epigraph attached to it "tis is like you / as cherry is to cherry". It has been taken from *Henry VIII*, one of Shakespeare's last plays, more precisely from the scene where the king is informed by the nurse that the longed-for boy, that Anne was expected to give birth to, is a girl. As it is mentioned in the Notes, *Pericles* is another source of inspiration for the poem, through Act V, Scene I, which represents the reconciliation scene between Pericles and his daughter Marina. Very similar to Henry VIII, Pericles is determined not to speak with his daughter. Nevertheless, Marina will stay and sing to him till he decides to talk to her. Consequently, the second epigraph "I made this, I have forgotten and remember" is taken from T.S. Elliot's poem *Marina*. The first stanza reads as follows:

> before the moment of recognition
> with the light behind you
> blue as eyes
> the word daughter lies cradled
> in the hollow of a question
> conversation he has yet to have
> with himself, the one thing
> he must give away to get back (Saunders 2012: 31).

The image of the pensive and upset king is located at Acton Court. Exactly as a geometer, for whom the world is a perfect but empty sphere, Henry VIII, with "the light behind / blue as eyes" faces "the word daughter cradled / in the hollow of a question". The word *hollow,* which stands for semantic emptiness, paradoxically associated with the word *daughter,* invites us to expand upon the apparent negation of the profoundness of fatherhood associated with the king's oscillations regarding the recognition of and reconciliation with his daughter.

A phenomenological approach to the concept "full roundness" (Bachelard 2003: 262) will be employed by us with a view to showing how the word *daughter* stands for "the climax of concentration", for the "excess of concentration", for "full

roundness", for "the model of being", the actual scheme of the self, depicted in the poem. "Full roundness", is associated by Bachelard with the construction *Das Dasein ist rund* – "the being is round" and is charged with metaphysical connotations, with phenomenological essences. Saunders' poem is charged with elements related to concrete essences, to a concrete phenomenology, because the word *daughter*, related to Elizabeth, also involves extreme "individuality, isolation, social weakness" (*ibidem:* 264). "Individuality, isolation, weakness", in relation to Henry VIII this time, are alluded to in the next line:

> and for this he is reading
> the research on fathers, their heroism
> and shipwrecks
> how they survived by going mad
> until music could be brought on board
> to restore them (Saunders 2012: 31).

Each and every line increases the meaning of the poem; the daughter is a living symbol and has acquired the symbolic value of "the only password":

> or as if by saying the name of a child over
> and over like the surf on granite rocks
> at the bottom of the world
> or by riding deeper into the forest to stand
> inside the roaring silence of the pine trees
> hiding-place of so many deaths
> he could find against-all-odds nativity
> this passage through anger and danger
> for which daughter is the only password
> and though the scene is unclear at this point
> the moated house an island lost in fog" (*ibidem*: 31).

The axis of projection of the echo produced by uttering "the name of a child" over and over expands upon the "the surf of granite rocks / at the bottom of the world" and deeper into "the forest to stand / inside the roaring silence of the pine trees / hiding place of so many deaths". The "movement of vision" (Bachelard 2009: 236) involves phenomenologically concrete essences. Saunders' concrete phenomenology merges the stable tonality of Logos (the logical), associated with "granite rocks" and the vulnerable tonality of Pathos (the emotional), the latter related to "the roaring silence of the pine trees / the hiding place of so many deaths". Moreover, the axis of projection of the child's name expands "against-all-odds nativity", regarded by the poetess as "this passage through anger and danger / for which the daughter is the only password". The daughter functions like an agent of reconciliation within "the scene which is unclear at this point" and where "the moated house" is "an island lost in fog".

Moreover, Elisabeth's complex and disturbing image of the self is not the work of "absolute Imagination" (*ibidem:* 102). It is a "phenomenon of the being", or, better said, "the certainty of a reality" (*ibidem:* 103) received by us, the readers, through its "happy transmission", aesthetically accomplished by Saunders in order to help us identify "the feeling of the historical immensity", embedded in the image of Elisabeth and her future glory. The poem entitled *Oriel* also has Acton Court as its background and will be commented upon resorting to Ricardou and Bachelard as valuable interpretative instrument.

3. June English and the phenomenology of resistance and defeat

If Lesley Saunders' volume of poems inspiringly entitled *The Walls Have Angels* symbolically tackles historical issues closely connected with the XVIIth and the XVIIIth centuries, where the angels stand for precious memories approached from a twofold perspective, namely via Ricardou's "temporal cells" (Ricardou 2005: 177) and Bachelard's aesthetic concept of "full roundness", which renders the British kings and queens as "models of being" (Bachelard 2003: 262), June English and Wilfred Owen are clearly concerned with the recent past events from the British history. June English's war poetry is best illustrated by her poem *Dover – 1940*, subtitled *Warfare over the Channel*, where she depicts the German combat against the Royal Air Force. The strong German attack and the weak English defence of the English coast between Dover and Dungenss is depicted in the following lines:

> Brave men, made helpless by the storm, fight on
> where warring winds write the rubric of the battle
> and gunmetal seas sound the alert.
> Heaving waves ruck and roar, no ease
> tonight (English 2004: 18).

The bold resistance of the British soldiers rendered as "brave men" coupled with the almost unbearable hardships experienced by them represents the first temporal cell depicted in the poem. The old "myth of the form" (Howard 1969: 134) is completely disregarded by June English due to her deliberate departure from the "responsibilities" of the rigorous structure. The phenomenology of resistance and defeat is rendered concrete through the anti-heroic depiction of the battle, where the individual is twice victimized: by the implacable guns and the implacable winds and roaring waves. The long sentences sound alert due to their consonantal charge and the alternative alliterative structures ('*w*', '*r*' and '*s*') which reunite "warring winds", "write", "waves", on the one hand and "rubric", "ruck", "roar" together with "storm", "seas" "sound", on the other. It seems that the poetess transcends her literary device through the metaphorically built structure: "The warring wind write the rubric of battle and gunmetal". The ironical charge of the poem orchestrates the twofold tension, namely the outer storm and the inner turmoil which intermingle

strongly inflaming both the seascape and human nature, the latter being rendered impermanent and vulnerable.

And yet, the eternity of time and space is invoked in the next lines, providing us with the second temporary cell meant to make us realize the difference between de-mystified "great history" and mystified nature where "blast the seas, the sky, the shrunken November sun / blast the shrieking sound of shells that turn our beaches / to a den of Hell". These two temporal cells share in common the scheme of the self revealed through an intimate account of a shell-struck combatant:

> Pier- battery, breakwater submerged
> From view; ice torrents pound,
> Retract their ravenous jaw, then make waterfall
> of all. Six shells swept ashore.
> At Knuckle Head – man we knew (*ibidem*: 18).

The nominal structures "pier-battery" and "six shells swept ashore / at Knuckle Head" do not only reflect a scarred landscape but "projectiles, weapons against time" (Howard 1969: 238), against those who consider poetry that depicts war issues unsatisfactorily equipped from an aesthetic perspective to properly render reality suspended somewhere in November between historical conflagrations and the frozen, disconnected body of a dead soldier. Such images also suggest the "relativity of history", the opposite of what Foucault called "games of power with as little domination as possible" (Foucault 1980: 298), as well as of cultural models of identity and alterity promoted by Collier and Geyer-Ryan (1990) when they debated on how "the work of the word impeded the question of the transparent assimilation of cross-cultural meanings in a unitary sign of 'human' culture" (*ibidem:* 298). The description of the intense bombardment is counterbalanced by the image of Ida, the deadly wounded hero who, due to the metaphorically charged language employed by the poetess, is depicted as having accepted his implacable faith, perhaps convinced that the visualizing of his picture of un-fulfillment will change the readers and, by extension, the world that will no longer accept useless sacrifices:

> Pewter skies glisten in the sleet,
> Pale sun splutters, like wet candle tallow. They wrapped him
> in a winding sheet. *Man the pumps, the Eastern arm is burning*
> *Hollow. "Our days were a joy 'Ida' and our paths through flowers*" (*ibidem*: 18).

June English' aesthetic commitment to the demands of such a complex and paradoxical environment makes her acknowledge that the natural movement of those concerned with Ida's body becomes the metaphor of the conscious mind that contemplates and gets involved in the act of naturally wrapping him in a winding sheet associated with The Eastern arm that is burning hallow. The metaphor of the unconscious mind reverberates in the line "Our days were a joy, Ida and our paths through flowers".

The movement from the centre, the battlefield, towards the fragile scheme of the self, is rendered in a manner similar to the one characteristic of Thomas Hardy's "After a Journey" focused on the poet's lamentation for the loss of his wife. Hardy's sadness is as strong as June English' strong emotional commitment to depicting an "un-heroic death" whose phenomenal course, consisting of "our paths through flowers", reminds us what the whole existence amounts to. The intermingling of the outer and inner plans reveals how the Self, Nature, History – which stand for mortality and literature- can lie down together (Nistor 2010: 254).

Ida's "petit history" is inspiringly rendered through exquisite phonological devices. The cognitive thinkers' opinion that phonic devices stand for mental structures dignifies our approach to June English's metaphors of the conscious and of the unconscious. The metaphors of sound reverberate in each and every word selected by the British poetess. The assonance of '*e*' reunites "sleet, Pewter, Eastern, sheet, and flowers" all serving well as the décor of the lamentation scene. The assonance of '*a'* brings together: "pale, wrapped, man, Eastern Arm days, Ida and paths". The last two words seem to have emerged from the poetess' readiness of the heart to counteract the concrete background of the battlefield. The alliterations of '*p'* reunites "Pewter, pale, splutters, wrapped pumps and paths" and prepares us for the intimation of following him through "the paths of flowers" due to the allusion of a world that is beyond change and decay.

The poetry written by June English comprises elements of "innovative, striking and original verse" (Nistor 2010: 254), similar to the postmodernist tradition. O'Brien, quoted by Nistor, claims that postmodernism is notable in British contemporary poetry starting with "the avowedly experimental to the seemingly mainstream (and 'mainstream' is another term where the balance of economic and aesthetic components could bear examination), whether as a conscious principle or a received idea" (O'Brien 1998: 208).

4. Wilfred Owen and the ontology of survival

Wilfred Owen's war poetry reveals his own experience of combat and death through the twofold issue of having got military training for over a year and of having lived in Birkenhead during the period when many wounded soldiers returned to the Mersy ports from the battle fields. In spite of the fact that he had been prepared for war, he did not like it and it seems that he was so horrified and angry due to the reality encountered on the Western Front that "he became a great poet" (Cuthbertson 2015: 161). His determination to play a significant part in the Great War is set by us in relation with Ricardou's temporal cell. We will further interrelate it with the scheme of the poet's self troubled and angered by war issues.

The actual war experience was totally different from facing wounded soldiers or from experiencing battle in accordance with the acquired theoretical

military training. Owen joined the British Army Forces near Beaumont Hamel, in 1917 and his "survivor's report", from a letter sent to his mother, goes as follows:

> My dug-out held 25 men tight packed. Water filled it to a depth of
> 1 or two feet, leaving say 4 feet of air.
> One entrance had been blown & blocked.
> So far, the other remained.
> The Germans knew we were staying there and decided we shouldn't.
> Those fifty hours were the agony of my happy life (Owen 1966: 161).

Although he kept his sentries "half way down the stairs during the most terrific bombardment, one lad was blown down and, I am afraid, blinded" (Cuthbertson 2015: 160). The poem entitled "The Sentry" specifically depicts how:

> Thud! Flump! Thud! Down the steep steps came thumping
> And sploshing in the flood, deluging muck,
> The sentry's body; then his rifle, handles
> Of old Boche bombs. And mud in ruck on ruck.
> We dredged it up, for dead, until he whined,
> 'O sir – my eyes, – I'm blind, – I'm blind, – I'm blind' (Owen 1966: 94).

The poem also centres on a soldier that "drowned himself for good". Owen himself "broke down" (*ibidem:* 161), and nearly let himself drown in the water, only to finally resist the self-destructive impulse and to reconsider "his duty to survive, and, as a survivor, speak for the dead" (161).

An almost "cinematic portrait of the trenches" (*ibidem*: 161) is to be found in the poem *Dulce et Decorum Est* which depicts another soldier that unwillingly drowned in front of Owen who intensely deplored the fact that he could not save him:

> Gas! Gas! Quick, boys! – An ecstasy of fumbling,
> Fitting the clumsy helmets just in time;
> But someone still was yelling out and stumbling,
> And flound'ring like a man in fire or lime…
> Dim, through the misty panes and thick green light,
> As under a green sea, I saw him drowning.
> In all my dreams, before my helpless sight,
> He plunges at me, guttering, choking, drowning.
>
> If in some smothering dreams you too could pace
> Behind the wagon that we flung him in,
> And watch the white eyes writhing in his face,
> His hanging face, like a devil's sick of sin;
> If you could hear, at every jolt, the blood
> Come gargling from the froth – corrupted lungs,
> Obscene as cancer, bitter as the crud
> Of vile, incurable sores on innocent tongues, -

My friend you would not tell with such high zest
To children ardent for some desperate glory,
The old Lie: Dulce et decorum est
Pro patria mori (Owen 1966: 125).

The quoted Latin line from Horace at the end of the poem, whose English version would be "It is sweet and meet to die for one's country", was estimated to be the "the best-known line of war poetry in all the world" (*ibidem:* 163).

The scheme of his self, as the container of Owen's sensitiveness to ugliness, is charged with dramatic connotations due to his innate sensitiveness to beauty which he seems to have acquired when he lived in Bourdeaux and when he devoted his time to reading mainly Keats' and Shelley's beautiful poetry.

His inclination towards depicting the harmed body and soul due to the war issues is obvious in his poem *Exposure*, written in 1918:

Our brains ache, in the merciless iced winds that knive us…
Wearied we keep awake because the night is silent….
Low, dropping flares confuse our memory of the salient….
Worried by silence, sentries whisper, curious, nervous,
But nothing happens (*ibidem*: 142).

The poem does not expose courage or heroism, but "the pity of war", the pity and compassion for those who had to face it:

Tonight, this frost will fasten on this mud and us
Shrivelling many hands, puckering foreheads crisp.
The burying-party, picks and shovels in shaking grasp,
Pause over half-known faces. All their eyes are ice,
But nothing happens (*ibidem*: 142).

Besides having been sensitive to the Romantic poets, Owen has also been deeply touched by M.F. Laurie's poem *The Boy's Own Paper* and its dialectical significance regarding the acquired knowledge of death, encapsulated in the poetic structure "May their dying teach you to live". Moreover, Laurie's poem, dedicated to a schoolboy, who was only sixteen but, being endowed with the heart of a soldier, wanted to fight, even to die for his country, ends as follows:

Glorious day to die, falling for God and their Country!
Honours be theirs – we mourn them with proud, heartfelt tears.
May their dying teach you to live – it may be obscurely,
But truly and purely; fighting for God through years (*ibidem*: 142).

On reading it, we are positive that Owen recognized Laurie as a poet of splendid national acknowledgement due to the recognition scene of how glorious it is to die for one's country. The vision of the child's fighting and falling for God and

the country enhances our ability of seeing with our inner eye and "seeing it will change you, and even more, it will change your world" (Howard 1969: 231). The tone of Laurie's, and, by extension, of Owen's poetry, exactly as the tonality of Leverton's poems, analysed by Howard, is a combination of the "dutiful with the sacramental" (*ibidem*: 303) due to the fact that the "awakening is / to transformation / word after word" (*ibidem*: 303). It is the transformation of the inner self into a much wiser entity capable to record existence transfigured, or, at least, heightened by genuine emotions charged with strong autobiographical connotations. This makes Owen's poetry sound heroic, despite the anti-heroic mood depicted in the poems focused on various war issues.

Conclusion

Lesley Saunders' volume of poems *The Walls Have Angels,* the result of the poetess' presence at Acton Court, has been approached via Ricardou's concepts of "temporal cells" and the scheme of the self, where the court can be regarded as a valuable temporal cell related to the real. The "anthropology of imagination", together with Bachelard's phenomenological tackling of the concept of "full roundness" has revealed how Henry VIII's daughter, aesthetically depicted in the poem, stands for the "model of being", the actual scheme of the self present in the poem. Its function has been of transmitting the "feeling of the historical immensity", doubled by intense spirituality, which also arises from our analysis of another poem written by Saunders, inspiringly entitled *Oriel*.

June English's concern with historical issues reveals itself in her remarkable war poetry, tackled by us in relation to the poem entitled *Dover-1940*, subtitled *Warefare over the Channel*. It best illustrates the bold resistance of the British soldiers, approached by us via Ricardau's scheme of the self. The eternity of time and space, the temporal and spatial cells meant to reveal the difference between de-mystified "great history" and mystified nature has cognitively been approached, turning to good account Bachelard's assumption that the intermingling of the outer and inner plans reveals how Self, Nature and History (mortality and literature), can lie down together via the poetess' aesthetic preoccupations.

Wilfred Owen's war poetry is based on the poet's experience of combat and we have emphasized how his horror and anger due to the cruel reality encountered on the Western Front helped him "become a great poet". The scheme of his self encapsulates not only his determination to expose courage or heroism, but also his compassion for those who had to face its horrors. The dialectical significance of the acquired knowledge of death reverberates in the poetic structure "May their dying teach you to live", which, by extension, reads "teach us to live truly, purely, empathetically" for one another. To conclude, this strong message present directly or implicitly in the poetry written by Lesley Saunders, June English and Wilfred Owen encourages us to keep on conserving endangered values and wisdom.

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The Awakening of the Inner Hero in A. A. Milne's *Winnie the Pooh*

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1. Introduction

A. A. Milne's novel entitled *Winnie the Pooh* is a wonderful book written for both children and adults through the fact that it covers various stages of the bear-hero's journey that parallel various stages of the human psychological development. Our task has been to find adequate ways of interpreting the genuine relation among the hero's Ego, Soul and Self and, for such an enterprise to be successful, we have identified various archetypes such as the innocent, the orphan, the protector, the ruler, the lover, the magician, the sage and the fool and interpreted them as the bear-hero's inner guides meant to help him prepare for the journey and to properly survive in the unusual world of the fairy-tale. Following Pearson's theory, the archetypes have been tackled as inner guides that exist within ourselves and they only need to be "awakened" and activated in order to help us find out who we really are and transform our world according to our aspirations and dreams, no matter how childish they might look.

2. Winnie the Pooh and the space of the miniature

Winnie the Pooh, the bear-hero of A.A. Milne's novel, belongs to the space of the miniature, associated with the images of seeing, smelling, and, even more specifically, with that of tasting. Bachelard claims that the "causality of the little" has often been looked into in close relation with the "psychology of sensations" (Bachelard 2003: 201), which implies the identification of various thresholds that establish the functionality of various sense organs. The notion of the "threshold", regarded by Bachelard as one of the most specific objectives of modern psychology (*ibidem*: 202), will be nevertheless approached by us in close relation with the concept of "imagination", because Winnie the Pooh is Christopher Robin's favourite toy. Imagination invites us to contemplate the "space located under the threshold" because the inner word can be better heard beyond the sensitive, the palpable, the rational, the intelligible.

Since Milne's hero, Winnie the Pooh, must cover "some truth of the imagination", we will approach him as a "sonorous miniature" that can speak, feel, cry, laugh and, most of all, can be very fond of Christopher, his best friend. We will further share Bachelard's opinion that the "autonomous activity of creative imagination" (*ibidem*: 202) cannot be grasped via a mixture of real sensations or hallucinations, but via images happily transmitted to us, the readers, so that we could enjoy the writer's game of imagination.

From a phenomenological perspective, a miniature surpasses both organically and objectively, the "order of the sensitive", opines Bachelard, who further insists on the fact that the soul "dreams and thinks and, then, it imagines" (*ibidem*: 203). As such, we are invited, from the very first pages, to grow aware of the most fragile clues. The slighter a clue is, the more meaningful it is because it reveals an origin, an embryo. Bachelard suggests that the "embryo needs reason" and we think that Christopher's deep loving disposition for toys, for Winnie the Pooh, in particular, is the reason why he endows it with the ability to walk, to talk, to feel, making it not only look, but, actually, become real.

3. The toys' relation to unconscious and archetypal images

Christopher's unconscious drives of loving and of being loved are closely related to his amazing toys. We further suggest that Christopher's toys are connected with his unconscious drives embodied under the form of various archetypal images, each related to a particular archetype.

The introductory part of the book clarifies how Edward Bear came to be known as Winnie the Pooh and that happened because he previously had a swan which he used to call Pooh. So, when Winnie wanted an exciting name for itself, Christopher, on the spot, mentioned the Pooh. Moreover, we learn about the fact that Christopher, exactly as all the other kids do, when he goes to the Zoo, he first visits the Polar Bear area, whispers something to the third keeper from the left who unlocks the doors for him, thus allowing him to reach the special cage whose door is opened and out of which "something brown and furry", accompanied by a happy cry of "Oh, Bear!" shows up and Christopher Robin jumps into its arms.

Had it not been for Winnie the Pooh, Christopher's life experience would have had little meaning. It is Winnie that teaches Christopher to discover the treasures of childhood, the way he can be true to himself and to live in communion with the others. The metamorphosis of the "kingdom of childhood" reveals the "state of our collective souls" (Pearson 1991: 14) and, since we are part of the great history of mankind, each and every one can contribute to the restoration of the life values, as a "collateral benefit of our personal journeys" (*ibidem*: 14), based on the discovery of our unique fate and gifts.

Milne's *Winnie the Pooh* is focused on a two-fold journey; on the one hand, Winnie turns from the "silly bear" into a real hero capable to save his fried Piglet,

when the latter is on the verge of drowning, on the other, Christopher's "heroism" does not ground in discovering some new truth, but in possessing the courage to act according to his vision of life, characterized by courage and concern for the others, associated with a strong development of his emotional and logical selves. Pearson claims that the one who starts a journey is already a hero. Christopher's journey extends from childhood to adolescence and we strongly hold that archetypes are the inner guides meant to help him surpass difficulties and reach the destination much wiser and confident of himself.

3.1. The archetype of the orphan

On the fourth page, we are introduced to the story of Winnie the Pooh, told by the author to Christopher Robin, who is happy to recollect the most intimate issues connected with his childhood and his special relation with his toys. Winnie used to live all by himself in a forest under the name of Sanders. The syntagm *all by himself* sends us to the archetype of the Orphan. Pearson opines that the archetype of the Orphan exists within ourselves and is activated by those experiences when the child feels himself "abandoned, betrayed, victimized, neglected or disillusioned" (*ibidem*: 139). Since we live in a social milieu where to be vulnerable is unacceptable, most people hide the vulnerable inner child. Consequently, that child ends up being not only deeply hurt, but also lonely. Such people, or creatures, in the case of Winnie, need affection, support and assistance to surpass their inner immobility. Generally speaking, for such people assistance usually comes from a single person – Christopher Robin, in Winnie's case.

Pearson (1991: 151) identifies three levels of the Orphans:

i) the first level implies the recognition of their inability to take care of themselves and to cope with the world around them;

ii) the second level implies the acceptance of the need for being assisted;

iii) the third level implies their interdependence towards the others and the development of some realist expectations.

3.2. The archetype of the innocent

The archetype of the Orphan interrelates with that of the Innocent characterized by the desire to be protected, to experience love and the unconditioned acceptance of it. The three levels identified by Pearson in relation with this archetype refer to the credulous acceptance of the environment (the first level), to preserving their kindness when they are in difficulty (the second level), the return to Paradise, as the Wise Innocent, full of trust and optimism, dependence and artlessness (*ibidem*: 134). Our intension is to observe and identify the basic characteristics of these two archetypes and to prove that they are not in a dialectical relation but rather in a complementary one. Milne offers us the psychological technique meant to help us grasp the most

hidden values of the soul through those images that are essential for the functioning of imagination.

Bachelard's opinion regarding the fact that the literary image renders everything sensitive enough so that it could suggest "the impression of an absurd finesse" (Bachelard 2003: 236) is actually verified through the image of Winnie, who, on a particular Friday, walking through the forest, suddenly notices a large oak-tree surrounded by a "loud buzzing noise" (Milne 1992: 195). Contemplating the meaning of that noise, by putting "his head between his paws and by beginning to think" (*ibidem*: 5), he reaches the following conclusion:

> 'That buzzing-noise means something. You don't get a buzzing-noise like that, just buzzing and buzzing, without its meaning something. If there is a buzzing noise, somebody's making a buzzing-noise, and the only reason for making a buzzing noise that I know of is because you are a bee'. Then he thought another long time, and said: 'And the only reason for being a bee that I know of is making honey…. And the only reason for making honey is so as I can eat' (*ibidem*: 6).

Milne has offered us the inspired projection of two hyperboles, the hyperbole of Winnie's too sensitive eye and of his too sensitive ear, both meant to awaken the reader's awareness regarding the function of the eye-sight and of the ear while focused on honey, an extremely precious thing for the bear. Such an image is built on the dialectical relation between the outside and the inside, the inner and the outer. They are human realities and Milne has suggested that if you refer to them in terms of strong impressions you are likely to properly understand them.

Since the inside – utside resembles the "yes / no" dialectical relation (Bachelard 2003: 151), Winnie contemplates various ways of reaching the forbidden honey, either by climbing the tree or by singing a song meant to encourage him to carry on his intention of reaching the target, only to finally fail in his enterprise that firstly seemed successful. His determination to succeed in spite of having gracefully fallen into a gorse-bush is accompanied by demanding assistance and the first person he thinks of is Christopher Robin.

The three levels of the archetype of the Orphan can be noticed in Winnie's honey event which clearly emerges from his being too fond of honey, namely his inability to take care of himself, his acceptance of being assisted and his interdependence to the others. The inside-outside issues, although imaginatively experienced by Winnie and Christopher, are depicted in terms of concrete starting points which, somehow, are satisfactorily exact from a phenomenological perspective (*ibidem:* 243). Winnie asks Christopher to provide him with a balloon for reaching the honey from the oak-tree that should be either green so that the bees might think he were part of the tree, or blue, so that they might think that he was part of the sky. Being asked whether the bees would not recognize him underneath the balloon, Winnie thought of looking like a small black cloud and immediately walked to a muddy place and kept on rolling until he was black all over.

Despite his minute preparations, Winnie still thought that the bees might suspect him and demands that Christopher should bring an umbrella, walk up and down with it, and say every now and then "tut-tut, it looks like rain" (Milne 1992: 15) in order to deceive the bees. No matter how absurd that suggestion appeared to Christopher, who affectionately called him "silly old bear", he accomplished his task because he was very fond of him. Winnie's failure of deceiving the bees in order to get the honey made him consider that they were "the wrong sort of bees" and demanded that Christopher should shoot the balloon with his gun so that he could float down to the ground. Since his arms got stick for a while, whenever a fly settled on his nose he had to blow it off and that was why he was always called Pooh.

The transition from the outside to the inside, from outer experiences to their inner evaluation is smoothly and delicately performed by the author while dialogizing with Christopher about the meaning of his intimate adventures performed with Winnie and his friends-Piglet, Rabbit or Eeyore. Christopher kindly recognizes that Winnie usually failed to grasp the meaning of those stories because "he hasn't any brain" (*ibidem:* 20). The transition from the real to the imaginary is clearly illustrated on page 21, when Christopher, after having commented with the implied author, picks the Bear by the leg, "trailing Pooh behind him", only his bumping being heard while going up the stairs behind him.

Chapter two can be interpreted as an extension of Milne's study on Winnie, and we will pursue various "ontological circuits of the diverse experiences of the verb *to be*" (Bachelard 2003: 241). The author's concern is to metaphorically depict the verbal structures "to be humming" and "to be looking for company". Winnie is "humming proudly to himself in front of the glass" (Milne 1992: 24) until he has learned the little hum by heart. After that, while humming to himself he starts walking gaily wondering what everybody else is doing. Reaching a hole he immediately associates it with the rabbit and "Rabbit means Company and Company means Food and Listening-to-Me-Humming and such like" (*ibidem:* 24). Their meeting is described in an original manner emphasizing the author's concern for the speech of and for children so that he could easily position "the intimate being in an externalized space" (Bachelard 2003: 241):

> - Well, could you kindly tell me where the Rabbit is?
> He has gone to see his fried Pooh bear, who is a great friend of his.
> - But this is Me said Bear, very much surprised.
> - What sort of Me?
> - Pooh bear.
> - Are you sure? said Rabbit, still more surprised.
> - Quite, quite sure, said Pooh.
> - Oh, well, then, come in……
> - Well I wasn't sure. You know how it is in the forest. One can't have anybody coming into one's house. One has to be careful. What about a mouthful of something? (*ibidem*: 27).

The linguistic tissue of the text is further overcharged with details meant to depict Winnie's fondness of honey which, after having been devoured greedily, makes his voice sound rather "sticky" (*ibidem:* 27) and his body exceed its normal size, preventing him from getting out of the Rabbit's hole. Realizing Winnie's difficult situation, the Rabbit decides to ask Christopher Robin to solve the case. Christopher's suggestion that Winnie should wait in the rabbit's hole to "get thin again" seems to be the only reasonable solution, comfortably accompanied by their offer to read a *Sustaining Book* (*ibidem:* 30) to him for almost a week, while Bear "felt himself getting slender and slender".

Equally amazing is the depiction of Pooh's release from the hole when Christopher, and all their friends and relatives "took hold of Rabbit, and they all pulled together" (*ibidem:* 32) until Pooh was free. After that he resumed his walk through the forest, humming to himself while Christopher Robin watched him lovingly, saying to himself "Silly old bear". Such instances, interpreted via the archetype of the Innocent, reveal the inner desire to be loved, protected and the unconditioned acceptance of it.

3.3. The archetype of the ruler

Chapter three further expands upon Pooh's adventures accompanied by his friend Piglet. For properly depicting Winnie, we assume that Christopher Robin can be associated with the archetype of the Ruler, whose vocation, according to Pearson, is to create and establish harmony and order, to offer support, to be preoccupied with his private life and with that of his family and Winnie and his friends look as if they were part of his private family life (*ibidem:* 310).

Pearson has identified three levels in relation to the archetype of the Ruler: the first has already been commented upon by us in relation to Christopher's basic social preoccupations, whereas the second and the third levels highlight the "development of his abilities" and the creation of the structures meant to facilitate the manifestation of his personal dreams in real life accompanied by accomplishing the goodness of the group, or the community to which he belongs through a rational employment of all the necessary inner or outer resources (*ibidem:* 310). Christopher Robin possesses all the characteristic traits of this archetype and, in relation with his friends, activates them all in order to exert his power over them and to reveal his positive intentions to please himself and the others. Winnie, his best friend, is an extension of his archetypal energy activated under the form of his childhood dreams manifested in real life.

Children can be interpreted via Bachelard's concept of "human beings – there", where "there" stands for their enclosure within themselves and for their need to permanently escape from it (Bachelard 2003: 241). Christopher is both a Ruler and a Magician in terms of his archetypal structure. The archetype of the Magician mainly concerns the finding of a way to create of a new archetypal reality, an imaginary one, and, to make it look as if it were real.

3.4. The archetype of the fool

Within this archetypal context, Winnie the Pooh can be associated with the archetype of the Fool, whose basic characteristic is to discover his liberty of acting in an unconventional environment (*ibidem:* 395). The Fool "enlightens us, discovers intelligent, novel, amusing manners of avoiding the intellectual and physical obstacles. In the worst case, the Fools are irresponsible, in the best case, they gladly live their lives, because they fully experience each and every pleasant moment" (*ibidem:* 395).

Pearson (1991: 375) has identified three levels of the Fools, all related to the vocation to surpass boredom, and the wish to enjoy themselves. The first level implies the approach to life as if it were a game played for one's own amusement. The second level concerns their native intelligence used for deceiving the others, for getting out of trouble, for avoiding obstacles, for telling the truth without being punished. Our approach to Winnie as the positively charged Fool arises from his basic characteristic of acting in an unconventional environment and from his ability to enlighten and amuse us because he is eager, consciously or not, to fully enjoy every moment of his life. Together with his friend Piglet, while hunting, or, more precisely while tracking something, they deceive each other following their own traps which they regard as belonging to their common enemy - the Woozle. When Christopher reveals them the truth, Winnie sadly concludes that he is a Bear of No Brains at All. It is Christopher Robin's conclusion, namely that he is the Best Bear in All the World, that helps him to brighten up and, since it is Luncheon Time, he goes home for it.

We will further identify details connected with light and sound, with heat and cold, and the difficulties experienced by Milne's characters to surpass environmental aspects, which, according to Bachelard, are meant to pave the way for a "slower ontology" (2003: 243), compared to the one related to the pure geometrical or rationally charged images. On a fine spring day with soft clouds playing happily in the blue sky, Winnie the Pooh comes across Eeyore who seems to have lost his tail, thus feeling very upset. The Bear offers himself to find his tail which makes the donkey consider him "a real friend, not like Some" (Milne 1992: 47). He starts marching through "copse and spinney, down open slopes of gorse and heather, over rocky bed of streams, up steep banks of sandstone into the heather again" (*ibidem*: 48).

3.5. The archetype of the sage

Winnie's determination is to find the wise Owl that lives in the Chestnuts, because "if anyone knows anything about anything, it's Owl who knows something about something" (*ibidem*: 48). Such details send us to the archetype of the Sage, characterized by living in an ivory tower and by his strong desire to search, discover and promote the truth (Pearson 1991: 352).

Several details regarding various notices placed by Christopher Robin either underneath the knocker or underneath the bell-pull of the Owl's "old-world residence of great charm" (Milne 1992: 48), spot out the child's concern for order and his appetite for endowing each of his toy friends with personal characteristics. The Owl's suggestion of asking Christopher to write some reward notices and to put them all over the forest further reveals the human characteristics possessed by it. While listening to the owl, Winnie's basic preoccupation is to get a lick of honey. Since the Bear can hardly observe the notices, the owl invites him to go outside and take a look at them. To Winnie's great surprise, the bell-rope is nothing else but Eeyore's tail found by the owl hanging over a bush. On his way to Eeyore, the Bear's experience which involves light, heat, cold and almost unsurpassable environmental difficulties ends up with an impressive sonorous articulation of his successful discovery of the tail, under the form of a song that started with the question "who found the Tail?" It ended with the proudly articulated answer "I found the Tail" (*ibidem*: 55).

A.A. Milne seems very much familiar with the "anthropology of imagination" (Bachelard 2003: 243) that renders the "inside" extremely concrete, and the outside quite large. Winnie's inner nature built on clear emotional co-ordinates such as friendship, loyalty, empathy and devotion makes him look real, concrete and appealing to the reader whereas the outside, the environment, depicted by the author, consists of copse, spinney, open slopes of gorse, rocky beds of streams and steep banks of sandstone, which make it look quite large and unfriendly. Although both the inside and the outside look concrete, they are actually dealt with in terms of human values. The picture created and populated by the author with miniatures, such as the little bear, piglet, donkey, and rabbit reveals them all endowed with human values approached by us in terms of various archetypes.

Almost all the stories involving Christopher's friends are amusing and appealing to the readers. Some are about Piglet who addresses Christopher for help convinced that he had come across a Heffalump, who proves to be nothing else but Winnie that fell into a trap and who made a terrible noise in order to be found and saved, thus dreadfully scaring the little pig. Another refers to Eeyore's birthday when everybody is informed by Winnie about the event and decides to bring him a present. Winnie's present is meant to be a nice pot with honey, which, unfortunately turned to be completely empty due to the fact the Bear, too fond of honey and quite hungry, could not refrain himself from eating it. Not to disappoint Eeyore, Winnie addresses himself first to the Owl to write "a Happy Birthday" on the pot in order to make it look appealing, and, at her suggestion, he begs Christopher to properly do the inscription on his pot that is finally offered to the donkey.

Another story refers to Kanga and Baby Roo who both arrive in the forest to settle in there and who are victims of a complot organized by Rabbit but finally assumed by all the others. The plan to capture Baby Roo fails in spite of its well-conceived structure. They steal the baby assuming that Kanga will not realize the difference between it and Piglet, once the latter has been introduced into her pocket. To everybody's surprise, Milne praises Kanga's victory over them in the sense of

pretending that she does not realize what has happened. She starts looking after the little pig, feeding, bathing and giving him a medicine to make it grow big and strong so as "not to be like Piglet" (Milne 1992: 74). Piglet is finally saved by Christopher who shows up in due course of time clarifying the mistake and releasing him from the burden of playing the part of Kanga's baby. The fact that Kanga and her baby are accepted to dwell in the same Forest where they all live completes the big picture of the fairy-tale where each creature resembles the archetype of the Fool through trying to play tricks to one another.

The last but one chapter depicts an expedition led by Christopher Robin to the North Pole. They have to face dangerous situations such as to cautiously climb a stream, and to go from rock to rock, before reaching the North Pole, explained by Rabbit as standing for "a pole stuck in the ground" (*ibidem*: 81). It is Winnie who happens to find the pole and they all consider that the expedition has come to an end, once the pole has been identified. They stick the pole in the ground and Christopher writes a message on it informing everybody that the North Pole has been discovered by Pooh.

The last two chapters turn Winnie the Pooh into a real hero when he manages to save Piglet surrounded by water and unable to reach the ground due to the flood. It is a real adventure for the Bear. He takes his biggest jar, drops it into water, jumps into it, carefully holding a bottle with Piglet's message which demanded to be saved as soon as possible. Winnie mistakes the whole issue. He notices the *P* on the paper and, considering that the message from the bottle is addressed to him, decides to look for Christopher in order to find out its content. He finds Christopher who impatiently informs him that it is a rescue message from Piglet who is in great trouble. They first contemplate to use Winnie's Floating Jar, proudly called by him the Floating Bear. Realizing that it is too small to carry Christopher, the Bear and Piglet, Winnie brightly suggests that they should use Robin's umbrella as their rescue boat. The successful mission of saving Piglet makes Christopher call the boat "The Brain of Pooh", and, thus, Winnie comes to be regarded by everybody as a Brave and Clever Bear Pooh (*ibidem*: 143).

At this point, paralleling Pearson and Jung, the latter regarded as the initiator of the theory of personality considered by many critiques as psycho-analytic due to its stress laid upon the unconscious processes, we can enlarge the scope of the paper through a few Jungian considerations on archetypes and the way human behaviour can be explained through them. Defined by Jung either as "modalities of functioning, antenatally established" (apud Cazenave 1994: 22), as "behaviour patterns" (*ibidem*: 178), or as "inherited possibilities of interpretation" (*apud* Pătru 1999: 173) or by Michael Palmer as "the unconscious organizers of our ideas" (Palmer 1999: 173), it appears that the above-mentioned definitions share in common the idea that archetypes represent a pattern on which many representations can be built.

Moreover, Jung's approach to the archetype of the spirit usually activated either under the form of an old wise man who offers solutions to the hero so that he can surpass difficulties and pass safely through dramatic circumstances or embodied

by animals who help the hero to survive and grow up in a rather unfamiliar environment suits our interpretative concern as Christopher Robin via his special relations with his toy-animals is charged with a high energetic potential, improved comprehension and strong empathy for the world around him. We can conclude saying that the animal representations from Milne's novel, through Jung's archetype of the spirit, enlarges the sphere of the hero's conscience underlining, in an unusual way, his bent for self-achievement developed in relation to the representations of this archetype under the form of his beloved animal-toys meant to always connect us with the realm of the possible and of the desirable. This last statement illuminates once more Jung's approach to archetypes as being both spiritually and emotionally charged and as possessing the attribute of "numinosity", defined by as something fascinating, inspiring, enlightening (*apud* Minulescu 2001: 94).

Conclusion

We can conclude our approach to A.A. Milne's book for and about children assuming that Winnie, together with Christopher Robin and his friends, approached by us in relation to the archetype of the innocent, the orphan, the ruler, the magician, the sage and the fool, has helped us to resound empathetically in response to their most difficult life experiences. Since the archetypal images identified in Milne's novel have been interpreted by us as the embodiment of our inner unconscious drives, Winnie the Pooh stands for "an axis of hope" (Bachelard 2003: 109) because such images comprise the promise of the awakening of our inner hero.

On reading this book, we have been encouraged to constantly pursue Winnie while he is bringing into bold relief his most hidden "secrets" meant to reveal a soul in progress from "wish" to "reason" and will, the real keys of the twofold universe: of childhood, the space of the immense inner potential and of the world, the space that allows our inner self to awaken and to experience "the expansion of infinite things" (*ibidem*: 230), such as compassion, friendship and love.

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Coping with Fear and Anxiety in a Poetic Way: John Berryman and Mircea Ivănescu

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1. Grounds for comparison

The paper draws a comparison between the American poet John Berryman and the Romanian poet Mircea Ivănescu by pointing out strategies these poets use in order to cope with fear, anxiety and other extreme states of mind, including boredom and suicidal despair. Existential fear is mirrored by cultural anxiety, stemming from the awareness of other writers' influence over them and their own belatedness. Explicit, ostentatious intertextuality is an efficient way to exorcize the *malaise* of influence from canonical authors. As I shall later show in my analysis, the reworking of autobiographical material is rendered more indirect but also more dialogic through the use of poetic personae.

There are numerous similarities between John Berryman (1914-1972) and Mircea Ivănescu (1931-2011), pertaining to temperament or psychological makeup, for instance the "thanatophoric drive of their sensibility" (Vancu 2015a: 133), or their dark sense of humour. However, Berryman's flamboyant and histrionic personality may seem the very opposite of Ivănescu's extremely retractile and humble demeanour. Unlike Berryman, who eventually took his own life, Ivănescu died of natural causes.

Both poets were traumatized as children, Berryman by his father's suicide, Ivănescu by the revelation, first, that he was conceived as a replacement for his sister's death and, later, by his older brother's pre-announced suicide. They both struggled with alcoholism and depression. Learning "the epistemology of loss", as Berryman said about the "boy who had lost his ball" (1989: 11), is obviously not an easy thing to do and may come at a high price. On the other hand, the "moments of profound loss" in the lives of poets of the "middle generation" (Jarrell, Bishop, Lowell, and Berryman) are also "moments of conscious entry into selfhood" (Travisano 1999: 77).

Early trauma presumably accounts for the "disintegration anxiety" (Martin 1993) which can be observed in Berryman's *Dream Songs*. As for Mircea Ivănescu, in his last interview (cf. Liiceanu 2012), he provided plenty of information about the effects of these existential shocks and the gloomy atmosphere in his house during childhood. I should also add that it was for the first time that the poet was so open

about this devastating situation, which was otherwise practically "buried" within his poetic world, while Berryman mentioned a number of times his father's suicide and his own self-destructive temptations: "Anarchic Henry thought of laying hands / on Henry" (*DS* 345)[1]; "It all centred in the end on the suicide / in which I am an expert, deep & wide" (DS 136); "My desire for death was strong" (DS 259).

John Berryman and Mircea Ivănescu wrote series of poems which can be read as one continuous poem[2], or a poetic diary. Both shaped their identity, dialogically, in response to other poets' lives and oeuvres – Berryman to Anne Bradstreet, to Shakespeare, to W. B. Yeats, to Auden etc., and Ivănescu in response to T. S. Eliot, Ezra Pound, Rainer Maria Rilke and Berryman himself but also through his numerous translations (the latter can be seen as dialogic endeavors which further influenced his poetic discourse).

Stylistically, Berryman was on the side of excess and egregious experiment, while Ivănescu preferred the poetics of understatement and discretion / repression (Vancu 2015b). The affinities between the two poets are reinforced by the fact that Ivănescu has translated some of Berryman's *Dream Songs* and has acknowledged, in his interviews, a great admiration for his American peer. To an American reviewer of a translated anthology of Ivănescu's poems, his poetic sound is indeed very similar to Berryman's (Tanta 2011).

Subjectivity is, undoubtedly, the raw material for poetry, but poets tend to modulate it through "affective postures" (Caleshu 2007), which often solidify in the form of playful, alternative identities (the personae). Just like subjectivity is unconceivable in the absence of intersubjectivity, conveying emotion in poetry (as in life) is deeply connected with issues of human communication: "Emotional expressions are crucial to the development and regulation of interpersonal relationships" (Ekman 1999: 47).

While modernist impersonality is obviously rejected by both poets, the postmodern confessional model is equally subverted, the mediating paradigm having been found in the use of dialogic intertextuality and in persona poetry. Explicit intertextuality, in the form of cultural references, either canonical or obscure (quotations, allusions, pastiches, parodies) is a means of coming to terms with what Harold Bloom termed the "anxiety of influence" (1973). Intertext and mask are intricately connected in Berryman's and Ivănescu's poetry, and for that matter, in poetry in general. They intersect on the level of stylistics and *voice* (Elliott 1982, Maio 2005). By taking into account two of the most striking features of their poetry – the recourse to intertextuality and the use of poetic *personae* – I argue that these (dialogic) devices are defensive strategies destined to help the poets cope, on the one

[11] *DS* abbreviates Berryman' *The Dream Songs*, followed by the number of the "song". The complete *Dream Songs* includes *77 Dream Songs* (1964) and *His Toy, His Dream, His Rest* (1968). I have used the 1993 edition.

[2] Berryman's *Dream Songs* and Ivănescu's long series of volumes with generic titles (*Lines, Poems, Verses*). The Romanian poet's debut was in 1968 with *Versuri (Lines*).

hand, with their existential *Angst*, and on the other hand, with the all-pervasive concern with belatedness proper to late-modernist poetic discourse.

Along with the parallel *per se*, another thing which should be emphasized is that the intertextual approach is part of the dialogical paradigm of comparative studies (Popescu 2017). Allusiveness, indirect communication and poetic ambiguity do not annihilate the orientation towards otherness in the poets' discourse. The inherent dialogicality of literature (Sell 2000), no matter how intricate, plays on a basic need for communion and human interaction, thus confirming the psychological theory of "the dialogical self" (Salgado & Hermans 2005), which is in its turn based on Bakhtin's ontological and anthropological theory of dialogue and dialogism. In its turn, identity itself, which is a constant concern for the two poets, and a central issue of the (post)modern ethos, "is a sign, functions as a sign, and allows writers to emphasise the ways signs of identity are related to those who have been assigned that identity" (Parpală 2017: 1).

2. Communicating fear and anxiety in poetry

Fear is defined by psychologists as a basic and universal emotion, together with anger, sadness, happiness, surprise and disgust. It is hard-wired in the brain and it emerges at the intersection of body and psyche, as an emotional response to a real or perceived danger. Culture, in its turn, imposes a superstructure on the natural, biological aspect of this emotion, which thus becomes associated with "big ideas" (Ghita 2017). As Joanna Bourke shows, "fear acquires meaning through cultural language and rites. […] Emotions enter the historical archive only to the extent to which they transcend the insularity of individual psychological experience and present the self in the public realm" (Bourke 2005: 7). The issue can also be approached from the perspective of depth psychology, with a focus on universal mythological patterns:

> Unprotected exposure to unexplored territory produces fear. The individual is protected from such fear as a consequence of 'ritual imitation of the Great Father' – as a consequence of the adoption of group identity, which restricts the meaning of things, and confers predictability on social interactions (Peterson 1999: 14).

For modern writers, this kind of traditional reassurance no longer works, and anguished creative beings like Berryman and Ivănescu are reduced to vacillating between anxiety and boredom, the state of mind where "the I loses its identity in the dark, caught in an apparently infinite void" (Svendsen 2005: 13). The inscription of subjectivity in an aesthetic framework is rendered more difficult by the fact that art itself (literature included), has become, in the modern era, a "pitiless" presentation of the human predicament (see Virilio 2004).

My contention is that *fear* is the poetic term (poetic because it possesses a raw energy) for *anxiety*, i.e. that state of mind where no concrete danger is present, but

the "fight or flight" response occurs anyway. A cognitive element is involved in any anxiety disorder (meaning that emotional dysregulation is continuously fueled by negative thoughts), which makes the literary and philosophical treatment of this complex emotion all the more interesting, particularly considering that anxiety is one of the hallmarks of the modern condition.

John Berryman was aware of his vulnerability: "The terrible chagrin to which he was married – / derelict Henry's siege mentality" (*DS* 370). In his letters, he described symptoms consistent with the diagnostic of manic-depressive disorder (or what is today called bipolar disorder). He also told in an interview how he avoided reading reviews at the beginning of his career for fear he might be "killed" by some remark: "I had no skin on – you know, I was afraid of being killed by some remark. Oversensitivity" (Stitt 1972: 2).

There are many occurrences of *fear* and related terms in the *Dream Songs*, which is John Berryman's major poetic achievement. The contexts are sometimes metaphorical but oftentimes they are straightforwardly denotative. A few examples: "I'm scared a lonely. Never see my son. […]. I'm scared a only one thing, which is me" (*DS* 40); "the dead all in their places, all insane / & trying to sit up from fear" (*DS* 197); "This place is not so bad, considering / the alternative with real fear. / Being dead, I mean" (*DS* 288); "panic dread…Then came back the dread" (*DS* 268); "Fear & grace" (*DS* 296); "panic…. Fear of proving unworthy to my self-imposed task. / Fear" (*DS* 299); "Angst" (*DS* 323); "Schadenfreude" (*DS* 202); "There is an eye, there was a slit. / Nights walk, and confer on him fear"(*DS* 12: *Sabbath*); "his fearful way" (*DS* 38); "Dreams make crawl with fear" (*DS* 49); "Far, near, / the bivouacs of fear / are solemn in the moon somewhere tonight" (*DS* 61); "the pen & the heart, the old heart with its fears" (*DS* 379); "the horde / of terrors fresh from Henry's shaming past", "the horrid waking night" (*DS* 326).

Hyperbolically, the daily emotional turmoil the poetic subject is forced to endure is equated to living in hell:

> - You feeling bad, Mr Bones? You don't *look* good.
> - Do I looking like a man spent years in Hell?
> For that is Henry's case:
> And he remembers what he saw, how he felt & smelt,
> Sharp terror that increases and that stays (*DS* 353).

Although there are occasions when the threat is mentioned (fear of loneliness, of dying, of failure, of his own inadequacy and social awkwardness), *The Dream Songs* deal, most of the time, with a sort of innate, ontological, inescapable dread which is more metaphysical than psychological. The interpersonal and ethical implications are also brought to light; indulging in emotional chaos can prevent you from showing empathy:

> […] it was in his later years
> when he could not be good to anybody:

pain and disorder, baseless fears,
malign influences
ruled his descending star (*DS* 344).

The emotion of fear (in its extreme form of *terror*) is even involved in the reception process, in a modern version of the Aristotelian catharsis: "These Songs are not meant to be understood, you understand. / They are only meant to terrify & comfort" (*DS* 366). Two of the four epigraphs to *His Toy, His Dream, His Rest* also contain the word *fear*: "No interesting project can be embarked on without fear. I shall be scared to death half the time" (Sir Francis Chichester in Sydney); "For my part I am always frightened, and very much so. I fear the future of all engagements" (Gordon in Khartoum). These quotations suggest there is also a positive meaning to fear, especially when it accompanies a creative project. Obviously, fear is on the one hand an in-built (protective) biological mechanism, whose total absence would be indeed dangerous for our survival and on the other hand it can be a destructive, morbid, paralyzing state of mind. In Berryman's terms, the counterbalance of "fear" is "hope": the poems, he stated, "belong to areas of hope and fear that Henry is going through at a given time." (Plotz 1969: 5). This emotional landscape is presented as a compensation for the lack of any "ulterior structure" in the *Dream Songs* (*ibidem*).

A recurrent motif, with Mircea Ivănescu, is that of the childhood fears, which seem to never really go away. This shows how deeply engrained his existential malaise is: "her dress like a silent bell / of the inner dread" (Ivănescu, *untitled,* 2003: 356)[1]; "we rested our forehead against the old wall, so old / that we felt rolling in our ears/ a fear long forgotten, yet always known" (*ibidem*: 360)[2]. Solitude and the "funereal" ambiance of a rainy afternoon are the typical elements for expressing "a sumptuous / gift for his fears, now smoldering" (Ivănescu, *terribilia meditans*, 2003: 121)[3]. In the poem *mopete and wasted time*, the poet's alter ego, mopete, wants to return home to see his cat, but his fear of this very place is now embodied in the cat, which seems to him "very alien", with her "heavy bored pace" (Ivănescu 2003: 127)[4]. The poem is almost an allegorical expansion of Freud's theory of the *uncanny.*

The objectless apprehensions, typically associated with unnamed traumas from long ago, are conveyed through the atmosphere of strange dreamy mini-scripts where reality and fiction, memory and imagination become indistinguishable:

sure, during an afternoon like this – with the sky entering evening
so gloomy that it makes you remember your childhood
fears, when you felt buried in the snow, and true light
was no longer possible, when you would leave early,

[1] "rochia ei ca un clopot tăcut / al spaimei interioare" (*fără titlu*). Unless otherwise mentioned, the translations from Romanian are mine.
[2] "ne-am sprijinit cu fruntea de zidul atâta de vechi / că simțeam cum ni se rostogolește în urechi / o frică uitată de mult, dar știută mereu".
[3] "un dar / somptuos pentru spaimele lui acuma mocnite".
[4] "mersul greoi / al plictiselii"(*mopete și timpul pierdut*).

that is, under a homely morning sun, as in the German romantic
texts […]
and then, you didn't even know that these crippled fears
would be all justified […]

(Ivănescu, *supporting the parrot's glance,* 2003: 350)[1].

In *mopete and the game with stained glass*, Ivănescu blends his recurrent themes: memory, uncertain perception, the interaction with an enigmatic female character with almost magical powers (here, "dark rowena") and negative emotions of the poet's persona:

[…] mopete became afraid – cruel and precise, pressed
between his eyes, burned the time he had been allotted.
(he told himself all this much later, but that's another story, another text).
dark rowena's eyes pierced high into the vaulted
dome of time, only hers - and a terrified mopete watched, transfixed

(Translated by Adam J. Sorkin)[2]

Also typical for Ivănescu's style is the strong, direct expression of emotion ("afraid", "terrified", "transfixed") which, nevertheless, does not necessarily elicit an emotional response from the reader – this being a situation very different from Berryman's poetry, where we are much more pressured to engage with the poet's drama. In Ivănescu's poems, the tone is subdued and monotonous and this can create the impression of flattened affect, which is perhaps intentional from the part of the poet. According to Alexandru Cistelecan, the "central figure" of Ivănescu's poetics is *insertion* and not *ellipsis*: the poet's loquacity generates as much "hermeticism" as the "silence" of pure lyricism (2003: 14). What others accomplish through "the magic of language", Ivănescu obtains, Cistelecan argues, by "the narcotic effect of a slow discursivity, ritualized as pure incantatory diction" (*ibidem*).

3. Persona and intertext – defenses against fear, anxiety and boredom

A striking feature with both J. Berryman and M. Ivănescu is that they use personae or masks, which makes their poetry rather pseudo-confessional than just confessional. In fact, Berryman reacted to the label "confessional" with "rage and contempt" (Stitt 1972: 3), and Ivănescu was very parsimonious with the

[1] "sigur, într-o amiază ca asta – cu cerul înserându-se / atât de mohorât încât îți aduce aminte de spaimele / din copilărie, când simțeai că te îngroapă zăpada, și nu / mai era cu putință lumina adevărată, când să fi plecat devreme, / adică în soarele dimineții de acasă, ca în textele romantice / germane […] / și atunci nici nu știai că ar fi fost îndreptățite / spaimele astea toate […]" (Ivănescu, *susținând privirea papagalului*).

[2] „[…] lui mopete i s-a făcut frică – cumplit de drept / între ochi îi ardea timpul care-i mai fusese lăsat. // (își spunea el însuși, dar asta e altceva). / bruna rowena avea privirile ridicate într-un arcat / timp, numai al ei- și mopete înspăimântat o privea" (*mopete și jocul de-a vitraliile*, Ivănescu 2003: 104).

autobiographical *realia* inserted in his poems. The personal (subjective, private, autobiographical) in Berryman's poetry is carefully balanced by the public, often political side of his poetic reflection, even if literary critics have been inclined to ignore this dimension (see Coleman 2014). He was as concerned with "the claustrophobic and anxiety-driven landscape of Cold War culture" (Cooper 2009: 5) as he was with his own tribulations. The "calling into question" of the "nature of human subjectivity", identified by Maber (2007: 223) as a characteristic of Berryman's poetry, applies, in fact, to both Berryman and Ivănescu.

The Dream Songs are a sort of mock-epic whose central character, Henry, barely disguises the poet's empirical person and his misfortunes. Emotional vocabulary is regularly used to characterize the anti-hero, in a parodic gesture directed towards the Homeric style (particularly the epithets): "Huffy Henry hid the day, / unappeasable Henry sulked" (*DS* 1). Sometimes the attributes are ethically charged and, more generally, evaluative / axiological. The emphasis is on moods and psychological states (on a range uniting the extremes of tragic and comic), construing Henry as either an agent or a passive object. Some of the epithets accompanying Henry are: "horrible" (*DS* 9), "edged" (*DS* 25), "gross" (*DS* 33), "dazzled" (*DS* 38), "bitter" (*DS* 48), "industrious, affable, having brain on fire" (*DS* 58), "disengaged, bloody" (*DS* 70), "subtle" (*DS* 71), "somber" (*DS* 74), "savage & thoughtful / surviving" (*DS* 75), "longing" (*DS* 289), "extremely dead / but talkative" (*DS* 295), "impenetrable Henry, goatish, reserved / whose heart is broken" (*DS* 297), "Henry in transition, transient Henry", "troubled & gone Henry" (*DS* 298), "conflict-scarred" (*DS* 301), "not at ease" (*DS* 3012), "happy and idle, songless" (*DS* 318), "convalescent" (*DS* 319), "mortal" (*DS* 328), "abominable & impenetrable" (*DS* 329), "joyous" (*DS* 330), "disappointed & amazed" (*DS* 334), "perishable", "imperishable" (*DS* 341), "entranced" (*DS* 349), "lonesome" (*DS* 366), "tough on that day" (*DS* 369), "sluggish, depressed", "aware of definite mental pain" (*DS* 371), "punctured" (*DS* 380), "cave-man Henry" (*DS* 381). Sometimes, Henry speaks in his own name, or plays with the pronouns, thus suggesting that the first person singular is also a persona: "depressed, down on my knees" (DS 299). In the *Note* to the *Dream Songs*, Berryman insisted that he should not be confused with his alter ego. Of course, the tongue-in-cheek is rarely lost on his readers:

> The poem then, whatever its wide cast of characters, is essentially about an imaginary character (not the poet, not me) named Henry, a white American in early middle age sometimes in blackface, *who has suffered an irreversible loss* and talks about himself sometimes in the first person, sometimes in the third, sometimes even in second; he has a friend, never named, who addresses him as Mr. Bones and variants thereof (Berryman 1993: VI).

The poet is aware that the persona is a performance: "Honour the burnt cork, be a vaudeville man" (*DS* 143). The mask is a paradoxical device: artifice is used in search of authenticity, otherness is appropriated in order to better explore and de/reconstruct the self: "Naked the man came forth in his mask, to be" (*DS* 370).

J.M. Linebarger sees Henry as "the archetype of modern man" (1974: 151). If Henry is indeed paradigmatic, this happens, perhaps, because he functions as an interface between the *personal* (the new confessional mode which Berryman rejected) and the *impersonal* (the modernist diction, where the self is effaced or bracketed). In Vernon Shetley's words, Berryman and other poets in his generation "tried to find some kind of middle way between the alternatives of a poetry descended from Eliot" "and the oppositional poetics of a figure like Ginsberg" (1993: 16-17).

The protective function of the poetic mask is also strengthened by Mircea Ivănescu's use of the character "mopete" (always with a small initial). The rhetoric efficiency of the persona strategy has a definite psychological side, because using it is like pointing towards an imaginary friend whose tribulations are, however, blatantly personal. Once the precaution taken and the convention established that everything happens to someone else, the tone can be no matter how emphatic and the references to the mental breakdown can be very direct. Let us take this example from Mircea Ivănescu's corpus of mopete poems (or mopetiana). I will reproduce the first stanza of the poem mopete is in low spirits:

> mopete's great hat-wearing friend is speaking
> loud – in order to raise mopete's spirits, for he is assailed
> by large forests of sadness, in every tree, hanging
> a skeleton from mopete's thoughts is floating (Ivănescu 2003: 132).[1]

The relationship between persona and identity – in psychological and cognitive terms – is both fascinating and misleading, because we are easily tempted to consider that the onomastic (and / or stylistic) mask is destined to hide the poet's true feelings and personality, while in most cases, it is more than obvious that the strategy is so transparent, that it cannot be more than a trope of indirection, fulfilling the poet's desire for discretion and subtleness[2]. Apart from mopete, several other characters populate Ivănescu's poetic universe: el midoff, v. înnopteanu, doctor cabalu, young nefa, brown rowena, vasilescu's father's friend are among them. These characters are not necessarily masks of the speaker, but, according to several critics, they are disguises of real people in the poet's circle, Ivănescu's poems being notoriously occasional or occasion-driven). They represent the realm of the non-I or otherness, but in an utterly dialogic way, as actants who trigger psychological and enunciative reactions from the main speaker, while helping him relativize his own solipsistic position (in this respect, they have a similar function to that of the cultural

[1] „marele prieten cu pălărie al lui mopete vorbește / tare – ca să-i ridice moralul lui mopete, care e asediat / de mari păduri de tristețuri, în fiecare copac, spânzurat / câte un schelete al gândurilor lui mopete plutește" (*mopete are moralul scăzut*).

[2] In his final interview with Ivănescu, Gabriel Liiceanu (2012) emphasized the idea of mask (the book is in fact called *M. I.'s Masks*). The poet's humility and self-deprecation are unmasked by the interviewer as manifestations of concealed vanity.

intertext). Their apparition in a poem is sometimes the single "event" taking place in the pseudo-narrative structuring that poem.

Poetic persona is a dialogical construct. It only functions at an interpersonal level (meaning that the reader must do his / her part). The most interesting aspect of this trope is, it seems to me, the intersubjective function that we can attribute to the masks. Berryman resorts to the Biblical intertext (*The Book of Job*) in order to articulate quite an original theodicy:

> Henry is suffering and suffering heavily and has to. That can't be helped. And he has a friend, Mr. Bones, but the friend is some friend. He's like Job's Comforter. Remember the three who pretend to be Job's friends. They sit down and lament with him, and give him the traditional Jewish jazz – namely, you suffer, therefore you are guilty. You remember that. Well, Henry's friend sits down and gives him the same business (Kostelanetz 1970: 346).

In an interview with Peter Stitt (1970), Berryman seemed ready to justify the poet's suffering for the sake of creation: "mostly you need ordeal. My idea is this: the artist is extremely lucky who is presented with the worst possible ordeal which will not actually kill him [...] I hope to be nearly crucified." In his biography of John Berryman, Paul Mariani noticed that the poet "absorbed experience, no matter how painful" (1990: XI).

To a certain extent, Henry is a Trickster figure, relying, like in the Native American and African American traditions on which it draws, on this persona's "capacity to survive through the alteration of identity" (Mattherson 2007: 144). The personage has his own strange dialect, a so-called *Henryspeech*, only partially based on minstrelsy, deriving "its effects from archaic and Latinate constructions, from crumpled syntax, odd diction, idiomatic conversation, and conscious violations of grammatical rules" (Conarroe 1977: 116). Berryman resorts to appropriation, ventriloquism and impersonation. He is "neither impersonal nor personal but *impersonating*" (Gross 2009: 4).

According to Philip McGowan, "language is pushed to the extreme in its attempts to write the unsayable" (2007: 241). This absurd language also enhances the artificiality and hence the literariness of the poems while also allowing a suitable frame for the expression of emotion: "The *alazon* of Mr Bones (or Sir Bones) is prone to amusingly bombastic claims and allows himself to be carried away into pathos, self-pity and exaggerated emotionality" (Warso 2014: 137). The stylistic achievement of the *Dream Songs* is not accepted by Lewis Hyde, who maintained that Henry was in fact "the spirit of alcohol" who "took over", starting with Book IV, thus reducing Berryman to a shadow; what we hear in the poems is in fact "the booze talking":

> Its moods are anxiety, guilt and fear. Its tone is a moan that doesn't resolve. Its themes are unjust pain, resentment, self-pity, pride and a desperate desire to rule the

> world. It has the con-man's style and the con-game's plot. […]. These poems are not a contribution to culture (Hyde 1986: 17).

Shame, embarrassment, remorse and guilt are featured prominently in connection with fear and anxiety, and so are despondency, depression and melancholia. Boredom, as a variety of acedia, or perhaps Baudelairian ennui, has a special place: "Life, friends, is boring. We must not say so" (*DS* 14). "Great literature" and "Henry" himself, "with his plights & gripes / as bad as Achilles"(*ibidem*) are among the things the poetic voice finds extremely boring and this, despite the maternal injunction: "my mother told me as a boy / (repeatingly) 'Ever to confess you're bored // means you have no / Inner Resources'" (*ibidem*). One could interpret this insight as an awareness of the affective fallacy involved in perceiving the world as boring: in fact, the self is empty and it projects emptiness and meaninglessness onto the world. Boredom is just the other side of the coin (or the other side of restlessness or constant anxiety) in its effect of making participation to life (and creativity) almost impossible: "when the depressive side of bi-polar illness is ascendant in Berryman, Henry is represented as paralyzed by a pervasive apathy, an unwillingness to play even his own game" (Vendler 1995: 39).

However, this diagnosis is only half valid. The "quest directed inward" (Haffenden 1980: 56) is always stimulated by cultural echoes and dialogues with voices from the past in the form of "ostentatious" intertextuality and "extensive citationality" (Warso 2014: 136). Berryman's "anxiety of influence" is "fruitfully made comical, which is to say often uttered in jest" (Caleshu 2007: 118). At the same time, the polemical dimension of the interliterary dialogue can be very serious, considering that "the *Dream Songs* confronts and then dispenses with a series of poetic fathers at one intertextual crossroads after another" (Hinds 2007: 121).

Dream Song 310 shows how the lack of inspiration can be turned into an occasion for creation, by resorting to intertextual associations, which are always at hand, as *internalized* resources: "His gift receded. He could write no more. / Be silent then, until the thing returns. / We have Goethe's warrant / for idling when no theme presents itself". Hölderlin, Kleist and Kafka are also invoked, and the poem ends with the Kafkian image of Henry as a "monstrous bug", laying himself down "on the machine in the penal colony / without a single regret".

When Mircea Ivănescu was asked about the sources of the many allusions and references in his poetry, this is how he replied:

> I have made the connections through associations of ideas. Generally, when an allusion or a quotation from a book is involved, it means that in that period I really loved the book or that I was reading it when I was writing that text [...]. In time I started to realize that these foreign contributions were interfering more and more in what I was writing and, that, as a poet was saying, I probably had 'no inner resources' (Alexandrescu 2001: 2).

The intertext is thus equated to the lack of inner resources: a philistine perception that Ivănescu surely did not entirely endorse. He instead obviously conceived of reference as an interpersonal encounter, a dialogue across periods and cultures; but at the same time, of course, alien voices were invited to fill the inner void. That is why his poetry often appears as "an incontinent monologue, or rather a dialogized monologue" (Cistelecan 1983: 35). By bringing into discussion Berryman's boredom, the poet also makes a veiled reference to his own struggle to come to terms with acedia (the noonday devil) / ennui, depression. With modesty but also in high seriousness, he claimed to suffer from a "creative helplessness" which made him always need a "borrowed crutch" or models to "plagiarize" (Ivănescu, Avram 2012: 134). Of course, "plagiarism" should be understood as a playful denomination for the intertextual dialogism.

Conclusion

By being thematised in poetry, fear / anxiety is: expressed, communicated, scrutinized, and, in some sense, exorcized. Poetry itself becomes, to a certain extent, therapeutic, inasmuch as poetic expression is basically a dialogized soliloquy, where the subjective drama of the speaker is put on display. ("He should have come out and talked" says Berryman in the very first *Dream Song.*) The unavoidable emotional exhibitionism of this confessional convention is, as expected, a secondary source of anxiety, a meta-anxiety. Within this framework, intertextual and persona strategies are designed to curb the poet's fear of being watched, judged and perhaps misunderstood because of the psychodrama the poetry risks turning into.

Ostentatious intertextuality, just like the play with voices (stylizations, polyphony, ventriloquisms, impersonations) might indeed appear as an attempt to solve the identity complex and the overwhelming feelings of emptiness which someone with a mood disorder usually experiences. The various "affective postures" (Caleshu 2007) enacted by Berryman's *Dream Songs*, as a manner of "dramatizing the dreadful" prove that the post-modern opposition to the doctrine of impersonality need not necessarily take the form of the strictly *personal* (confessional) but it can be more of a dialogic, interpersonal resistance, in the form of *persona* poetry, pastiche and parody of styles, texts, clichés and genres.

If the poets seem evasive when they resort to poetic personae and convoluted literary or cultural allusions, one must not forget that these are totally transparent masks, that they do not actually hide the identity of the speaker. The characters they create enhance the conventionality of the (literary) game, and so do the intertextuality and metaliterary references. But they also fulfil genuine psychological goals (poetic devices are viewed as coping strategies) and communicative functions, being in themselves an attempt at healing through communion with other voices from the past and the present. Intertext and persona are thus defensive strategies *and* sophisticated literary devices. The poets appear to believe in the healing power of the dialogic / intertextual play, and of the literary craft in general.

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Kim by Rudyard Kipling: Intertextuality, Interculturality, Colonialism

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1. Introduction: Rudyard Kipling in the British Empire

Europeans established close cultural and commercial relations with the Indian subcontinent since Antiquity. Although there is some evidence of intercultural exchanges since Neolithic between Asia and Europe, as Marija Gimbutas noticed[1], a thorough and direct contact between Europeans and Indians was established only after the Great Geographical Discoveries started and the British Empire occupied the Indian subcontinent: "India, where, after Portugal pioneered the first bases of European presence in the early sixteenth century, Europe, and primarily England after a long period (from 1600 to 1758) of essentially commercial activity, dominated politically as an occupying force" (Said 2003: 75).

Shashi Tharoor, in *An Era of Darkness: The British Empire in India*, objectively described the British conquest of India after the end of the Mughal Empire as such:

> Taking advantage of the collapse of the Mughal empire and the rise of a number of warring principalities contending for authority across eighteenth-century India, the British had subjugated a vast land through the power of their artillery and the cynicism of their amorality (Tharoor 2016: 2).

India played an immense role in the expansion of the British Empire overseas, the British army used troops and funds from India, "especially land revenue wrested from the labour of the wretched peasantry or collected from various princely states through 'subsidiary alliances'" (Tharoor 2018: 23). The British Raj was a long time long time lapse of alternating periods of peace and turmoil: "Popular revolt, cultural reaction and religious revitalisation could always combine into a combustible mixture as they did in the 1830s and more momentously in 1857" (Bayly 1988: 115).

[1]The relational niche between Europe and Asia was represented by the Balkans and Anatolia: "The end of the seventh millennium BC was characterized by an explosive development of the arts and technology in the Balkan Peninsula and the centre of Anatolia. The bridge between the two continents was represented by the Aegean islands" (My translation from Romanian) (Gimbutas 1989: 56).

Joseph Rudyard Kipling (1865-1936) was born in Bombay (Mumbai), India, and he spent his first five years here. His presence in India (at that time British ruled the territories of current India, Pakistan and Bangladesh) can be divided into two periods: the first one lasted five years and three months (1865-1871), and the second one lasted six years and five months (1882-1889). In 1891 he visited India for a short period of time; all in all his Indian experience covered a period of about twelve years. The British rule was at its height in those years and the modernization process was in progress, despite some conflicts arising in different parts of the Indian subcontinent, which were forcefully repressed by the British Army. This picture of the colonial India is depicted in some of Kipling's works, *Kim* being an eloquent example. This novel was published for the first time in 1901 and it was based on Kipling's experience in India, especially from the second period of his Indian experience when he lived with his family in Lahore:

> By the time Kipling returned to India at the age of sixteen, his family had moved to Lahore. Outside the art school of which his father had become principal stood a bronze gun, mentioned in the opening chapter of Kim. In Lahore, Kipling entered fully into the life of Anglo-India […] From time to time he travelled on behalf of his paper – in 1885, for instance, he went to Peshawar on the Afghanistan border, and ventured briefly into the Khyber Pass – and spent various seasons in Simla, the summer seat of the Viceroy and the government in the Himalayan foothills (Page 1984: 9).

All these locations were used to design the chronotope of *Kim*. My study is focused on the comparative analysis of the intertextual figures in the novel *Kim* and aims to analyse the intercultural relations established among the representatives of different ethnic groups and religious traditions in colonial India, as they were presented in *Kim*.

2. The Buddhist intertext in *Kim*

The novel *Kim*, published at the beginning of the 20th century, appeared after a long period of growth and its main actant, after whom the novel was entitled, shared some features with Mowgli: a native cleverness and the capacity to handle any situation on his own at a very young age. The novel's origins belong to Kipling's childhood:

> It has been suggested, on the basis of internal evidence, that the dating of the action precedes by generation or so the date of composition, and that Kim was born in 1865 and joined the Lama in 1878; if so, it may be significant that Kipling, who gave his own initial to his boy-hero, was himself born in 1865. The book is, among other things, an exploration of the writer's first memories, and Hilton Brown has called it 'the nostalgic throwback of his career' (*ibidem*: 151-152).

The novel was sequentially published in *McLure's Magazine* and, almost simultaneously, in *Cassell's Magazine* (between 1900 and 1901), and in 1901 it was published as a volume in England and the United States of America. Norman Page (1984) considered *Kim* as the best piece of fiction written by Kipling and he stated that this novel had all the required features of a masterpiece. Page also drew the attention to a double difficulty: to include the analysed novel in a certain category and to identify the main theme. Kipling himself described the book as a picaresque novel with no plot, while other literary critics considered it a book for young people. Indeed, Kim has the traits of a picaro, the novel can be considered a Bildungsroman because its action is permeated with adventure and travels (which contribute to his growth), and the hero is going through an identity crisis: "Yet *Kim* is often interpreted as a novel principally about a mixed up boy who cannot decide who or what he really is, the portrait of a youth with profound identity problems" (Dillingham 2005: 245). The heterodiegetic narrative is delivered by an extradiegetic narrator. Although Kipling considered the novel to have no plot, we could say that within its action could be identified many sequential plots. The chronotope was defined from the beginning of the novel, its action initially took place in Lahore (and afterwards the hero followed an oscillating route), when "the English held the Punjab" (Kipling 1987: 1). The narrator opened a "window" on colonial India. The unique Kipling's style, its complexity being a result of the combination of slang with terms pertaining to different Indian languages, was eloquently illustrated in *Kim*.

The action of the novel is focused on Kim, the child of an Irish sergeant called Kimball O'Hara, who became an orphan at a young age and was then brought up by a local from Lahore. The boy was free to stray on the streets of the Indian city, thus he achieved a great deal of life experience, and he managed to explore the entire city coming across strangers, members of all casts, developing a histrionic personality. The main plot of the novel was represented by the encounter with the old Tibetan lama who was searching for a sacred river; the stream of that river appeared where the Buddha threw an arrow, so it had purifying powers. Kim escorted the old monk, as *chela* ("disciple"), in his travel across India to find that sacred river. According to Kim's father's prophecy, the boy's life would take a radical turn after the encounter with a red bull on a green field. During their travel on the road to Benares, Kim (who was no stranger to the activity of the British Secret Service, due to his relation with Mahbub Ali – who was engaged in spying for the British Empire) met on a field the regiment to which his late father belonged and which had a red bull on its flag, thus his father's prophecy was fulfilled. Kim was confined by the regimental priests in order to be sent to school. At this point took place a temporary separation from the old lama, who, after Kim's departure to St. Xavier School in Lucknow, would pay the school fee with the money obtained from his monastery in Tibet. During the holidays Kim travelled across India searching for adventures, and all these ventures represented initiatic tests contributing to his inner development, whence originated the bildungsroman feature of the novel. After finishing school at St. Xavier, Kim joined the British Secret Service and started another journey with

Teshoo Lama in order to find the River of the Arrow and to serve the British Empire. After reckoning with two foreign spies, one was Russian and the other one French, the hero stole some maps and other documents from them; among these papers, he found some letters from local rajahs. Kim and Teshoo Lama came back to the south and were hosted in an old acquaintance's house, where they recovered after the exhausting venture in the north. Here Teshoo Lama had a number of visions whereby he understood the nature of all things, and he considered himself as liberated from the cycle of existence.

The novel ends *ex abrupto*, the narrator leaving Kim's mission unfinished.

Regarding the intertextual figures used by Kipling in this novel, one remarks that allusions and references to certain philosophical Buddhist concepts prevail, quotations mark the beginning of each chapter, as epigraphs, and the paraphrase is barely represented.

a) ***Allusion.*** The text is permeated by allusions to some Buddhist practices and philosophical ideas. The narrator made an allusion to Tibetan lamas' custom of begging for food during religious pilgrimage: "He fumbled in his bosom and drew forth a worn, wooden begging-bowl. The boys nodded. All priests of their acquaintance begged" (Kipling 1987: 4). Another allusion regards the Greco-Macedonian rule in north-west India at the end of the 1st millennium B.C.E.:

> In the entrance-hall stood the larger figures of the Greco-Buddhist sculptures done, savants know how long since, by forgotten workmen whose hands were feeling, and not unskillfully, for the mysteriously transmitted Grecian touch. There were hundreds of pieces, friezes of figures in relief, fragments of statues and slabs crowded with figures that had encrusted the brick walls of the Buddhist stupas and viharas of the North Country and now, dug up and labelled, made the pride of the museum (*ibidem*: 5).

The short-term control of Greco-Macedonians in the northern parts of present-day India and Pakistan generated a crossbreeding of Greek soldiers with locals, thus appeared a hybrid culture and a new cosmopolitan kingdom: Gandhara. This mixing process was very well reflected in art, especially in sculpture, generating a large number of Buddha statues with Hellenistic features.

Lama made several allusions to *saṃsara*, the cycle of birth and rebirth of all sentient being, using the expression *the Wheel of Things* (*ibidem*: 7). *Saṃsara* is graphically represented as a circle; this is the reason why lama used the term *wheel* to describe it and attached it "things" because it encompasses all the material things.

Another allusion regarded the religious practices of Tibetans – the wearing and the use of rosaries (*mala* in Tibetan) or the religious dances: "As the light swept them, there leapt out from the walls a collection of Tibetan devil-dance masks, hanging above the fiend-embroidered draperies of those ghastly functions – horned masks, scowling masks, and masks of idiotic terror" (*ibidem*: 125). The "devil dances" represented the lamaist ritual dances performed by Tibetans during religious celebrations, and the performers wore some terrifying masks representing the negative emotions, which must be subdued.

Meditation was the subject of an allusion regarding the mind-training practices, common among Tibetan lamas, the meditative exercises were taken over by Buddha from the multi-millenary Hindu tradition: "He looked round the little clean cell complacently. A low cushion gave him a seat, on which he had disposed himself in the cross-legged attitude of the Bodhisat emerging from meditation" (*ibidem*: 159). Lama Teshoo made another allusion to the spiritual healer role of Siddhartha Gautama, calling him "physician": "Thou didst return, I saw even now, a follower of Sakyamuni, the Physician, whose altars are many in Bhotyal" (*ibidem*: 160). The image of the Buddha as a physician was due to the fact that the dharma he preached was seen as a medicine for mental and emotional health, because emotional imbalance (the dominance of the negative / destructive emotions over positive / constructive emotions, as the Dalai Lama calls it) and ignorance represented the main cause of all human problems. *Attachment* (*upādāna*), referred to as "affection" by the lama, was considered to be a negative emotion rooted in ignorance: "I had a fear that, perhaps, I came because I wished to see thee – misguided by the Red Mist of affection" (*ibidem*: 102). *Attachment* is considered by Buddhists the ninth of the twelve links of dependent origination, preceded by *thirst* (*tṛṣṇā*) and succeeded by *becoming* (*bhava*).

b) ***Reference.*** The reference to the Mādhyamaka philosophy includes the *detachment* from the selfish attitude through suppressing pride: "'There is no pride', said the lama, after a pause, 'there is no pride among such as follow the Middle Way'" (*ibidem*: 37). *Pride* (*māna* in Sanskrit) is one of the ten fetters which enslave the sentient beings in saṃsara, and it can be "permanently eliminated upon attaining the stage of worthiness (ARAHAT)" (Buswell and Lopez 2014: 522).

In Teshoo Lama's discourse appeared references to a large variety of ideas and concepts of Hindu and Buddhist origin, such as *saṃsara*, called "the Wheel of Things" by Lama: "'And they likewise, bound upon the Wheel, go forth from life to life – from despair to despair' said the lama below his breath, hot, uneasy, snatching" (Kipling 1987: 46). *Saṃsara* is iconographically represented as a wheel of existence, illustrating the six destinations of rebirth (the six *gati*: the realms of gods, demigods, humans, animals, ghosts and the dwellers of Inferno) surrounding a pig, a rooster and a snake (these three animals symbolize: ignorance, desire and hatred). On the wheel's edge are depicted scenes illustrating the twelve links of *dependent origination* (*pratītyasamutpāda*). The relation between *saṃsara* and *nirvana* is described by Nāgārjuna using the terms *identity* and *difference*, thus there is not any difference between them (although they seem to be antinomic), because their nature is *emptiness* (*śūnyatā*).

There were also made references to the *Pāli* tradition of Buddhism (*Theravāda*), which comprised the Buddhist followers from Ceylon as well: "Sometimes it was from the South that he came – from south of Tuticorin, whence the wonderful fire-boats go to Ceylon where are priests who know Pali" (*ibidem*: 136). Another reference regarded the city of Benares (Varanasi), where Buddha held his first preach, and King Devadatta, Siddhartha's cousin and enemy, who repeatedly

tried to assassinate Gautama, but he failed and before dying he repented for all his mistakes taking refuge to Buddha. Devadatta was included in *Jātaka*, where all the enemies of Buddha's previous reincarnations were Devadatta's previous reincarnations.

The narrator referred to all Indian religions: Hinduism, Islam, Jain, Sikh. He also noticed the Jain practice of protecting all sentient beings: "Now and again, a Jain priest crossed the court, with some small offering to the images, and swept the path about him lest by chance he should take the life of a living thing" (*ibidem*: 160).

Huree Chunder referred to the English writers Shakespeare and Wordsworth, and to some of their works:

> There were marks to be gained by due attention to Latin and Wordsworth's *Excursion* (all this was Greek to Kim). French, too was vital, and the best was to be picked up in Chandernagore a few miles from Calcutta. Also, a man might go far, as he himself had done, by strict attention to plays called *Lear* and *Julius Caesar*, both in much demand by examiners. *Lear* was no so full of historical allusions as *Julius Caesar* (*ibidem*: 135).

c) ***Quotation***. This intertextual figure was barely used in this novel by its author. The quotations appeared at the beginning of each chapter as a motto. Three of them came from Kipling's poem *Buddha at Kamakura* (1892), other quotations were parts of subsequently published poems such as *The Song of Diego Valdez* (1902) or *The Sea and the Hills* (1902) etc. It was also quoted the mantra of Avalokiteshvara – *Aum mani padme hum*: "[…] *Om mane pudme hun*! *Om mane pudme hun*!" (*ibidem*: 28).

d) ***Paraphrase***. Lama Teshoo paraphrased the tale of the two elephants from *Jātaka*:

> Long and long ago, when Devadatta was King of Benares – let all listen to the Tataka! – an elephant was captured for a time by the king's hunters and ere he broke free, beringed with a grievous legiron. This he strove to remove with hate and frenzy in his heart, and hurrying up and down the forests besought his brother-elephants to wrench it asunder. One by one, with their strong trunks, they tried and failed. At the last they gave it as their opinion that the ring was not to be broken by any bestial power. And in a thicket, new-born, wet with the moisture of birth, lay a day-old calf of the herd whose mother died. The fettered elephant, forgetting his own agony, said: 'If I do not help this suckling it will perish under our feet'. So he stood above the young thing, making his legs buttresses against the uneasily moving herd; and he begged milk of a virtuous cow, and the calf throve, and the ringed elephant was the calf's guide and defence. Now the days of an elephant – let all listen to the Tataka! – are thirty-five years to his full strength, and through thirty-five Rains the ringed elephant befriended the younger, and all the while the fetter ate into the flesh. Then one day the young elephant saw the half-buried iron, and turning to the elder said: 'What is this?' 'It is even my sorrow', said he who befriended him. Then that other put out his trunk and in a twinkling of an eyelash abolished the ring, saying: 'The appointed time has come.' So the virtuous elephant who had waited

> temperately and done kind acts was relieved, at the appointed time, by the very calf he had turned aside to cherish – let all listen to the Tataka! For the Elephant was Ananda, and the Calf that broke the ring was none other than the Lord Himself… (*ibidem*: 137).

He repeatedly mentioned the source of this parable, saying: "[…] let all listen to the Tataka! […]" (*ibidem*: 219-220).

Another paraphrase dealt with the law of cause and effect or the law of *karma*: "It is more, chela. Thou hast loosed an Act upon the world, and as a stone thrown into a pool so spread the consequences thou canst not tell how far" (*ibidem*: 173). *Karman* means in Sanskrit "act, deed", and it refers "to the doctrine of action and its corresponding 'ripening' or 'fruition' (*vipāka*), according to which virtuous deeds of body, speech and mind produce happiness in the future (in this life or subsequent lives), while nonvirtuous deeds lead instead to suffering" (Buswell, Lopez 2014: 420).

The intertextual relations emphasize some inadvertences as well, for instance, Kipling, through Lama Teshoo, attributed to Buddhism the Hindu idea of the existence of an individual self (*ātman*) and of a universal self (*brahman*), whilst Buddha stated the nonexistence of self (*anātman*):

> Yea, my Soul went free, and wheeling like an eagle saw indeed that there was no Teshoo Lama nor any other soul. As a drop draws to water, so my Soul drew nearto the Great Soul which is beyond all things. At that point, exhaulted in contemplation, I saw all Hind, from Ceylon in the sea to the Hills, and my own Painted Rocks at Such-Zen (Kipling 1987: 234).

Hence the conclusion can be drawn that the author had some deficiencies regarding the Buddhist philosophy, amalgamating Hindu and Buddhist ideas and concepts, as Donna Landry and Caroline Rooney noticed: "Firstly, it could be pointed out that Kipling's presentation of the attainment of the enlightenment somewhat inauthentically relies on Western metaphysical assumptions alien to the Buddhist philosophy in question" (Landry and Rooney 2010: 71).

3. Imagological aspects of the colonial India as presented in *Kim*

From an imagological perspective, *Kim* offers a large variety of individual and collective images, going deeply into Indian, Tibetan and English mentalities, and it catches some cultural and ethnic stereotypes, giving to the reader a picture of the intercultural relations existing in colonial India. This country was always a cultural and ethnic melting-pot, and Kipling caught this picture in *Kim*; the hero himself manifested an obvious propensity for multi- and interculturality: "The woman who looked after him insisted with tears that he should wear European clothes – trousers, a shirt and a battered hat. Kim found it easier to slip into Hindu or Mahommedan

garb when engaged on certain businesses" (*ibidem*: 2). The singularity of India consists in this stunning variety of landscapes, religions, ethnic groups and cultures. In spite of this diversity, the intercultural dialogue works very well: followers of different ethnicities and religious traditions live together. The reader could notice that Muslims, Hindus, Buddhists and Sikhs could move freely throughout India, and the old lama doesn't care about any religious, social or ethnic differences: "'His country – his race, his village? Mussalman – Sikh – Hindu – Jain – low caste or high?' 'Why should I ask? There is neither high nor low in the Middle Way'" (*ibidem*: 15).

The cosmopolitan constitution of Punjab is obvious even at the language and onomastics levels, the characters had either Muslim names (Mahbub Ali, Abdullah, Sikandar Khan, Nur Ali Beg etc.), Hindu (Nila Ram, Hurree Chunder, Chota Lal etc.) or English (Victor, Bennett, Kimball or Creighton). Kim easily communicated in Urdu, but he also knew English; the author introduced in Kim's vocabulary a large range of Urdu and Hindi words such as: *chor*, *mali*, *pardesi*, *bhistie*, *bilaur*, *chela*, *kunjiri* etc. (in this manner the author emphasized both the European origin of the hero and his propensity for the local way of life). The mosaic structure of Punjab is due to its geographical location at the confluence of different civilizations and religions, even in *Kim* were identified some similarities between the religious traditions of the Indian subcontinent: "He showed nothing of his mind when Father Victor, for three long mornings, discoursed to him of an entirely new set of Gods and Godlings – notably of a Goddess called Mary, who, he gathered, was one with Bibi Miriam of Mahbub Ali's theology" (*ibidem*: 98). Kipling deconstructed some Indian superstitions; one of the characters ironically rejected the idea that the water of the Ganges had healing powers: "I have drunk Gunga-water to the edge of dropsy. All she gave me was flux, and no sort of strength" (*ibidem*: 46).

Kim's route comprised north-western India: he and Teshoo Lama started their search in Lahore and headed towards Benares. After a long period of time they resumed the journey to Ladakh (a northern part of India, on the border of Tibet, having a large Tibetan population), and afterwards they came back to Benares. The Anglo-Indian relations, as in the novel, were not peaceful, the local people showed their resentments towards the British rule. Colonial India could be characterized as a mixture of old and new, of traditions and modernity: "The Curator smiled at the mixture of old-world piety and modern progress that is the note of India today" (*ibidem*: 8). Despite all negative aspects of the British colonialism, the English rule modernized Indian society: the British introduced the European education system, developed the urban and railway infrastructures, prohibited some cruel customs such as *saati* (wife's cremation on her husband funeral pyre) etc. The 19th century represented a height of intense political, economic and cultural activity: "The first half of the nineteenth-century agenda in India was characterized publicly in terms of sentiment, mission, reform, and Orientalism, ideals subsequently institutionalized in the Asian Society, the Royal Geographic Society, and the Royal Colonial Institute" (Sullivan 1993: 6-7).

The image of Indians, as the English saw them, was that of an inferior race: "They say at Nucklao that no Sahib must tell a black man that he has made a fault" (Kipling 1987: 113), and this is Kim's remarks, in spite of his propensity to the Indian lifestyle, he did not forget his European origin, emphasizing again his identity crisis. The appellative "black man", used by Britishers to refer to Indians, was a historical fact: "Many educated Anglo-Indians, Kipling among them, got to know and respect individual 'natives', but every white Victorian unhesitatingly described Indians in general as 'black' men." (Paffard 1989: 11). All in all, the intercultural relations between Britishers and Indians were tense during the British Raj.

Conclusion

After the analysis of the intertextual figures, it is obvious that the allusions and references to the Buddhist philosophy prevail. These figures regard on the one hand religious practices, and on the other hand Buddhist philosophical concepts and ideas. Quotations set intertextual relations with other works written by Kipling. So, the palimpsestic composition of this novel becomes obvious. With its variety of themes (culture, religion, history, education etc.) and its richness of details regarding the life of Indians under the British rule, *Kim* offers a picture of the colonial India, drawn by an Englishman who lived many years in that environment, being familiar with the locals' way of life, customs and beliefs. Leaving aside some inadvertences concerning Buddhist philosophy, *Kim* is a useful introductory text to the atmosphere of colonial India, helping the reader to get used with this historical period.

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"The pure gold baby": Post-Traumatic Identity and the Role of Attachment in Sylvia Plath's *Lady Lazarus*

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1. Introduction

The aim of this paper is to tackle the mental processes behind this poem and to unravel the speaker's internal conflicts. The poem displays the disintegration of a very damaged personality and an emerging masochism. I will discuss about these issues relying on Carl Gustav Jung's theory of neurosis, the shadow archetype, Freud's concept of the death instinct, and a biographical account of the Plath's life by Jeffrey A. Kottle. My main assumption is that the poem reveals a fragmented identity and a collapsed self for whom art becomes a cathartic experience.

The poem, included in the confessional mode, has a flat tone, and what stands out is the contrast between the dynamic short, three-line stanzas (with some lines that have only one or two words) and the turmoil conveyed by the longer, more elaborate lines. The latter express an overwhelming desperation, assuaging the fiery hostility, changing the pace of the poem. The vivid imagery, the power of the symbols, the crucial sense of immediacy, makes it an arduous task distinguishing between the voice of the author and that of the fictional speaker. *Lady Lazarus* alludes to Otto Plath and Ted Hughes and also to Plath's attempted suicide at the age of twenty.

2. The interpersonal dimensions of trauma

Firstly, so as to obtain an insight into the ways in which post-traumatic identity is constructed in the poem we are concerned with, it is important to come to grips with some of the ways in which trauma has been described. Laplanche and Pontalis in *The Language of Psycho-Analysis* describe trauma as "an event in the subject's life defined by its intensity, by the subject's incapacity to respond adequately to it, and by the upheaval and long-lasting effects that it brings about in the psychical organisation" (Laplanche, Pontalis 1973: 465). In *Trauma. Explorations in Memory,* Cathy Caruth underlines the fact that trauma does not constitute only a record of the past, but "precisely registers the force of an experience that is not yet fully owned" (Caruth 1997: 151). Therefore, trauma is incomprehensible for the subject and can

never be fully integrated. In analysing Freud's two major works, *Beyond the Pleasure Principle* and *Moses and Monotheism*, Cathy Caruth, in *Unclaimed Experience. Trauma, Narrative and History,* also outlines three other important characteristics of trauma, namely belatedness, indirectness and repetitive intrusion. The traumatized individual fails to form secure relationships. The trauma "touches and disrupts the core of his identity" (Garland 1998: 5). Some individuals even come to embrace the identity of a victim, as if their very "psychic survival" depended on it (*ibidem*: 84). Therefore, the individual may "assume a total identity related to the trauma, for example, as a victim, as a refugee" (*ibidem*: 144).

3. The embrace of the abyss

The poem starts with the speaker recounting her previous suicide attempt, almost boasting about the fact that she has tried to do it "one year in every ten" (Plath 2005: 14). Nevertheless, these lines express her frustration at not achieving her goal. By talking about these attempts, she seems to try to come to terms with her past and to confront her fears. The speaker identifies her suffering with the Jews who have been tortured and murdered during the Second World War. Her pain is so intense that it reminds her of this gruesome massacre. The Holocaust somewhat becomes a metaphor, albeit inappropriate, for her own ordeal. Like them, she also feels like an innocent victim tormented by an unnamed "enemy". The focus is on the external features of the person. The body becomes a "Nazi lampshade", " "paperweight", the speaker leaving out the spiritual facets of the personality. This act of self-fashioning could be interpreted as an expression of her unbridled inadequacy, rooted in her entrapment in a feminine body which narrows her role in a gendered society. Her "featureless, fine" face is the persona, the archetype described by Jung as " the mask of the author" (Jung 1988: 81). The persona is hollow, unable to reveal the self's true feelings. Her personality becomes an artifact, exposed to the gaze of an audience that "peels of the napkin", invading her privacy, making incessant demands.

The use of self-harm indicates a reenactment of the traumatic experience. Moreover, it seems to constitute an attempt to overcome mental suffering. The individual feels empowered as the abuser now resides in the self. While the speaker cannot control the unbearable psychic pain, in this way she feels that she can exert control at least over her body. Fischer and Riedesser, in discussing about trauma and symptom formation, mention the fact that individuals who systematically use self-harm describe this "solution" as enabling discharge of unmanageable internal tensions. This symptom allows a minimal control over the traumatic conditions which are otherwise uncontrollable. The body becomes a controlled field of expression and of action and this becomes vital for the achievement of mental balance (Fischer, Riedesser 1998: 148). The speaker longs to provoke an external crisis so as to numb the void that she feels inside and therefore engages in a theatrical "strip tease".

Images of closed spaces recur throughout the poem ("grave cape", "seashells", "cell") which suggest the speaker's feelings of confinement and her difficulty of breaking free. She is a prisoner of the mind, trapped in a neurotic mental state. Surprisingly, the speaker asserts that she is "a smiling woman", and her statement "And like the cat I have nine times to die" (Plath 2005: 14) becomes a means of disguising her vulnerability. The feeling of maladjustment seems to have followed her throughout her life: "What a trash / to annihilate each decade". The poem becomes a vehicle for conveying the speaker's inner turmoil. The neurotic speaker feels split into "millions of filaments", losing her grip on reality. Jung maintained that "the neurotic is only a special instance of the disunite man who ought to harmonize nature and culture within himself" (Jung 1966: 19). As her letters and biographical accounts reveal, Plath found it difficult to reconcile the role of a mother and artist. For her, becoming a mother was a radical identity shift. Moreover, the separation from her husband weighed heavily on her mind.

In this context, poetry becomes an attempt at introspection. The speaker, indulging in an act of self-display, becomes almost hysterical, imagining a crowd that "unwrap me hand and foot". The appearance of a "peanut-crunching crowd" is a sign of her being overcome by the emotional labour she was conducting. Stuck in the throes of selfhood, the speaker is unable to reverse the downward spiral:

> The peanut-crunching crowd
> Shoves in to see
> They unwrap me hand and foot
> The big strip-tease (Plath 2005: 15).

Paul Breslin argues that the speaker seeks attention through these aggrandizing gestures. The aggressive crowd has a lascivious interest, seeking illicit titillation, "if not from the speaker's naked body, then from the naked psyche". The self is reduced to "hands", "knees", "skin and bone" and becomes the object of gaze of a prying crowd which can be her family, her acquaintances or the society as a whole who judge her and her actions. As Jung asserts, neurosis is "an unsuccessful attempt on the part of the individual to solve the general problem of his own person. Neurosis is self-division" (Jung1966: 20). The speaker feels persecuted by a violent world and, unable to process the trauma, she displaces the guilt on the "crowd" that is held responsible. The "big strip tease" can be interpreted as a definition of the workings of her own lyric: offering a surprising insight into the mind of a divided self. Post-traumatic identity is unstable and lacks solid points of reference. The individual cannot reconcile the noble and nefarious feelings within the self.

In order to hide her feelings of insecurity and to protect her shattered confidence, the speaker adopts a self-assured façade, claiming that she is "the same, identical woman". Then the speaker goes on recounting her previous suicide attempt. Joyce Carol Oates states that the poet has relived numerous times this demonic self-induced drama. "The fantasy of self-destruction was Plath's supreme self-definition" (Oates 2005: 6). The metaphor of "the seashell" reveals an introvert personality

which lacks a real engagement with the world. Caught on the outskirts of life, the speaker fosters compulsive thoughts about suicide, which only deepen her alienation. Paul Breslin notes that the suicide attempt "is itself a confession, a public admission of inward desperation". The speaker acquires an identity through her art, which is dying. A paradox emerges as she feels "real" only by attaining a condition of non-existence:

> Dying
> Is an art, like everything else.
> I do it exceptionally well.
>
> I do it so it feels like hell.
> I do it so it feels real.
> I guess you could say I've a call (Plath 2005: 15).

The split self tries to find a point of stability and resorts to the only thing that brings her release, the only thing at which she excels. Jeffrey A. Kottler in his biographical account of Plath's life, points out her low self-esteem and describes her as an over-achiever: "no matter how much success she enjoyed, it was never enough" (Kottler 2006: 14). He quotes one of her diary entries, dated November 3, 1952, which I think is pertinent for the present analysis:

> I am afraid. I am not solid, but hollow. I feel behind my eyes a numb, paralysed cavern, a pit of hell, a mimicking nothingness. […] I want to kill myself, to escape from responsibility, to crawl back into the womb[1] (*ibidem*: 15).

The speaker brags that she has found her call, namely "an art" she can perform successfully and which helps her escape from a mundane, meaningless existence into something which "feels real". The traumatized individual longs to fill the terrible abyss that she senses inside with the actions that instill thrill and excitement. Silenced and left beside by an insensitive father and a husband, the speaker feels that she can draw attention only by engaging in extreme acts. Her identity, which contains neurotic tinges, is shaped by those failed attempts and the desire to re-experience the sensation of mastery that it provokes, alongside the much needed locomotion.

These lines convey the almost nihilistic vision of a damaged self which has lost all connection with the maddening world. This attitude could be explained by resorting to Freud's concept of the death instinct which he introduced in *Beyond the Pleasure Instinct*. This concept postulates a wish to dissolve, to annihilate oneself. Robert Bocock relates this concept to a "compulsion to repeat painful emotions", and "a strong instinctual drive to return to the inorganic, to die" (Bocock 2002:

[1] The obsession with the problem of being born reminds us of two great loners of Paris, Samuel Beckett and Emil Cioran, who had a shared interest in the return to the security of the womb. Cioran goes to great lengths to argue the fact that human tragedy begins with birth: "We have lost, being born, as much as we shall lose, dying. Everything" (Cioran 1976: 56).

52).The death instincts are a source of negative, destructive energy. This concept may account for the speaker's tendency towards self-destruction.

4. The intersubjective practices of post-traumatic identity

Another way of analyzing the formation of posttraumatic identity is with the help of the concept of "addiction to trauma", as posited by van der Kolk (qtd. in Fischer and Riedesser 1998: 135). According to him, when victims reencounter the traumatic situation, their emotional disposition changes in a flash. Moreover, we can surmise that reliving those past feelings implies her dire need of remaining in a familiar past situation. The seething rage and the resentment that have accumulated over the years did not find any outlet. They can only be displayed now so that others can witness and partake in that pain which is so difficult to communicate. Now the speaker feels that she can finally convey it, but she warns the others that there is a large charge for "a word or a touch / Or a bit of blood / Or a piece of my hair or my clothes" (Plath 2005: 16). These acts of self-display do not lead to relieving the tensions; it is not a healing cathartic act because what remains is utter nothingness and destruction.

The resurrection of Lazarus is a parody of her own failed suicide. M.D. Uroff claims that by comparing her rescued self with the crucified Christ or a martyred saint, she is engaging in self-parody and this technique displays "the extent to which she can objectify herself, ritualize her fears, manipulate her own terror" (Uroff: 1997). The speaker calls her "resurrection" a "miracle", but considers that her rescuers are her enemies. The images of dismembering that haunt the eighth and ninth stanzas further deepen the dehumanization of the speaker, who is reduced to "scars", "heart", "a bit of blood". All these images reflect her psychic disintegration which results from her inability to unite the contradictory aspects of her personality.

The narcissistic self becomes the point of reference round which experience is organized. The speaker seems to be living in an enclosed universe and feels somewhat harassed by an unnamed audience and she charges them for the "For the hearing of my heart". This "assault" could be interpreted as a metaphor for her difficulty of accommodating to the exterior demands and her inadequate engagement with the world. Her self is depersonalized and becomes a victim of conflicting internal impulses. Everyone seems to demand something of her, to ask her to fit in a certain social pattern. Therefore, these lines could also be directed towards the society that acts as a procrustean bed, narrowing her true drives. Bruce Bower thinks that the main problem of poems like "Lady Lazarus" is this "constricting, claustrophobic solipsism" (qtd. in Bloom 2007: 17).

Trauma essentially undermines the quality of attachments and the individual's social adaptation. Early secure attachments enable a better response to an external crisis. The absence of secure attachments leads to interpersonal conflicts. As Levy and Lemma note, the quality of attachments also impacts on the level of resilience. Consequently, "secure attachments foster a greater ability to endure and

to prevail under extreme pressure" (Levy, Lemma 2004: 9). Lacking trust in the good internal objects, the speaker shows a lesser degree of resilience in the face of extreme predicaments and cannot cope with the miscarriage of love and intimacy. The poem communicates this sense of utter despair and crushing nothingness, which are outside the compass of words. The inner dislocation is projected in images of dismemberment and finds a correlative for the agonizing internal reality in the horrifying events of the Holocaust. This idea is reinforced in the next stanza where she reveals her tormentors – "Herr Doktor" and "Herr Enemy".

The poem might be seen as an attempt "to negotiate the relationship between self and father, self and husband, and self and patriarchy in general"(Jill 2008: 60). This self-display can also be interpreted as an attempt of the self-centered speaker to disguise her vulnerability and insecurity by exhibiting feelings of anger and contempt. M.D. Uroff maintains that by making a spectacle of herself and by locating the victimizer outside herself, the speaker is casting out her own terrors so that she can control them. The speaker confesses the fact that she has been transformed into a commodity, fashioned according to the demands of her father and husband:

> I am your opus,
> I am your valuable
> The pure gold baby (Plath 2005: 16).

The split self seems to reject the "parts" which have conformed to the others' expectations. These lines therefore display a personality which is torn between conflicting selves. In considering the mechanism of denial, Otto Fenichel points out that "to a minor degree, a split of the ego into a superficial part that knows the truth and a deeper part that denies it may, as an outcome of 'denial in fantasy', be observed in every neurotic" (Fenichel 2005: 129). The speaker represents different things for each person in the audience. Throughout the poem we find out how the others perceive her and we can only glimpse her true self. For her father she is "the gold baby", for her husband she is "valuable", for the audience she is a performer. But the most important word here is "opus". As a woman living in a patriarchal society, the speaker feels that she has been transformed into a precious object which can be handled easily and now she rebels against this situation. Lady Lazarus has lost her individuality, has "melt to a shriek", and is just a construct because she has had to wear a mask and hide the rage that she now outpours. By concentrating on the severe disintegration of her body which turns to "flesh", "bone", then "nothing", provides an arresting picture of her inner havoc. She has been reduced to:

> A cake of soap,
> A wedding ring,
> A gold filling (Plath 2005: 16).

Trauma destroys the quality of attachment and the individual cannot form new, long-lasting affective ties and clings anxiously to another person who is seen

as a substitute for a distant parent, as it might be the case here [1]. Arthur Oberg asserts that the public horrors of the Nazi concentration camps and the personal horrors of fragmented identities become interchangeable in this poem. If the bodies of some of the Jews from the Nazi camps are said to have been transformed into "cakes of soap", she also stands for a wedding ring, that is, she is identified as a married woman who has to conform to certain social conventions.

These lines could also be interpreted from a Jungian perspective as being a confrontation with the shadow. This archetype can be defined as "neglected tendencies", embodying the very opposite of the conscious one-sided attitude (Huskinson 2004: 45-6). By an act of introspection, the speaker strives to come to terms with the demons of her past. Poetry becomes a cathartic experience, a means of purging the feelings of anxiety and maladjustment. This process of confronting with these repressed pulsions nevertheless does not bring absolute relief. The speaker feels that she does not fit this domestic environment. Only by burning, that is destroying the former persona, can she "rise" as a renewed self who will "eat men like air". This implies that she still needs them for her survival.

5. Trauma and catastrophic dissociation

The recurrent images of dismemberment could also be interpreted with the help of the concept of "catastrophic dissociation" which can inform adult onset trauma. In this poem the destructive psychic assail materializes in the radical distortion of the individual's sense of self. The disintegrating core self becomes thus the organizing principle of the poem. From this point of view, it is necessary to study the process which characterizes the profound and enduring disconnection from her former sense of self. Catastrophic experiences haunt the individual, impairing her capacity of relating to the self and the other in healthy, productive ways. In the case of the speaker, they translate into posttraumatic psychic consequences. The speaker feels thrown into a universe bereft of benign objects. In its stead the "peanut-crunching crowd" surrounds her and she feels compelled to make a spectacle of herself so as to appease their incessant demands. The "big strip tease" could be the result of her inability to contain the pain that now she outpours. As we mentioned before, trauma disrupts intersubjectivity so the individual may experience the world as oppressive and all she can do is shrink into herself. Although she "may be skin and bone", she claims that she still retains her individuality, comfortably numb, as this is what enables her to maintain her sanity. Nevertheless, the fact that "them unwrap me hand and foot" indicates the loss of agency which is involved in the process of catastrophic dissociation. This "is not a choice; it is imposed by an overwhelmed psyche that is

[1] As Fischer and Riedesser argue, early secure relations during childhood ensure better coping with trauma and have a protective role. On the other hand, insecure, ambivalent relations constitute risk factors which can create a vulnerable dynamic: adults with this relational past, when feeling helpless, will hardly turn to other people for help (1998: 138).

attempting to protect itself from further trauma" (Boulanger 2007: 82). The individual therefore seeks refuge into dissociation, choosing to experience the world as an insentient subject. The body is therefore the one that registers the blows from the external world while the core self seems to witness them as if from a distance. Her plea, "These are my hands / My knees" (Plath 2005:15), points towards the extent to which she has surrendered part of her subjectivity. The reader becomes part of that "peanut-crunching crowd" that has to bear witness to the horrific spectacle of her dismemberment for which there is a "charge".

Unable to make sense of them, all she can do now is react to events. "Dying" becomes for her the art at which she excels because it constitutes one of the few things which she can still manage. The speaker describes her failed suicide attempts, which have marked a turning point in each decade of her life. Repetition compulsion seems to be the defense mechanism which is at work in this case. The individual gets involved in dangerous situations so as to master traumatic experiences. This posttraumatic repetition can also be an attempt to attain a state of analgesia so as to soothe her unrest. "Although there may be some protection in the isolated world of the paranoid schizoid position, an ability to take cover briefly in the magic of splitting, the paranoid schizoid self as object is also chronically plagued by persecutory convictions" (Boulanger 2007: 82). The world turns alienating and the speaker feels abused as "there is a charge, a very large charge / For a word or a touch / Or a bit of blood". As retreating into the paranoid schizoid position does not shelter her from harm, the speaker describes her relating to the others as taking the form of "the eyeing of my scars, there is a charge" (Plath 2005:15). These uncanny images, with their naturalistic violence, show her crippling vulnerability.

The body becomes the site in which tormenting affects which are too intense to be expressed are inscribed alongside the traumatic memories of a plundered past. The loss of the sense of physical cohesion is an objective correlative for her ruined psychic landscape. Nevertheless, her vitriolic attack directed against Herr Doktor and Herr Enemy indicates the fact that her smoldering fury has turned into a revolt. This revolt however involves a harrowing immolation: "Ash, ash / You poke and stir. / Flesh, bone, there is nothing there" (Plath 2005:16). The burning involves complete destruction, as if the speaker needed to get rid of any trace left by Herr Enemy on her body. It is a somatic metaphor for her broken self and the compromising of subjectivity. Psychic trauma triggers withdrawal into increasing isolation alongside "the loss of external social ties, and the imagined loss of membership in the human community" (Boulanger 2005: 96). Her threat ("Herr God, Herr Lucifer / Beware / Beware") assumes an incantatory power. The speaker feels released from the bondage she was under and depicts in graphic detail her being reduced to ashes. This assumes the form of a cleansing process as she is transformed into something unhuman but powerful, who "eats men like air", that is resents them but at the same time needs them, that is, they are vital for her functioning. In this sense, we can also talk about identification with the aggressor which is felt as a better alternative to "the barrenness, isolation and meaninglessness of a world without

objects" (Boulanger 2007: 101). The disenfranchised self feels that there is no other who can understand her. This may give rise to "sadistic fantasies and retaliatory wishes" (*ibidem*: 101). In the case of the speaker, they serve to numb the sense of tormenting emptiness and to restore agency albeit in a twisted manner.

Conclusion

To sum up, *Lady Lazarus* presents a fragmented identity and an alienated self. The aim of this paper is to explore the mental processes involved in the process of constructing a post-traumatic identity and to unravel the speaker's internal conflicts through the lens of literary trauma theory. I have investigated the intersubjective dimensions of traumatic experiences and the mechanisms of defense that are set in motion, but also related phenomena such as projection, depersonalization, the quality of attachments. The neurotic speaker feels split into "million filaments", losing her grip on reality and identifying herself with the tortured Jews. This surrealist imagery conveys a keen sense of disintegration, self-effacement and degradation. The compulsive thoughts about suicide reveal a profound inward desperation. The speaker brags about her artistry in the "art of dying" which becomes her "call" and this attitude can be related to Freud's concept of "death instinct". The images of dismembering deepen the dehumanization of the speaker, reflecting psychic dissolution. Her attempt to purge herself of the feelings of vulnerability and inadequacy can be interpreted as a confrontation with the shadow. The poem touches another important theme: the creation and misrepresentation of female subjectivity. The speaker becomes an artifact fashioned according to the others' demands. *Lady Lazarus* thus assumes broader social and political significance. In the end she is reborn, rising from the ashes as the Phoenix bird but her victory is ambivalent.

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Part II.

Language, Interculturality, Media

The Concept of "Anger" as Presented in an Online Monolingual Dictionary – A Cognitive Semantic Analysis

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1. Introduction

This paper is written in the framework of cognitive semantics and studies the concept of "anger" as it appears in an online dictionary. Cognitive linguistic research has already studied the concept and identified the conceptual metaphors and metonymies that are characteristic mainly of the American English culture (Lakoff 1987; Kövecses 1990 and 2000). There are also studies investigating "anger" in a number of other languages and cultures (e.g. Ning Yu 1995; Apresjan 1997; Ansah 2011; Esenova 2011; Ogarkova, Soriano 2014), which aim at finding culture-specific and universal details of this concept. The present paper attempts to investigate the concept of "anger" that is formulated by way of interpreting example sentences in the entry *anger* in *The Free Dictionary (*https://www.thefreedictionary.com/Anger) and compare it to the "anger" concept presented in Kövecses 1990 and 2000.

2. Theoretical background

Lakoff (1987), Kövecses (1990) and Kövecses (2000) have widely studied the emotion concept "anger" and have found that the concept comprises a set of conceptual metaphors and a set of conceptual metonymies. The former mostly account for subjective (usually inner, not very easily observable) experiences, while the latter capture more easily observable physiological reactions accompanying the emotion. Cognitive linguistic literature claims that both metaphors and metonymies are mechanisms of thought that combine a source domain and a target domain. The combinations are systematic correspondences that map one field of (rather concrete) experience onto another (more abstract) field of experience. The correspondences are not arbitrarily chosen but motivated by human experience (Lakoff 1987: 276). In other words, they reflect how we understand one thing in terms of another. One of the conceptual metaphors identified by Lakoff (1987: 383) (based on Kövecses's research) is ANGER IS THE HEAT OF A FLUID IN A CONTAINER, which is instantiated by linguistic expressions like *You make my blood boil* and *I had reached the boiling point* (*ibidem*: 383). One of the conceptual metonymies listed by Lakoff (*ibidem*:

382) is REDNESS IN FACE AND NECK AREA STANDS FOR FEAR, which is exemplified by *She was scarlet with rage* and *He got red with anger*. The examples illustrate that the cognitive view of metaphor and metonymy makes a distinction between the level of conceptual metaphors and metonymies (noted in capital letters) and the level of linguistic metaphors and metonymies (or, in other words, metaphorical and metonymical expressions). Conceptual metaphors and metonymies show correspondences between the source domain and the target domain, while linguistic metaphors and metonymies are instantiations of conceptual metaphors and metonymies.

Kövecses identifies the following metonymies, in which certain physiological effects of anger stand for anger:

> BODY HEAT STANDS FOR ANGER – Billy's a *hothead.*
> INTERNAL PRESSURE STANDS FOR ANGER – When I found out, I almost *burst a blood vessel.*
> REDNESS IN FACE AND NECK AREA STANDS FOR ANGER – He *was flushed with anger.*
> AGITATION STANDS FOR ANGER – She *was shaking with anger.*
> INTERFERENCE WITH ACCURATE PERCEPTION STANDS FOR ANGER – She was *blind with rage.* (Kövecses 1990: 52).

The physiological effects captured by the metonymies of anger above serve as the bodily "basis of the most general metaphor for anger: ANGER IS HEAT" (*ibidem*: 52). Besides metonymies Kövecses (1990) gives a very detailed account of anger metaphors, while Kövecses (2000) summarizes all the metaphors identified in his previous studies:

> *ANGER IS A HOT FLUID IN A CONTAINER*: She is *boiling with* anger.
> *ANGER IS FIRE*: He's doing a *slow burn*. His anger is *smoldering.*
> *ANGER IS INSANITY*: The man was *insane with* rage.
> *ANGER IS AN OPPONENT IN A STRUGGLE*: I was *struggling with* my anger.
> *ANGER IS A CAPTIVE ANIMAL*: He *unleashed* his anger.
> *ANGER IS A BURDEN*: He *carries* his anger around *with* him.
> *ANGRY BEHAVIOR IS AGGRESSIVE ANIMAL BEHAVIOR*: Don't *snarl at* me!
> *THE CAUSE OF ANGER IS TRESPASSING*: Here I *draw the line.*
> *THE CAUSE OF ANGER IS PHYSICAL ANNOYANCE*: He's *a pain in the neck.*
> *ANGER IS A NATURAL FORCE*: It was a *stormy* meeting.
> *AN ANGRY PERSON IS A FUNCTIONING MACHINE*: That really *got* him *going.*
> *ANGER IS A SOCIAL SUPERIOR*: His actions were completely *governed* by anger
> (Kövecses 2000: 21).

Kövecses's research was conducted on a corpus consisting of linguistic expressions of "anger" collected from native speakers of American English. Therefore, his research findings constitute a coherent picture of the American English concept of "anger", in which both conceptual metaphors and conceptual metonymies capture specific details of the anger experience and most of those

metaphors and metonymies are viewed as integral parts of the prototypical scenario of anger. Kövecses (1990: 53-59) claims that the metaphors ANGER IS HEAT and ANGER IS THE HEAT OF A FLUID IN A CONTAINER are central in the concept, but there are other principal metaphors like ANGER IS INSANITY or ANGER IS A DANGEROUS ANIMAL (Kövecses 1990: 59-66). By the terms *central metaphor* and *principal metaphor* he means that they are frequently instantiated and quite elaborated. He also lists some minor metaphors like EXISTENCE IS PRESENCE (e.g. *His anger went away)* and EMOTIONS ARE BOUNDED SPACES (e.g. *She flew into rage*) and argues that they are "relatively independent of the rest of the anger system" (*ibidem*: 66), that is, they are not so elaborated and not so closely related to the prototype of anger.

A prototypical emotion like anger has a prototypical scenario, which is a cognitive model consisting of a number of stages. The stages follow the events in a temporal (and causal) sequence and show how the emotion in question comes into existence, how it proceeds towards a climax, after which it ceases to exist. With respect to anger, the stages are (1) offending event, (2) anger exists, (3) attempt at control, (4) loss of control, and (5) act of retribution (*ibidem*: 67-68). Kövecses also claims that the metonymies and metaphors of anger he investigated converge on the five-stage model, which is in complete harmony with "our cultural theory of anger" (*ibidem*: 68).

Kövecses (*ibidem*: 53-39) shows the events of the anger scenario captured by the metaphor ANGER IS THE HEAT OF A FLUID IN A CONTAINER and claims that the extensive knowledge we have about the source domain of fluids in a container (e.g. when the heat of a fluid increases, the level of the fluid in a container rises) is mapped onto the target domain of anger (e.g. when the intensity of anger increases, the level of the fluid rises). Kövecses calls cases of mapping such rich everyday knowledge onto a target metaphorical entailments, which are "a common property of conceptual metaphors" (Kövecses 2002: 104). (For more on metaphorical entailments see Lakoff and Johnson 1980 and Lakoff 1987).

N.B.: All the knowledge contained in metaphorical entailments constitutes our folk theory / folk understanding of a concept.

3. My corpus and research questions

I have taken my corpus from https://www.thefreedictionary.com/Anger, which is a subpage of an American online dictionary (owned by the American company *Farlex Incorporation*). I hypothesize that the example sentences on the page should be in harmony with the American English concept of "anger". The expressions under investigation come from the "cite" section of the page, where there are 86 similes quoted from the *Similes Dictionary* (Sommer 1988). The sentences illustrate the use of the terms *anger, rage, angry, mad, fury* and *wrath*. I view anger as a basic emotion term (Ekman *et al*. 1972) and also as an umbrella term denoting a family of related

emotions (Lazarus 1991), that is, rage, madness fury and wrath belong to the same family of emotion under the name *anger*.

The following notes must be made:

(1) Most sentences contain one of the terms listed;

(2) The sentences that do not contain any of the words given above express the idea of anger or being angry in one way or another;

(3) Most sentences come from well-known authors, while some sentences are proverbs, therefore no authors are given, however, the nationalities are stated;

(4) Most authors are / were native English speakers like Shakespeare or Cole Porter, but there are authors who are / were speakers of other languages like Erich Maria Remarque or Marcus Aurelius, therefore the sentences given under their names are obviously translations. I assume, however, that the translations keep the original imagery used by the non-English speaking authors;

(5) The example sentences in this section of the dictionary belong to several different linguistic backgrounds and so they obviously represent several different cultures besides the English-speaking world.

(6) Although the sentences are composed in the form of similes, most of them make use of one metaphor / metonymy or another.

In my analysis, I have applied the following procedure: I have selected the examples with figurative meanings, analysed the imagery in each example sentence, identified the figurative expressions as either metaphor or metonymy and compared my findings to Kövecses's lists of conceptual metaphors and metonymies.

My research questions are:

(a) What metonymies can be identified in my corpus?

(b) What metaphors can be identified in my corpus?

(c) What additions can be made to Kövecses's findings?

4. Discussion

My corpus contains 86 example sentences, 76 of which make use of figurative images of some sort, while 10 sentences seem to have literal meanings. The 76 examples with figurative meanings can be divided into 10 metonymies and 66 metaphors. Below I only discuss the expressions containing metonymic and metaphoric images (I put the author's name after each expression).

4.1. What metonymies can be identified in my corpus?

There are 10 expressions in my corpus instantiating five metonymies of anger. I summarize them below:

(1) REDNESS IN FACE AND NECK AREA STANDS FOR ANGER – *Turned crimson with fury* (Lewis Carroll);

(2) AGITATION STANDS FOR ANGER – *Growling like a fox in a trap* (William Diehl); *His cheeks quiver with rage* (Walker Percy);
(3) INTERNAL PRESSURE STANDS FOR ANGER – *Hissed like an angry kettle* (Herbert Lieberman); *Let it [anger at wife] all come out of him, like air from a tire* (Bruce Jay Friedman);
(4) AGGRESSIVE VISUAL BEHAVIOUR STANDS FOR ANGER – (a) *When he is angry he is like those creatures that lurk in hollow trees.* (b) *His glare … causes brave men to run like scalded cats* (George F. Will);
(5) WAYS OF SPEAKING STANDS FOR ANGER – *Stammering with anger like the clucking of a hen* (Émile Zola).

The first three conceptual metonymies capturing physiological reactions accompanying anger are contained in Kövecses's (1990) analysis of anger, while the other two metonymies depicting behavioural reactions show some divergence from the ones Kövecses has identified.

Example (4) is a two-sentence string referring to anger and captures the situation in a complex way. Anger is described as a state in which the behaviour of the emotional person and especially the way he looks (i.e. *glares*) appear to be frightening for another person, which makes him / her escape from the situation. Kövecses (*ibidem*: 52) lists the metonymies depicting physiological reactions accompanying anger but ways of looking is not covered. Kövecses claims that the metonymy WAYS OF LOOKING STANDS FOR THE EMOTION is characteristic of fear, e.g. *There was fear in her eyes* (*ibidem*: 72) and respect, e.g. *She gave the old professor an admiring look* (*ibidem*: 119). Example (4) does not only capture how the angry person looks but also that the way he / she behaves and looks evokes fear or fright in another person. In other words, it is rather a behavioural reaction than a physiological one on the angry person's part. Therefore, I identify the example as an instantiation of the metonymy AGGRESSIVE VISUAL BEHAVIOUR STANDS FOR ANGER (*ibidem*: 64). Looking at the example in more detail I find that the first half of the example (4a) instantiates the metaphor ANGRY BEHAVIOUR IS AGGRESSIVE ANIMAL BEHAVIOUR "lurking"), while the second sentence (4b) is a combination of two metonymies AGGRESSIVE VISUAL BEHAVIOUR STANDS FOR ANGER ("glaring") and FLIGHT STANDS FOR FEAR ("escaping") (*ibidem*: 73). Sentence (4b) combines the description of the person who frightens someone by looking angrily with the description of the behavioural reaction of a different person who is frightened. Such a combination of reactions is completely possible and is a part of our folk understanding of the relation between the behaviours of an angry and a frightened person because someone's frightened behaviour is a reaction to another person's angry and frightening or threatening behaviour, cf. *his rage frightens me*.

The metonymy in (5) WAYS OF SPEAKING STANDS FOR ANGER is not included in Kövecses's (1990, 2000) analysis of anger. Kövecses identifies the metonymy INABILITY TO SPEAK as a metonymy for fear (*I was speechless with fear*) (Kövecses 1990: 72). Based on Kövecses's research it seems that for speakers of English interference with one's speaking ability is more typical of fear than other

emotions, therefore it is only part of the concept of "fear". However, it must be noticed that the author of sentence (5) is Émile Zola, a speaker of French. It is possible that it is more common in the French-speaking culture for intense emotions to impair people's speaking ability and consequently they cannot talk in the way they normally would in an emotionally neutral situation. Being a speaker of Hungarian I can hypothesize a very intense state of anger which may interfere with one's speaking ability or may make one unable to speak as in *olyan mérges volt, hogy csak dadogott* ("she was so angry that she could only stammer") or *féktelen dühében nem talált szavakat* ("in his rage he could not find words"). Nonetheless, I do not think that similar cases are untypical or impossible in the English-speaking world. To support this claim here is a short passage from a book on stammering:

> We know that the way we feel can affect our speech – if we are nervous or excited we may speed up and stumble more, if we are really angry our minds can go blank. We can become 'speechless' with rage.
> Parents tell us that their children stammer more when they are excited, anxious or self-conscious. Interestingly, while some children stammer more when they are angry or upset, others are more fluent (Kelman, Whyte 2012: 37).

Finally, we may conclude that interference with one's speaking ability and inability to speak is not restricted to fear and it is probably true in a number of different cultures including the American English culture, too.

It must also be noted that in my corpus there is no sentence instantiating the metonymy BODY HEAT STANDS FOR ANGER, which serves as the bodily basis of the metaphor ANGER IS HEAT / THE HEAT OF A FLUID IN A CONTAINER, however, there are a number of metaphorical expressions instantiating these metaphors in my corpus.

4.2. What metaphors can be identified in my corpus? What metaphorical entailments are exemplified?

The majority of my corpus, 66 examples classify as instantiations of 11 metaphors, whose distribution is summarized in the table below.

Table 1.

Metaphor/Metaphorical entailment	**Number of instantiations**	**Example**
ANGRY BEHAVIOUR IS AGGRESSIVE ANIMAL BEHAVIOUR	13	*(6) Furious ... like a wounded bull in an arena* (Dumas Pere)
ANGER IS ILLNESS	10	*(7) Anger spreading through me like a malignant tumor* (Isabelle Allende)

ANGER IS PAIN	8	*(8) Anger surged suddenly through his body like a quick pain* (Beryl Markham)
ANGER IS A FLUID	9	*(9) Her rage…dammed up regularly as water* (Louise Erdrich)
ANGER IS A (DANGEROUS) SUBSTANCE	5	*(10) Outrage…worked like acid in his temper* (Frank Swinnerton)
ANGER IS A NATURAL FORCE	5	*(11) Rage whistling through him like night wind on the desert* (Paige Mitchell)
ANGER IS HEAT	5	*(12) (He was) burning like a boiler* (Saul Bellow)
ANGER IS FIRE	3	*(13) Anger…smoldered within her like an unwholesome fire* (Charles Dickens)
ANGER IS FUME	3	*(14) Fumes like Vesuvius* (Cole Porter)
ANGER IS EXPLOSION	3	*(15) The anger [of a crowd of people] shot up like an explosion* (H. E. Bates)
EXISTENCE IS PRESENCE	2	*(16) Like ice, anger passes away* (Anon)

Table 1 shows that the image anger as (dangerous) animal behaviour is the most frequently represented metaphor in my corpus, followed by anger as illness, anger as fluid and anger as pain. However, the heat, fire, fume and explosion metaphors are closely related (in Kövecses's 1990 prototypical scenario of anger) they constitute stages following each other as the emotion builds up and proceeds towards a blow up before it finally ceases to exist, therefore if seen together as stages of a process, I may claim that the metaphor anger as heat is the most frequently instantiated metaphor in my corpus. It is also interesting to note that, based on our everyday experience, illness and pain are often (closely) related, too, so if they are considered together, the illness-pain metaphor downplays the instantiation number of all the rest of the metaphors in the corpus. Neither of the latter two assumptions is surprising since our folk understanding of anger highlights the role of heat in relation to anger and it has its experiential basis, and, on the other hand, in our culture anger is considered mostly a negative or destructive emotion, which is in line with what we think of illness and pain.

Comparing the list of metaphors in my corpus I find that the ILLNESS, AGGRESSIVE ANIMAL BEHAVIOUR, FLUID, NATURAL FORCE, HEAT and FIRE metaphors have been identified in Kövecses's analyses (1990, 2000), however, he does not mention FUME and EXPLOSION as separate metaphors. In his *Emotion*

Concepts, Kövecses (1990: 54-58) calls the metaphor HEAT OF A FLUID IN A CONTAINER a central metaphor, which has "metaphorical entailments". Kövecses gives an outline of our everyday knowledge of what happens to a hot fluid in a container if it is heated: the level of the fluid rises, it produces steam and finally it explodes. This knowledge serves as source and is mapped onto the target in the form of the metaphorical entailment anger as explosion "WHEN ANGER BECOMES TOO INTENSE, THE PERSON EXPLODES – *When I told him, he just exploded*" (*ibidem*: 55). Kövecses does not speak of anger as fume but identifies the entailment "WHEN A PERSON EXPLODES, WHAT WAS INSIDE HIM COMES OUT – *His anger finally came out; Smoke was pouring out of his ears"* (*ibidem*). The latter example describes a similar experience as in (14), or in (17) *Fuming anger like a toaster with crust jammed against its heating coil* (Ira Wood), but both examples (14) and (17) seem to be more negative than (18) *Fumed like champagne that is fizzy* (Bliss Carman), which may have a less negative interpretation due to the possible positive associations with champagne. At the same time, it is clear that the component "what is inside comes out" is common in all the examples mentioned here.

The PAIN metaphor [example (8) in the table above] is not covered in Kövecses's studie; however, it does not seem to be surprising because, as I have pointed out above, it is closely associated with the idea of illness. This close association is evidenced by the phrase (19) *rage as painful as a deep cut* (Jean Stafford).

Kövecses only talks about anger as a fluid; however, Esenova claims that besides fluids, substances are mapped onto the target domain of anger as in *his first emotion was pure anger at the killers* (Esenova 2011: 50) and *the betrayed spouse is feeling a mixture of anger, hurt, and fear* (*ibidem*: 51). Esenova's examples demonstrate at the same time that the substance may be either pure or mixed, which shows the complexity of our emotional reactions. Example (10) above shows that the substance may be dangerous (acid), and other examples like (20) *Outrage which was like sediment in his stomach* (Paule Marshall) or (21) *Rage swells in me like gas* (Marge Piercy) present other (potentially problematic) aspects of the substance. Example (21) may remind us of "*Pretty soon I was in a towering rage"* (Kövecses 1990: 54), which Kövecses gives as one of the examples of the metaphorical entailment 'anger as a hot fluid in a container' WHEN THE INTENSITY OF ANGER INCREASES, THE FLUID RISES (*ibidem*: 54). (In fact, in physics "fluids" is a category for both liquids and gases as well as for plasmas and plastic solids, therefore the analogy is not at all surprising.)

Kövecses (*ibidem*: 184-185) claims that before and after the anger scenario takes place there is a state of emotional calm, however, he gives no linguistic examples of it. When discussing minor metaphors Kövecses (*ibidem*: 66) mentions the metaphor EXISTENCE IS PRESENCE and lists a number of examples, among which we can find *his anger went away; after a while, her anger just vanished;* and *when he saw her smile, his anger disappeared* (*ibidem*). Although Kövecses makes no reference to the state of emotional calmness following the anger scenario, I find that

the examples I have quoted describe exactly this. In my corpus there are two examples of anger coming to an end: (16) *Like ice, anger passes away* (Anon) and (22) *Anger…like Mississippi thunderstorms, full of noise and lightning, but once it passed, the air was cleared* (Gloria Norris). Example (22) refers to the intensity of the emotion by comparing it to thunderstorms but it captures the calmness that remains after it, while example (16) depicts a very peaceful way of anger coming to an end. Examples (16) and (22) combine two metaphors ANGER IS A NATURAL FORCE and EXISTENCE IS PRESENCE, on the other hand, they instantiate the metaphorical entailments EMOTIONAL CALM IS MELTED ICE and EMOTIONAL CALM IS CLEARED AIR. There are two remarks that need to be made. One, the metaphor existence as presence is a very general metaphor that applies to emotions and a lot of other things because "existence is commonly understood in terms of physical presence" (*ibidem*: 66). Two, the fact that it is a minor metaphor does not rule out the possibility to be combined with more principal metaphors or to have its own entailments.

4.3. What additions can be made to Kövecses's findings?

The discussion above has shown that most of the metaphors and metonymies I have identified in my corpus have already been covered in Kövecses's research. However, a few additions can be made:

(a) There is corpus-based evidence that the metonymy WAYS OF SPEAKING STANDS FOR THE EMOTION is relevant to anger (cf. example 5);

(b) There is corpus-based evidence that anger is understood in terms of pain (cf. example 8) and because there are 8 instantiations altogether in my corpus I claim that the metaphor ANGER IS PAIN is probably quite elaborated;

(c) Kövecses's studies that I have consulted discuss pure (or single) metaphors and metonymies, however, example (4) in my corpus supports the view that passages about emotional states (even if the passages are relatively short, containing only two sentences as shown above) may combine metaphors and metonymies. Example (4a) instantiates the metaphor ANGRY BEHAVIOUR IS AGGRESSIVE ANIMAL BEHAVIOUR, while sentence (4b) is a combination of two metonymies AGGRESSIVE VISUAL BEHAVIOUR STANDS FOR ANGER and FLIGHT STANDS FOR FEAR. As we have seen (4b) describes the angry and therefore frightening person, on the one hand, and the frightened and therefore escaping person, on the other. The description goes hand in hand with our folk understanding of the effects of aggressive behaviour;

(d) There is another kind of combination of figurative images in examples (16) and (22), namely they combine two metaphors: ANGER IS A NATURAL FORCE AND EXISTENCE IS PRESENCE. This combination of metaphors highlights the following metaphorical entailments EMOTIONAL CALM IS MELTED ICE AND EMOTIONAL CALM IS CLEARED AIR.

Conclusion

I have conducted a corpus-based study of the concept of "anger". The corpus comprises 86 example sentences from the online monolingual dictionary available at http://www.thefreedictionary.com. The examples divide into 10 sentences with literal meanings, which are outside the scope of the present study, and 76 sentences with figurative meanings. Although the corpus containing 10 metonymical expressions and 66 metaphorical expressions is relatively small, the proportion of figurative and non-figurative expressions supports the view that the language of emotion is pervaded by metaphor and metonymy (Lakoff and Johnson 1980) and it appears to be so in languages other than English (cf. some of the examples in the corpus are composed by non-English speakers).

No matter that the language of *anger* has been studied extensively, the present study has been able to provide additions to Kövecses's research findings: several metaphors and metaphorical entailments that have not been investigated before as well as combinations of metonymies and metaphors that have not been covered in the literature about the language of emotions consulted by the author of this paper. I also assume that because of the random occurrence of metonymical and metaphorical images in corpora further studies may result in further details that may complete our knowledge about anger and emotion in general.

Source

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Chalga as a Factor for Deformation of Cultural Identity in Post-communist Bulgaria

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1. Introduction

After 1989, Bulgaria passes through a process of transformation of the political, economic and cultural model of society. A transition has been carried out to convert socialism to capitalism, authoritarianism to democracy, planned to market economy, state to private property, national (Bulgarian) culture and identity to globalization and multiculturalism etc. In this social context, over the last few years my research interests have been focused on investigating the meaning and importance of the language of Bulgarian folklore and the language of chalga as a means of preserving and / or deforming the cultural identity of Bulgarians.

The aim of this article is to reveal how the validation of chalga and chalga culture as social phenomena provoke a process of "chalgarization" in society and deformation of the cultural identity of certain social groups.

To achieve the goal, the article gives answers to the following questions:

1. How does chalga and chalga culture pose themselves comfortable in Bulgaria after 1989?
2. Why does chalga provoke deformations in the cultural identity of the Bulgarians?
3. Instead of a conclusion or what to do in a closer perspective?

2. How does chalga and chalga culture pose themselves comfortable in Bulgaria after 1989?

After 1989, there are many publications in scientific literature dedicated to new phenomena, such as chalga and chalgarization. Authors like T. Mitev (2011), M. Boev (2011), P. Ivanov (2011), I. Veselinov (2011), O. Stamboliev (2011), N. Stoyanov (2011), B. Vangelov (2011), K. Dimitrov (2011), T. Krushovska (2014) and Zh. Damaskinova (2015) highlight the intrinsic and formal characteristics of chalga in an attempt to reveal its grounds, meaning and the consequences from the imposing of this phenomenon on our society.

The etymology of the term *chalga* comes from the Arabic through the Turkish *Çalgı* ("gig, music"). According to T. Krushovska, in a most general sense,

the origin of the word *chalga* is related to the emergence of popular entertainment music from the time of the Ottoman Empire and the Bulgarian Revival. It is performed by ethnic or mixed instrumental groups called *Čalgii* (Krushovska 2014: 1). Zh. Damaskinova defines the concept as follows: "Chalga is a musical genre, popular on the Balkan peninsula, which combines Bulgarian, Arabic, Turkish, Greek, Gipsy melodies and also motifs of flamenco" (Damaskinova 2015: 1-3) The repertoire is eclectic: Balkan folk music, old urban songs etc. A key moment in its implementation is improvisation. The development of chalga begins with the music of the priest of Hisar, popular back in the '80es of the twentieth century. Today, it is widespread and has different meanings, which deepens its social character. According to Zh. Damaskinova, Chalga songs frankly tell about the everyday life and existence of Bulgarians, with their popular topics of how to quickly get rich and find a beautiful woman. Some verses sound like words telling about crime.

In times of economic crisis and political instability, Bulgarians' need for a national identity has grown significantly. But instead of forming basic authentic values, there arise false ones. The need for national heroes has been replaced by individuals with dubious intelligence and even more dubious morality. The passive, uncritical attitude of Bulgarian cultural elite to this genre of songs stimulates the creativity of the chalga performers. In the period mentioned above, chalga, as a phenomenon, emerges from its narrow musical frames and begins to exist independently, as a subculture of modern society. More and more popular are becoming concepts like "chalga-vision", "chalga-behavior" and "chalga-language", as projections of the phenomenon of chalga. According to N. Neykova, after the results of an empirical research among young Bulgarians, *subculture* is perceived by them as an act of marginalization related to descriptions of feuds, on the basis of which they differentiate from the others (Neykova 2018: 2). It is also related to the invention and demonstration of increasingly identifiable stylistic characteristics. In such a setting, chalga is recognized as the music of disgraceful passions, mean behavior and aggressive sexuality.

Scientific literature identifies four periods in the development of chalga: First (1850-1870 years); Second (1878-1944); Third (1944-1989); Fourth, after 1989. The post-communist development of Bulgaria coincides with the bloom of chalga in the fourth period. The purpose of the article focuses attention to the fourth period – the period of transition to democracy and multiculturalism.

During the transition in Bulgaria, the popular eclectic Balkan culture inflicts a disastrous blow on Bulgarian national culture. This process of popular counterrevolution would not have been a real success if it did not fall into unexpected frameworks – international, economic, media and criminal. The tourist consumption of ethno, world music, pop folk, is coming onto stage. Bulgaria rejects all authority in folklore and in folk and pop art. The first years of democracy are characterized by overexposure of the scandalous, erotic, bodily, disgusting and infuriating to the intellectual layers of society. At that time, there arises a huge market with significant gains from the sales of discs and cassettes, from TV channels, radios, folk-

magazines, chalga clubs. This market gradually normalizes chalga and mixes it with something like pop, connecting it to the world of fashion models and folk-singers who are practically erotic models, with some ability to sing. The market presence of folk singers, most often linked to the nouveau riche ("The Thugs"), provokes an entry of the Bulgarian audiovisual industry in the shady economy. Thus, the massive Balkan underground pleasures and gangsta mentality triumph into a happy market-media embrace. It grasps the general public too, since no one wants censorship, doctrines, regulations, norms or laws anymore. Slavi Trifonov is the star and the normal media face of this process, Aziz – its odd, transsexual and transgender, whereas Gloria and the gangsters stand in the middle. At the present moment, they view themselves as representatives of the Bulgarian people. For example, Aziz wishes to participate actively in politics, Slavi criticizes and instructs politicians, etc. The foundations of consolidated national culture are undermined, ideals for social justice collapse. The national cultural elite no longer matters, it is unable to formulate norms, people identify not through it, but by opposing it. At first sight, everything goes wrong: educated Bulgarians hate chalga, foreigners and Bulgarian emigrants like it, musicologists make careers, performers get rich. Values, behavioral patterns, authorities, Bulgarian cultural identity are distorted (Ivanov 2011).

The thorough study of publications on the topic helps summarize some of the reasons for the popularity of the phenomena of chalga and chalga culture in democratic Bulgaria.

First, it is the massive cultural disorganizing influence of Turkey on modern Bulgarians, especially in the first years of democracy. Chalga is imported music, being authentically a gypsy or performed by gypsies *čoček*. Its influence is strongest on Bulgarian gypsies, who nowadays practically do not listen to anything but contemporary music from Turkey, while Bulgarians listen to chalga.

Second, it is the state of unbridled national nihilism, typical for Bulgarians for the last more than fifty years. As Macedonism, Bulgarian national nihilism has quite distant roots since the time of the Ottoman Empire and the dominance of the Greek Patriarchate. At the time of socialism, nihilism deepened. The historical idea of real Bulgarian past is distorted and drastically minimized. To a Bulgarian who does not know the important fact that his country was once an empire that had a huge influence on Eastern Europe, there will hardly be known or matter the insignificant detail that chalga, publicly proclaimed by media as popular Bulgarian folk music, is a Turkish motif from the 16th century.

Third, an important reason for chalga's heyday is anti-historicism, the biological father of national nihilism. Chalga as a musical phenomenon cannot flourish as a means of degradation to national identity in countries like Greece and Turkey, where the population has a very positive, even rather exaggerated idea of the past of its country and of the role of its national symbols. In Bulgaria, however, it can. If one reads the historical part of the web pages of most Bulgarian cities, he will notice the attention paid to the Neolithic Age, Bronze Age, the Thracian period, the Hellenic period, the Roman period and the Ottoman period. In only a few cases

several lines on that pages are dedicated to the so-called Middle Ages, which is actually the "Bulgarian period". Sometimes it is mentioned that the city is included within the boundaries of the Bulgarian state, but in most cases this is "implied". If the reader is a foreigner who comes upon these pages and he is slightly careless, he might get the impression that the museum is for example Roman. As for Bulgarians, the main population of early Bulgaria, they are not mentioned or there arises the impression they have melted down to some several thousands, and they are perceived as low, Mongoloid individuals. It is not possible to build a country and nation by hiding historical facts and events revealing its historical roots.

It is important to emphasize that, as a musical phenomenon, chalga has no authentic Bulgarian origin and corresponds rather to the definition of post-folk, or to the folk of foreign ethnic groups. It is often sung directly in Gypsy, Turkish, Arabic or Hebrew. Fourth, there comes post folklore, which appears later than mass culture, but is closely related to it. It provides "frontier zones", referring both to folklore and to mass culture, which predisposes to the replacement of one concept with the other.

There is, however, a mark which distinguishes mass culture from folklore. Mass culture is produced by market professionals, whereas folklore is created by the nation for its own use. So, in parallel with the modern transformation of social relations in Bulgaria, for almost three decades there prevails a new music genre of mass culture, close to the characteristics of post folklore with the claims to be authentic Bulgarian folk music – the chalga. The basis of this genre is the music of Bulgarian gypsies, although there are other Oriental elements, Turkish, Arabic, as well as Greek and Serbian melodies.

What kind of music, however, is the so-called "chalga"? In Bulgarian lands, gypsies settled in the 15th century, when Turkish conquerors brought them from Egypt. Because of their inherent musicality and disapproval of physical work, the next four centuries the gypsies seized the role of the main musicians, singers and dancers, entertaining the Ottoman aristocracy. Unlike present Bulgarian newly-rich, the Turkish rulers were patriots. They demanded that the gypsies fully absorb Turkish music and dances. Today, most Bulgarian gypsies know this music and consider it as their own. For the overwhelming majority of modern Bulgarians, this music is perceived as gypsy, although it is in fact Turkish of the Ottoman Empire. The very concept of "gipsy music" is very relative, because the music of Hungarian gypsies is a variant of Hungarian folk music, of the Spanish gypsies is a variant of Spanish folk music, of the Russian gypsies is a variant of Russian folk music. In Bulgaria, though, gypsy music is not a variant of Bulgarian folk music.

Considered from stratification point of view, chalga is liked and shared primarily by the poor strata of the population, because it "feeds" it with the utopian chalga reality for wealth and hedonistic life. On the other hand, chalga evokes the nation's immersion in spiritual destitution, social apathy and moral degradation. It is significant to note that Bulgarian chalga is an earlier imported on the territory of our country phenomenon, which becomes a powerful weapon for destroying the basic

culture of Bulgarian society, for the deformation of national self-awareness, and our national and cultural identity.

Fans of chalga (as a rule the young and low educated Bulgarians) prefer to call chalga with modern English terminology – *pop folk*, which is essentially a rough replacement of the term's meaning. Popfolk is an abbreviation of the English expression *popular folk music* and refers to the folklore (folk) music. In the Bulgarian case, this should mean "folk music of the Bulgarians" or "Bulgarian folk music". I recall that *folklore* is understood as all the knowledge of the people about themselves and about the world, transmitted orally by songs, traditions, customs, ritual practices, etc. Of course, this is quite different from chalga, which is a brand of Bulgaria, commercially built for mass consumption, for the world and us to enjoy. In fact, between chalga and Bulgarian folk music there is a huge difference which is to be analyzed in the following paragraphs.

3. Why does chalga provoke deformations in the cultural identity of Bulgarians?

To answer that question, it is necessary to define the concept of "identity" (national identity and cultural identity) and its connection with chalga and chalga culture. *Identity* is understood as the identification of the individual or group of people with a larger group. Moreover, identity affects the self-consciousness of the individual, as an understanding that the group with which he relates has special qualities distinguishing it from the other groups. In the most summarized form the concept of "national identity" is defined as the socio-mental phenomenon of collective identification with the nation, based on common territory, language and culture, historical past, ethnic blood links, religion etc., as with any nation, the elements of identification exist in a fundamentally different configuration. The main components of national identity are the following: 1. territory; 2. statehood; 3. language and culture; 4. historical past; 5. ethnic blood connection; 6. religion; 7. civic self-determination and the will to live together. National identity includes ethnic and cultural identities.

"Cultural identity" is an element of national identity, which is supported by the national language, on the basis of which the national self-awareness and self-determination (identity) is formed and preserved. In today's age of globalization and multiculturalism, language proves to be both the most flexible and toughest element of national cultural identity and spirituality. In a previous publication, I pointed out that the Bulgarian language, due to the nature of its structuring, its system and its language code, has a fundamentally different status and purpose than other national languages (English, French, German) (Dimova 2018). According to the information extracted from the analysis of Bulgarian, this is a language of free-thinking, wise and spiritually rich people, of creators. It thus designs and projects such type of mentality and picture of the world on all cultures and languages in contact with it.

In this article an emphasis is put on the influence of the language (lyrics of songs and meaningful messages) in Bulgarian folklore and in chalga for preserving and / or deformation of cultural identity. To outline it, in table 1 a comparative characteristics of folklore and the chalga cultures is made. It characterizes the two types of culture and their impact on society on the following criteria: activation of behaviour or vice versa; manifestations of society they accompany; the extent to which the whole cultural heritage is absorbed; method of distribution of the performance functions of the included groups; the tradition, within which the creative process of the emergence of the text and its dissemination is carried out; the nature of the textual forms.

In scientific literature, Bulgarian folklore and folklore culture are described as part of the tradition, which contains artistic forms of creativity. Among them are the folk song and dance, folk texts in all their diversity-from the fairy tale to the proverb, as well as the plastic art, mostly presented in embroidery, in stone sculpture, in wood-carving, forms of bread, etc. By the second half of the 19th c. this creativity is perceived by Bulgarian science as classical Bulgarian folklore, which occupies its own specific place in the Balkan and the European spiritual tradition. Since the middle of the 19th c. a change in Bulgarian cultural model is observed, provoked by the validation of autonomous artistic culture-literature, music, theatre etc.

In classical Bulgarian folklore a key role belongs to folk song creativity. It contains the characteristics of richly developed and vibrant to the present day cultural system. In an area plan this culture is developed on Bulgarian ethnic lands, but its space goes beyond the state boundaries of today's Bulgaria. There is a profound continuity between the classical folklore of modern and ancient Bulgarians, the influence of Christianity and the powerful spiritual impulse in the validation of the Slavonic writing. Bulgarian folklore connects the spiritual development of Bulgarians with the cultural traditions of the other Balkan peoples, regardless of their religious identity and their own ethnic history.

At the same time, meaningfully and formally this folklore is constantly interlinked with the life of Bulgarians, both in its specificity as a daily life and as a historical destiny. From here comes the bilateral nature of Bulgarian folklore as a type of culture. On the one hand, it is a spiritual expression of the agrarian type of sociality, in which it is performed the annual economic cycle and the life cycle of man in a cultural tradition based on folklore ritualism. On the other hand, it is deeply rooted in the historical time, being and existence of Bulgarians, whose interpretation finds its most impressive expression in Bulgarian epic heroic songs.

The study of folklore and chalga in comparative aspect allows to reveal their basic characteristics and to bring out similarities and differences between them. Table 1 is developed for this purpose.

Table 1. Main characteristics of folk and chalga cultures
(Source: The author of the article)

	Authentic Bulgarian Folk	Chalga
Activation / disactivation	Forms active work, creative, collective and individual habits and behavior.	Does not form work habits; Passive and marginal behavior; Illegitimacy of economic behaviour.
What manifestations of society does it accompany	People's lives in society.	People's lives in society.
Degree of absorption of the whole cultural heritage (material and spiritual)	Full absorption.	Partial, peripheral absorption.
Distribution of executive functions in the folklore / performing team	According to the inherent resources of the individual or its social and place in society.	According to market demand.
Within what tradition the creative process of the emergence of the text and its dissemination is carried out	Bulgarian folklore tradition and culture.	Eclectic Balkan subculture.
Character of textual forms	Folk art; Collective; Periodical, Permanent; Self-organizing the being and existence; Verbal, written, sound forms of transmission.	Individual creativity with sporadic, spontaneous, commercial character; Verbal, written, sound forms of transmission.

The following can be extracted from the comparative analysis of folklore and chalga cultures.

1. The functioning of the folklore system is connected with the ritual and cultural activity of society and with the socialization of the personality (its passage from one status to another-for example from the society of the girls into the society of wives, mothers). According to Boyadzhieva, folklore is a way of forming and maintaining identity, i.e. self-awareness and people's own determination as members of a community or group (Boyadzhieva 1994). Chalga, on the other hand, is the genre

which is listened to in a narrow circle "at a table" with relatives or friends, as a kind of art, it is the frontier between mass culture and post folklore. It can be easily defined as the art of the free consumer, as it professes, imposes and paves the values of the consummer society, hidden under the disguise of a folklore interpretation, which is actually a very noticeable foreign reading of the authentic Bulgarian. Chalga is not a systematic occupation, it is manifested in specific cases, often bordered by the fantasy of its fans; it teaches unrealistic expectations and deforms established value models and patterns of behavior (for example, the song *Hell and Paradise* by Slavi Trifonov).

2**.** Every individual in folklore and particularly in folk song creativity, absorbs all the cultural heritage (material and spiritual), according to its reproductive role, age and productive activity. This absorption has two aspects: the first one, when the individual directly participates in the cultural expression-in children's games, songs, participation in rituals and celebrations. So, gradually, going through all ages, he absorbs the folklore tradition, which is typical for his status (child, lad / maid, father / mother, grandfather / grandmother). The second aspect of this absorption of folklore is the presence of cultural norms-a woman cannot participate in Koleduvane, but she is a witness from her young age of the custom and has heard all songs every year, knows their lyrics and melodies, knows the order of its performing and the same applies to each category and group of people in patriarchal society. In chalga, knowledge, opportunities and inclusion in chalga culture are carried out on predefined standards for female and male behavior, for winners and losers, for "cool and jerk". Of course, "jerks" are totally off society's agenda. In the literary world of chalga, besides men – buckos and women with an "accessible for pay" virtue, other acceptable images and people are not present.

3. The distribution of the performing functions in the folklore collective is done according to the natural resources of the individual or the status in society. For example, a leader of the Koledarska group must be a person with good memory, sociable, eloquent, good organizer, etc.; the singer of the custom *Peperuda* must be a little girl, an orphan; the participants in Lazarovden are maids who can sing lazarski songs, etc. For chalga, the opposite is typical. The competitive moment is brought to the fore. The distribution of roles is done according to supply and demand, as well as according to the financial support received by contractors from the business circles on pre-set projects.

4. The normative in folklore is a system for performing, training and creating new texts. The whole creative process (from writing the text to its distribution amongst people) takes place within the normative framework of the existing tradition. The innovative texts or those from another cultural tradition (ethnically or socially foreign) are usually not accepted in a patriarchal society, whose consciousness does not have the mechanisms "to remember" such types of texts, they can only exist if they are transformed, "translated" into the known poetic norm of the collective. Unlike folk song creativity, chalga uses ready-made models, motifs and almost whole translated ready-made songs from the repertoire of neighboring peoples.

5. The textual forms of the folk song creativity have a periodic or permanent character. If in the life of modern man a film, a theatrical performance may not be repeated, for the folklore man "the spectacle" is repeated every year and is associated with specific customs and traditions. For example, he annually experiences Christmas, Lazarovden, St. George's Day, Easter etc. in an almost unchangeable way (if the moving church holidays are excluded, which fluctuate within certain time limits and the occasional rituals). Thus, the appearance of the text forms follows the calendar ritual cycle and is present as an annual macro-rhythm in the life of the patriarchal man. Chalga is not bound by ritual. It has a spontaneous and inconsistent nature, it is structured according to the desires, whims and expectations of its applicants, users and audiences. Its idol and hero is the modern bucko, mastering all the structures and levers of public governance, a modern Bai Ganyo, but significantly more efficient and less eloquent. Thus, while folk song creativity is organized multi-dimensionally in space, time and human relationships, in chalga "master and slave" is the occupant of the chalga dimension, under whose command are situated by default all the other worlds.

6. Folklore, and in particular folk song creativity, is used by all members of the collective in several forms-individually, by a small collective or in a combination of both. The audience of folklore events may be also missing (in the case of magic actions, shepherd's song, spells, curses, etc.). Chalga is implemented by some layers of society and is mainly used by its users, producers.

7. Folklore has a particular institutional power. In folklore the forms of work and social activity are institutions for the functioning of the artistic culture. This means that the patriarchal collective working (*zadruga*) is another institution through which the folklore functions. Therefore, all these structures, which in today's society are dealing with culture, are missing in folklore. Folklore culture is not supported or developed by unions, ministries, community centers, studios, theatres etc. Chalga also has institutional power, but it does not enhance work and social activity, it activates primarily entertainment and consumable activities. If folklore manages to build values, moral and ethical norms and standards of behavior that consolidate society, chalga does the opposite. It deforms the consciousness and the behavior from constructive to destructive, from moral to immoral, from labor to passivity etc.

8. In both folklore and chalga, communication is performed orally, in writing and by various technical means. The difference lies in the fact that in chalga communication is restricted to only those sharing chalga culture, while folklore involves the whole society. Moreover, the communication model of chalga is fully profiled by consumption, the hedonistic impulse of fun and wastefulness, whereas folklore seeks to form the optimal healthy behavior for the survival and existence of the community. Chalga thinks in the opposition "I like / dislike", while folklore thinks in the dichotomy "constructive – destructive". That's why chalga creates an individual, torn, fragmentary, superficially emotional world, while the folk song, with the image of the world inbuilt in it, rests on the observations, wisdom and millennial experience of generations of Bulgarians.

9. Folklore culture is based on the principle of repetition. It covers all cultural and linguistic levels-from the ritual macro-frame, repeated annually, to the repetition at the level of phoneme. Between these two endpoints, recurring texts (for one or another holiday), recurring patterns, plots, textual integrity, dialogues, songs, etc. can be arranged. Chalga is also based on the principle of repetition, but this repetition is personality-focused and resembles neurolinguistic mantras for shaping and modelling a specific character and behavioral pattern. This style of music shapes the taste of people who are utterly obsessed with materiality in its meanest and most arrogantly demonstrated manifestations, or people with a messy inner disposition, illiterate in their capacity to express it and unable to conceptualize it (*Radka Piratka, Habibi, Hell and Paradise*). Folklore is the authentic art of the people, created by the people and for the people themselves, while chalga is masquerading as folklore, sometimes performed by professional authentic folk singing performers, but still imported and tailored by a foreign matrix consumer art, mass culture produced for profit, without respect for anything but the market. Given the intellectual direction and the spread of the reflection in the two aforementioned arts, it can be proved that the cognitive image, worldview and reflection typical of folklore stand immeasurably higher and are purely life-asserting and practical. More realistic and accurate than those of the chalga, they definitely differ from the chalga definition as "a factory of Illusions and myths". Folk art is sober, even when it is performed at a table, it is created by the people themselves to raise the spirit of the people, with care and love for the people.

The comparative analysis shows, ***first***, that folklore type of culture teaches the person to think, educates him, builds up his value world, makes him a realist knowing where bread comes from, convincing him that living is attained with labor. In chalga it is the opposite - man only learns to handle fantasies about idle living in wealth and splendor, without spiritual values and inner, spiritual resistance. The lyrical character is highly engrossed in himself, but without a hint of proper education, moral norms or something spiritual to sort out his confused and often traumatized inner world. Elementary thinking and being and the distortion of consciousness are among the most significant contributions of chalga to the social life of modern Bulgarians. The universe of the chalga's lyrical hero is one-dimensional, narrowed down only to his personal comfort, to the carnal and material delights and pleasures. ***Second***, folklore is an elitist culture. Folk song and music organize, strengthen and develop literate and realistic economic thinking, motivate and stimulate the labour and economic behavior of the folklore hero. In chalga, labour is not a value, labour is absent as a motivator of economic thinking and behavior of the lyric hero. The latter is primarily a consumer. ***Third***, the ritual foundations of Bulgarian folk song and chalga are different. Bulgarian folk song texts are connected with the ritual system of patriarchal culture and with the daily life of the collective (archaic or contemporary). They build the informal part in later stages (Middle Ages, the Bulgarian Revival and modernity) of the culture related to

oral texts (and partly to the festive system of Orthodox Christianity). The ritual macro-frame of today's folklore is set by Christianity, with its specific verbal expression respecting the ancient oral tradition. In folklore, the Christian and biblical characters have a new look, although some of them retain qualities typical of Orthodox Christianity (St. George kills the dragon, Virgin Mary is Jesus Christ's mother, St. Nikola protects seafarers, etc.). On the other hand, these characters, however, function as pantheistic deities. They have their own sphere of action, acquire elements and characteristics of their mythological predecessors, replacing them entirely both in the ritual and in its verbal expression. For the performer and his audience the mediator must be sufficiently influential (before God, nature or "the powers") to ensure the prosperity of society.

The ritual foundations of chalga are not named openly, but according to the lyrics of the songs they have nothing to do with Christianity and the traditional beliefs of Bulgarians. There are no named deities but practically in the role of deities are exalted wealth and opulence. Relations in all chalga genres are emancipated from connections with society and its needs. Society is seen as an environment for self-realization of the lyric hero. The "beginning and end" of chalga is the individual. He is the center of the universe in which he has only rights and is free to consume. In his one-dimensional world, there is no place for those who cannot satisfy his needs.

Instead of a conclusion or what to do?

The comparative analysis of folklore and chalga culture reveals the opposing impacts of the first and the second one on the cultural identity of Bulgarians during the period after 1989. In the national identity there is preserved mainly the spiritual component and it can be claimed that this is due to the Bulgarian language and the national folklore. Chalga provokes deformations in the cultural identity of Bulgarians through the language of the lyrics and through the meaning of its messages, which provoke the replacement of Bulgarian value system, motivation for life and work and lead to the deformation of Bulgarian identity.

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Losing Cultural Identity, Acquiring Intercultural Communicative Competence. A Case for Globalisation

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1. Introduction

We undoubtedly live in a world that facilitates the mobility of people and cultural products more than in any other period in human history. This has led to an unprecedented feeling of deterritorialisation and erosion of cultural identities, which are always associated with "homeland" and the traditions, rituals, unifying stories and, more importantly, the values that are cherished and pursued by certain groups of people. It is precisely these common values that are at the heart of modern nationalism, as they give people a certain sense of virtue, dignity and solidarity. However, humanity is facing some extremely serious threats such as climate change, nuclear weapons, the rise of artificial intelligence (AI) or social networks for which nationalism cannot provide viable solutions. Global problems require global solutions, and cultural differences can ultimately be overcome by developing Intercultural Communicative Competence (ICC).

2. How space becomes a place

From an anthropological point of view, people have always experienced space as a social construct. There are two naturalisms at play here. On the one hand, we perceive the ethnological association of a group that is culturally unitary, such as a *people* or a *tribe*, and the territory they inhabit, as something natural. It is commonsensical to think of countries as distinct societies with distinct cultures. This leads us to the second naturalism, for we commonly make a natural connection between the citizens of a nation-state and their land (Gupta, Ferguson 1997: 40). When looking at a map of Europe, we can choose a country, say England, and easily, almost instinctively, associate it with the English people living according to their English culture. This state of affairs is the normal consequence of all the geography and history lessons we have taken at school. Still, we know all too well that not only Englishmen live in England, and it has become increasingly difficult to define what counts as a "real Englishman". As refugees, immigrants and exiles come into a foreign country, they bring with them their culture and traditions, which in time

blend with those of their new homeland. So, instead of being solid, clear and generally acknowledged, the natural associations between places and people are quite fluid and should be constantly challenged. This could have serious social and political implications.

If attempts to see the globe as a set of nation-states or culture regions are out-dated, what makes for the increasing saliency and promotion of such ideas as ethnically and culturally distinct places? Part of the answer lies within the political and economic interests of national elites. States obviously "play a crucial role in the popular politics of place making and in the creation of naturalized links between places and peoples" (*ibidem*: 12). Another explanation could be that people need "myths" to cooperate effectively. Seen in this light, "national myths" represent the glue that holds together nation-states. For example, "two Serbs who have never met might risk their lives to save one another because they both believe in the existence of the Serbian nation, the Serbian homeland and the Serbian flag" (Harari 2014: 30). When millions of people are convinced to believe particular stories about nations, for instance, they gain immense power, which makes it possible for complete strangers to join forces in order to achieve common goals.

Culture also plays an important role when attaching causes to places. Here too the nationalist agenda promotes the idea that "cultures are separate social monoliths" (Lukes 2008: 104), in order to imaginatively unify groups of people, "by making their customs look sacred and unchangeable" (*ibidem*: 104). This outlook on culture is central to the concept of "cultural identity" and its corollaries so skillfully used in modern nationalist discourses. This is nevertheless another fallacy that adds to the rather elementary, if not naïve assumptions that a culture is strictly attached to a territory, cut off from other cultures. There are no clear boundaries between cultures, as Claude Levi-Strauss so accurately observes, as cultures are "the result of a mishmash, borrowings, mixtures that have occurred throughout at different rates, since the beginning of time" (Levi-Strauss 1999: 243). It is a perspective also echoed in Mary Midgley's work, *Can't We Make Moral Judgments?* in which she pertinently argues that the Western culture "has been built up out of endless contributions from Greeks, Jews, Romans, Celts, and in later years from practically every country in the world and still contains a rich confusion of uncombined elements from all these sources" (Midgley 1991: 90).

It is precisely this contrast that makes culture in general and cultural identities in particular such milestones to be exploited in the case for and against globalisation and nationalism.

3. The cultural challenge

As shown previously, culture should be considered the main major obstacle to making the necessary shift in understanding the inner workings of today's globalised world, since it accounts for almost everything that we consider to be fit and proper.

3.1. National identities or cultural identities? Who are the *others?*

The birth of cultures most probably coincides with the emergence of our species, *Homo sapiens*, for what is culture if not "the immense diversity of imagined realities that *Sapiens* invented and the resulting diversity of behavior patterns?" (Harari 2014: 41) As it is understood today, culture is a set of distinct features that characterise a unitary group or a society, thus referring to shared aspects of identity encompassing the material, spiritual, emotional and intellectual ways of existing and living in that particular society or within that group. The lifestyles, art and literature, spoken language, beliefs and traditions as well as value and religious systems make up people's cultural identity. Since one's cultural identity seems to encompass every aspect of one's life, it is no wonder that people are extremely averse to what they perceive as "other", alien cultures. Hence the idea that globalisation is bad.

Cultural identity is, like other forms of identity, socially constructed. It requires communication and practice of beliefs, attitudes and values that are passed down from parents to children along the generations, and that is why they are so easily taken for granted. Moreover, people tend to think about beliefs and values in a dualistic way, perceiving the former as being either good or bad and the latter as being either right or wrong. So if your values and beliefs are naturally right and good, it is normal to consider everything else wrong and false. Understandably, the perception of "otherness" is usually negative and this plays right into the fear mongering nationalists' hands.

It is no wonder, then, that *national identity* quite often overlaps cultural identity, and that has important political consequences. One of the first theoreticians of the idea that nations and cultures are characterised by mentalities which are radically different, and that this is a good thing, is the German philosopher and political thinker, Johann Gottfried von Herder. What he meant was that these differences were internal to every culture, making it impossible to compare them against any objective standards. Each culture and each nation "bears in itself the standard of its perfection, totally independent of all comparison with that of others" (Herder 1966: 452) and "has its center of happiness within itself, just as every sphere has its center of gravity" (Barnard 1969: 82).

Herder's vision echoed in Max Weber and later, in Isaiah Berlin's doctrine of *value pluralism.* Berlin's insightful understanding of how conflicting values are at the essence of human life led him and others after him to acknowledge that there are many different human goals, "not all of them commensurable" (Berlin 1969: 167) and, thus, life implies "a plurality of values, equally genuine, equally ultimate, above all equally objective; incapable, therefore, of being ordered in a timeless hierarchy, or judged in terms of one absolute standard" (Berlin 1990: 79).

These ideas of "irreducible uniqueness "of all forms of cultural expression (Benhabib 2002:3) that characterise every human group and nation have been and still are extremely appealing. It has been relatively easy for promoters of nationalism,

as far back as Johann Gottlieb Fichte, to focus on national culture as the object of preservation and protection against any kind of "mongrelisation" and assimilation that have been taking place under the hegemony of "Western" values and against the waves of immigrants that are fleeing wars and poverty.

Johann Gottlieb Fichte, considered one of the fathers of German nationalism, gave in the early 1800s a series of lectures entitled *Addresses to the German Nation* in which he promoted the idea that it was only through its language and culture that the German nation could overcome the humiliation of being defeated by the French. In his *Thirteenth Address to the German Nation* he writes that it is in "the peculiarities of nations" where "we can find the guarantee" of their "present and future dignity, virtue and merit". (Fichte 1955: 108). And he goes on to argue that "if these qualities are dulled by mixture and disintegration, there arises from this lack of peculiarity a separation from spiritual nature" which will lead to "the fusion of all in uniform and conjoint ruin" (*ibidem*: 108).

Fichte's ideas are as enticing today as they were two hundred years ago. Jomo Kenyatta, the father of the Kenyan nation, quite convincingly captured this view in his book *Facing Mount Kenya*, in which he argues that the different aspects and traditions of Gikuyu way of living are "parts of an integrated culture" where "[n]o single part is detachable; each has its context and is fully understandable only in relation to the whole" (Kenyatta 1965: 297). He also considered that it is through national culture that a person learns "his mental and moral values" that make him "feel worth while to work and fight for liberty" (*ibidem*: 304). In order to make his point and to emphasise how initiation rites define the idea of cultural acceptance and give meaning to one's life, Kenyatta describes in shocking detail the practice of clitoridectomy of girls by the Gikuyu – the largest ethnic group in Kenya. He argues that although this particular custom is seen by most Europeans as nothing short of a "horrible" and "painful" tradition, it is in fact "looked upon " by the Gikuyu "as giving […] a girl the status of […] womanhood in the Gikuyu community" (*ibidem*: 128-129). Giving it up would lead, in his opinion, to the destruction of "the tribal symbol which identifies the age-groups, and prevent the Gikuyu from perpetuating that spirit of collectivism and national solidarity which they have been able to maintain since time immemorial" (*ibidem*: 130). Culture here is at the core of community belonging.

This way of perceiving cultural values and beliefs has led Barry Tomalin to describe culture as the "psyche" of a nation and has been the central notion that Will Kymlicka and other multicultural theorists proposed: that only by living within their own culture could national minorities achieve and enjoy the freedom and well-being everyone is entitled to. But how accurate this theory has been proven to be is questionable. It is sufficient to look at how successful multiculturalism has been in the Netherlands, considered one of the most tolerant and permissive countries in the world.

3.2. Multiculturalism or cultural hybridity?

If we take into consideration the case of Holland, we will be able to better understand the underlying ideas and politics of multiculturalism and why, according to an increasing number of opinions, it has failed.

As the influx of Muslim immigrants mainly coming from former colonies increased in the 1950's and 60's, it left the Dutch government with a difficult choice: either to integrate the newcomers through cultural assimilation, or to allow them to live according to their culture and practice their religion freely. For all the right reasons as well as for lack of the infrastructure that could lead to an efficient assimilation, the Dutch decided on the latter approach, which they took to another level. They not only passed legislation that made possible for Muslims to preserve their way of living, but they also funded community organisations, housing projects, separate schools and even media which enabled Muslim leaders to promote some values and customs that were pervasive in remote rural territories of the Muslim world, and in complete opposition to the Western European values. This led to the radicalisation and alienation of a whole generation of young Muslims born and raised in the Netherlands which culminated with the killing of film director, producer and television presenter Theo van Gogh, in November 2004. Van Gogh had directed a film entitled *Submission*, in which he had questioned the treatment of women in Islam. His murder shattered the dream of multiculturalism and brought forward "the quicksilver character of cultures" (Sniderman, Hagendoorn 2007:129) as well as a premonition of things to come.

The clash between Muslim and Western European values brought to public attention and scrutiny "a belief that Muslim immigrants wanted to live in their new country but not be a part of it" (*ibidem*: 122), that their loyalty was, in fact, divided. Consequently, it is quite easy to come to the conclusion that

> the whole thrust of multiculturalism is to accentuate, even exaggerate, differences between majority and minority and insist on their importance. *Our* way of life versus *theirs*; *our* language versus *theirs*; *our* religion (or lack of it) versus *theirs*; *our* ideas of fairness and respect versus *theirs*. […] Bringing differences of ethnic and religious identity to the fore evokes the very exclusionary reactions it is meant to avoid (*ibidem*: 135).

The failure of both "cultural purity" and multiculturalism in an ever more globalised world requires a change of perspective. The move called for is to understand cultural difference not as the natural consequence of a world made up of different "peoples" with different histories and traditions that need to be connected by anthropologists, but as the correlate of shared spaces and histories that both connect and differentiate the world.

Seen in this light, "cultures are open systems, whose internal functioning is continuously affected by the impact of outside forces, from near and far" (Lukes 2008: 105). And it is here where the deadlock might be broken, in the idea of cultural

hybridity and what would make it a viable solution – acquiring Intercultural Communicative Competence.

"Cultural hybridity" is the underlying concept of how cultural difference should be seen according to Salman Rushdie. In his answer to the critics of his book, *The Satanic Verses*, he accuses them of wrongly considering that their own culture will be weakened, if not ruined, by coming into close contact with different cultures and intermingling with them:

> I am of the opposite opinion. *The Satanic Verses* celebrated hybridity, impurity, intermingling, the transformation that comes of new and unexpected combinations of human beings, cultures, ideas, politics, movies, songs. It rejoices in mongralization and fears the absolutism of the Pure. *Mélange*, hotchpotch, a bit of this and a bit of that is *how newness enters the world*. It is the great possibility that mass migration gave the world, and I have tried to embrace it. *The Satanic Verses* is for a change by fusion, change by conjoining. It is a love-song to our mongrel selves (Rushdie 1981-1991: 393-394).

It surely seems a beautiful dream, an elegant solution to the challenges which lie ahead in an ever more interconnected, yet increasingly divided world.

4. Bridging cultural difference through Intercultural Communicative Competence

If cultural hybridity is the coherent fusion of different cultural values within a society and its corollary appropriate behaviors, it means that it can be taught. Acquiring Intercultural Communicative Competence could be an effective way of dealing with globalisation and make it easier for people who come from different cultures to cooperate and achieve common goals.

Communicative competence implies the ability to understand and produce adequate and relevant words as well as other forms of communication that will make sense to the speaker and the other people involved in the act of communication. *Intercultural competences* refer to adequate pertinent knowledge about the sort of problems that people of different cultures face when interacting, which will help them keep positive attitudes during those interactions. With regard to ICC, it has been approached under different labels such as "cross-cultural adjustment", "intercultural understanding", "intercultural effectiveness" or "cross-cultural awareness" (Xue 2014: 1424). All these approaches, nevertheless, converge towards the same idea: that of a type of behavior that is both appropriate and effective in a particular context. In a nutshell, ICC is the ability to exchange information in a way that is appropriate and effective when interacting with people from different cultures.

The need to acquire ICC is usually associated with people who travel frequently or work for multinational companies. However, ICC should be taught in

schools too, as the students of today will be the citizens of the globalised world of tomorrow. Thus, the main aims of ICC teaching refer to:

- raising awareness of the fact that people's behaviour is culturally conditioned;
- helping students have a better understanding of the specifics of the conventional behaviour required in particular situations in a different culture;
- increasing students awareness of how social variables such as sex, age, social class and native country impact on people's behaviour and language;
- developing students' ability to notice the different connotations that words and phrases have in other cultures;
- helping students use relevant evidence in order to assess and clarify generalisations about other cultures;
- increasing students' interest in other cultures and encouraging positive attitudes toward people belonging to other cultures.

When teaching ICC, there are some practical aspects that need to be considered. First of all, teachers should acknowledge the fact that not only students' mother tongue but also their own culture can influence negatively cultural learning. The students will tend to attach specific meanings of their own culture to the culture they are studying. In move to prevent such things from happening, teachers should present their students with related cultural information besides the definition of the new words. In this way the students will not misuse the new words and will improve their general knowledge of the world. Another aspect of ICC teaching is paying special attention to culture-loaded words and phrases, which are usually understood and interpreted by students in relation to their own culture. One such example is the English phrase "adult books" which might be interpreted by learners of English as books that are read by adults. Another such expression is "rain cats and dogs", which obviously does not mean that cats and dogs are falling from the sky, but describes the experience of heavy rain. Here again, cultural knowledge is essential for effective ICC teaching.

Students who want to be competent in ICC also need to be exposed to authentic language used in real situations. Authenticity is related to appropriateness – what is socially and linguistically acceptable in a particular situation. If students understand that both verbal and nonverbal communication are affected by cultural elements, they will be able to use the right gestures and body motions when performing the basic functions of the language like invitations, requests, greetings, farewells, thanks and apologies. They can all be practiced in role-play activities that could be part of a culture corner set up by the teacher.

Finally, being raised in a certain culture means that you probably hold specific values and think in specific patterns. This is, according to Chinese linguist Jiao Xue, quite visible when students do writing tasks. In a survey on students who had been required to write an article entitled "Turn off the TV for an Hour", the vast majority of Chinese students started their article with a sentence along the lines of "With the development of the society, more and more households in China possess a TV set". Their Western peers, however, tended to start their article in a more direct

manner like "I suggest turning off the TV for an hour because of the following reasons" (Xue 2014: 1497). Consequently, teachers should also take into account how communication is influenced by different cultural values and patterns of thinking when teaching ICC.

In a changing world in which relations between countries and cultures are continuously shaped and reshaped, acquiring Intercultural Communicative Competence may well be the trump card the young generation could play in their future interactions with people belonging to different cultures.

Conclusion

The challenges that people are increasingly facing today urge us to change our perspective, to interrogate all those things that have always been seen as natural: space that is mapped out into countries and countries that enclose cultures. There has never been more pressure to question and rethink the concepts of "borders" and "otherness" as immigration, social networks and mass media have become important game changers.

A first step is to move away from notions of spatialised "cultures" and see them within the context of "spaces" that are interconnected and "borders" that are becoming increasingly fluid. This view makes for a better understanding of how different values and traditions actually fuse and merge into hybrid cultures that could provide a more suitable response to the multifaceted world we live in today.

However, before dismissing such notions as nation states as out-dated and hailing a new post-national age, it should be noted that those who are adepts of living their life à la Salman Rushdie, in a truly cosmopolitan fashion, are mostly privileged educated people who travel frequently. Still, at the lower levels of society, cultural conflicts and the return to the roots are as pervasive as always. This makes people holding such views particularly susceptible to being drawn to nationalist discourses and retrograde understanding of how the world should work. And it is precisely these people who would benefit the most from acquiring ICC.

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History and Memory in Martin Luther King, Jr.'s Sermons

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1. Introduction

Martin Luther King, Jr. represents the iconic leading person of the Civil Rights movement, who both successfully led the African American community to reach their political goals and became the accepted mediator between the black and white communities during the struggle. Beyond being the most significant black political representative of the movement, King, the Baptist preacher, embodied a spiritual voice that chastised both blacks and whites to remind them of their moral responsibilities, but also to remind blacks of their religio-cultural embeddedness – crystalizing an identity politics that sought to foster accommodative communication tactics to face mainstream America. In doing so, King employed sermons as mnemotechnique to revitalize the self and the black past while the sermons were instrumentalized as sites of memory to construct, or, rather, to remember an authentic African American counterhistory.

2. Collective memory

Even though today's scholarly literature acknowledges the embodied memory, it ties it largely to collective experience. Indeed, individual memory can hardly be conceptualized without some social aspect, what is more, it is seen as embedded socially, or even derived from or traced back to collective memory. Maurice Halbwachs goes as far as to claim that "[...] it is in society that people normally acquire their memories [and] it is also in society that they recall, recognize, and localize their memories" (1992: 38) – thus memory is a social product (Middleton and Brown 2005: 3). For the phenomenologist Edward S. Casey it is social memory that stems from some shared experience (2004: 24),[1] but collective memory signifies for him a type of memory that "allows for co-remembering without co-reminiscing" (*ibidem*: 25), i.e., "not the experience but the focus [...] is what is shared" (*ibidem*:

[1] Assmann's communicative memory corresponds to it largely. As Casey defines it, „it is memory shared by those who are already related to each other, whether by way of family or friendship or civic acquaintance [...]. In this case, memory both presupposes these preexisting relationships and is often concerned with aspects of the relationships themselves" (Casey 2004: 22-23).

23). The social / collective background to individual memory does not necessitate the individual's personal involvement in or experience of the event remembered – an aspect of memory that is also conceptualized by Jeffrey C. Alexander in connection with cultural trauma (2003: 30) and an important facet in understanding contemporary African American relatedness to slavery.

Collective memory based on experience or without it shows a tendency to unify through its symbolic capacities despite its heterogeneous versions and various interpretations maintained by individuals, which is why it needs to be differentiated from history. For Pierre Nora, "memory takes root in the concrete, in spaces, gestures, images, and objects" (1989: 9), relating memory thereby simultaneously to the personal and collective and ascribing to it actuality (*ibidem*: 8) – reasons why collective memory is able to transmit collective identity (Assmann 2006: 6-7). History, on the other hand, "binds itself strictly to temporal continuities, progression and to relation between things" (Nora 1989: 9), rendering it a "representation of the past" (*ibidem*: 8). The symbolic potential of collective memory accounts for its powers to overcome disruptions and dichotomies characteristic for history and to establish continuity by being connective (Assmann 2006: 11).

The primary relevance of collective memory lies in its dual nature as being individual and collective and thus in its ability to overcome temporal / spatial constraints imposed by human finiteness. As such, it is able to connect contemporaries but also people through past generations. Furthermore, the connective function carries over into an interpretative horizon of future events. Collective memory does not only work descriptively but through its interpretative function, it communicates prescriptive expectations. As Jan Assmann declares, "Both remembering and belonging have normative aspects" (2011: 23). It is through this aspect that memory conveys identity. In his theorizing, Assmann defines cultural memory[1] in relation to objective culture, claiming that cultural memory, through its normativity, bears the capacity to convey, but further than that, to consolidate and retain individual and group identity:

> For in the context of objectivized culture and of organized or ceremonial communication, a close connection to groups and their identity exists which is similar to that found in the case of everyday memory. We can refer to the structure of knowledge in this case as the 'concretion of identity'. With this we mean that a group bases its consciousness of unity and specification upon this knowledge and derives formative and normative impulses from it, which allows the group to reproduce its identity. In this sense, objectivized culture has the structure of memory (Assmann 1995: 121).

[1] Assmann conceptualizes cultural memory as the one constituent of collective memory, the other being communicative memory.

Being "identitätskonkret" (Assmann 1988: 11) means thus that cultural memory functions as the mnemonic pantheon from which (cultural) identity can be reconstructed and as a background to grant it continuity and maintenance.

3. King's Sermons as mnemotechnique

From a formal aspect, sermons evolve in a social / cultural space of the congregation and form part of an active process of remembering (Burkett 2012: par. 3). Sermons are performative acts of belonging, but, furthermore, mnemonic practice to demonstrate what is "nurtured in black communities: the strength, skills, faith, and fight to confront the status quo of racial inequality, instilled by a network of multi-generational kith and kin and institutional bases" (Valk and Brown 2010: 1) and to counter "the myth of 'Negro disability'" (Pursell 2005: xiv). Performing memory also deconstructs official, white versions of history and works toward unmuting African American historical consciousness and sutures them in the historical discourse. As a cultural performance, the sermon is a container of African American stories, but as a form, it bears significance as a carrier through which cultural memory is dynamically mediated. In this way, sermons, similarly to (other) sites of memory, represent "repeated acts of remembrance [...] as people continue to re-invest in them and use them as a point of reference" (Erll and Rigley 2009: 2).

From the point of view of content, Christian collective memory "annexes" (Halbwachs 1992: 215) and builds on Jewish collective memory, "transforming its entire perspective of historical space" (*ibidem*: 215), but in African American mnemonic practice collective memory is further shaped by the experience in America and by African roots. Thus, on the one hand, African beliefs and rituals were syncretically transplanted as "a mere adaptation of those heathen rites [.. .] with many of the old customs still clinging to the services" (DuBois 1903: 5); on the other, the experience in the Americas, "early America" (Pipes 1951: 67) and especially the trauma of slavery and the inscribing experience of the church, added further layers. As DuBois observes regarding the Black church, "This institution, therefore, naturally assumed many functions which the other harshly suppressed social organs had to surrender; the Church became the center of amusements, of what little spontaneous economic activity remained, of education, and of all social intercourse" (DuBois 1903: 5). The sermon narrative has reflected the appropriation of these experiences as African Americans have also had to adapt to the social and political context in cultural and other ways. In the context of collective memory, it is susceptible to politicized forms of memory (Assmann 2006: 6-7).

On the other hand, the collective aspect of memory often comes to a forceful expression in African American literature, too. For example, the way the narrative is woven as memory text is expressed in a palpable way by Toni Morrison:

> My job becomes how to rip that veil drawn over 'proceedings too terrible to relate.' The exercise is also critical for any person who is black, or who belongs to any marginalized category, for, historically, we were seldom invited to participate in the discourse even when we were its topic. Moving that veil aside requires, therefore, certain things. First of all, I must trust my own recollections. I must also depend on the recollections of others (Morrison 1995: 91-92).

Morrison's technique dynamically reflects the preacher's relation to the congregation. The preacher's identity derives from the congregation, so is his narrative grounded in the shared experience of his congregation, thus in line with "culturally canonical accounts" (Bruner 2001: 28). Very much like in the "call-and-response rhetoric," the preacher's recollection of memories is nurtured by the collective and, narratively, the instant, performative collective support and feedback of the congregation from which the individual recollection emerges and into which it submerges.

King relies on sermons for their connective function in the African American community. Independent from whether he delivers a sermon in a specific congregation or outside it before a wider public, denominational, ingroup social or cultural difference are overridden as King relies on the old-time religion (see Lischer 1997: 93) and personifies the preacher in the old tradition (as when he calls on the *Bible* verse from Jeremiah 20:9, "The word of God is upon me like fire shut up in my bones" [1966: par. 14]). Beyond demonstrating the formal aspects of the African American preaching style, he takes on the role of preacher as mediator, connector, leader, and prophet in the peculiar institution well-remembered by the listeners and familiarly resonating with them: "And Sunday after Sunday, week after week, people come to God's church with broken hearts. (Yes, sir) They need a word of hope. And the church has an answer – if it doesn't, it isn't a church. (Yes)" (*ibidem*: par.11). The chronotope of the Sunday service relies on collective knowledge shared by the African American community, while buzz words such as "broken hearts" and "word of hope" have echoed familiarly with the community since the peculiar institution, in which the church was "the defining reference of the black community" (Lincoln 1999: xxiv).

King's sermons rely on collective storytelling when the sermons refer to commonly shared everyday events as in *A Knock at Midnight*, a sermon King delivered at Mt. Zion Baptist Church in Cincinnati in 1967:

> Millions of Africans, patiently knocking on the door of the Christian church where they seek the bread of social justice, have either been altogether ignored or told to wait until later, which almost always means never. Millions of American Negroes, starving for the want of the bread of freedom, have knocked again and again on the door of so-called white churches, but they have usually been greeted by a cold indifference or a blatant hypocrisy (1963: par. 15).

Beyond the everyday references that establish a common framework of understanding and contribute to establishing "a moral authority" (Raboteau 1995: 63) and thus a moral community, King often connects them to Biblical references in a traditional "text-context application" (*ibidem*: 143). Collective storytelling is related to the Exodus story, which offers a logical parallel between the Israelites' captivity and black enslavement in the new world. The established connection itself goes back to slavery times, as Albert J. Raboteau claims, "The Christian slaves applied the Exodus story, whose end they knew, to their own experience of slavery, which had not ended. [...] The sacred history of God's liberation of his people would be or was being repeated in the American South (1978: 311). The notion is well demonstrated in *I've Been to the Mountaintop*, King's last speech delivered at the Mason Temple in Memphis, Tennessee on April 3, 1968: "And He's allowed me to go up to the mountain. (Go ahead) And I've looked over. (Yes sir) And I've seen the Promised Land. (Go ahead) I may not get there with you. (Go ahead) But I want you to know tonight (Yes), that we, as a people, will get to the promised land" (2001: 200). Here King contextualizes the African American community as ancient Israel and he establishes himself as the prophet Moses. Importantly, however, the subtext of the African American experience is transformed to present it on a symbolical level, an inherent quality of cultural memory. It is in this way that it is able to subsume individual and alternative stories.

Further than that, the maneuver is an important procedure to validate future hopes but also present an authentic historical consciousness. It is in the line of counterhistory that, despite the embracing declarations of African Americans as constituting parts of America, the "tragic consciousness", in O'Meally and Fabre's conceptualization (1994: 3) beams through the sermons. In *Why Jesus Called a Man a Fool*, a sermon delivered at Mount Pisgah Missionary Baptist Church in North Carolina in 1967, King sutures African Americans in American history:

> I love Africa, it's our ancestral home. But I don't know about you. My grandfather and my great-grandfather did too much to build this nation for me to be talking about getting away from it. [applause] Before the Pilgrim fathers landed at Plymouth in 1620, we were here. (Oh yeah) Before Jefferson etched across the pages of history the majestic words of the Declaration of Independence, we were here. (All right) Before the beautiful words of the 'Star Spangled Banner' were written, we were here. (Yeah) For more than two centuries, our forebearers labored here without wages. They made cotton king. With their hands and with their backs and with their labor, they built the sturdy docks, the stout factories, the impressive mansions of the South. (My Lord) (1967: par. 24).

In a similar way, as King approaches the American fatherland, he reaches back to the tragic times of the peculiar institution as to a time of "midnight": "Our eternal message of hope is that dawn will come. Our slave foreparents realized this. They were never unmindful of the fact of midnight, for always there was the rawhide whip of the overseer and the auction block where families were torn asunder to

remind them of its reality" (1963: par. 23). Contrary to the glorious past the insistence on which proves useful in establishing brotherhood and shared citizenship, the reminders of Foucauldian panopticism including the surveillance technologies and power satellites create a painfully tragic texture of memory. The artifacts from the slaves' everyday life render thus the cultural trauma palpable. The genealogy throughout the generations is established through the image of "midnight," which has the force of an ultimate chronotope to connect past and present of a general and prevailing condition.

Pertaining to "the counterhistory of race struggle," Foucault conceptualizes counterhistory to "break up the unity of the sovereign law [and] the continuity of glory" (2003: 70), presenting an alternative genealogy of people "in darkness and silence" (*ibidem*: 70). Inherently a form of resistance, as it "reflects and produces disunity [. . .] discontinuity" (Medina 2011: 14-15), it challenges established forms of history and thus, in King's case, the white American version of history as official, canonized discourse as well as the historical consciousness of white America. In Foucault's understanding it often does not counter the hegemonic discourse in a similarly subversive way establishing a discourse of glory, but characteristically embalms past tragedies: "This also means that this new discourse is similar to a certain number of epic, religious, or mythical forms which, rather than telling of the untarnished and uneclipsed glory of the sovereign, endeavor to formulate the misfortune of ancestors, exiles, and servitude" (2003: 71). It is through this maneuver that counterhistories can be disruptive regarding the dominant discourse as it signifies that the politics to "engrave [...] memories on things and even within bodies" (Foucault 1977: 150) has not been totally realized; and that, in King's sermons, through religious hope formulated as "prophecy and promise" (Foucault 2003: 73) counterhistory can bring into the center previously unsilenced genealogies "to be rediscovered and deciphered" (*ibidem*: 73).

The counterhistory substantiated by cultural memory becomes especially forceful when it is employed to facilitate social awareness in the present and to trigger social action in the future:

> One hundred and four years later, we still have states like Mississippi and Alabama where Negroes are lynched at whim and murdered at will. One hundred and four years later, we must face the tragic fact that the vast majority of Negroes in our country find themselves perishing on a lonely island of poverty in the midst of a vast ocean of material prosperity (1967: par. 2).

In a blatant manner, King strings events and places, deciphering the mold of racism and poverty. He firmly establishes black counter-history in direct contrast to the glorious self-image of white America through the injustices inflicted upon blacks by them and "material prosperity" not just as stark opposition to the black condition, but as one that debunks morally and ethically.

In his application of the sermons as mnemotechnique, King's revelations of the future then rely on black collective memory and historical consciousness as its

implication. As Charles Davis observes, "Revelation is a narrative of past events, organized from within a way of life and understood as a divinely communicated pattern of events, serving to ground that way of life" (1994: 108).[1] Davis's definition is particularly poignant in this case, since King, the preacher and Civil Rights leader, makes his visionary revelations as a member of a suppressed community having longed for social acceptance for centuries. As King claims in *A Knock at Midnight*, "Their [i.e., that of black forebears] positive belief in the dawn was the growing edge of hope that kept the slaves faithful amid the most barren and tragic circumstances" (1963: par. 25). His sermon *The American Dream*, delivered at Ebenezer Baptist Church, Atlanta, Georgia in 1965, parts of which reveal it as a later version of the 1963 *I Have a Dream* speech, is a flow of revelatory statements that, relying primarily on opposites:

> On the one hand, the anti-picture of the traumatic content of memory sheds [...] I still have a dream this morning: (Yes) one day all of God's black children will be respected like his white children.
> I still have a dream this morning (Yes) that one day the lion and the lamb will lie down together, and every man will sit under his own vine and fig tree and none shall be afraid.
> I still have a dream this morning that one day all men everywhere will recognize that out of one blood God made all men to dwell upon the face of the earth (1965: par. 28-30).

light indirectly and figuratively on tragic events in the past, and, in this way, it shows that pronounced by black preachers it becomes a form of Christian memory, which is, as Eduardo Hoornaert claims, "transmitted from generation to generation as a popular culture, an oral tradition, a cultural resistance" (qtd. in Rodriguez and Fortier 2007:13). On the other, filtering the picture through revelatory texts from the Bible (see Isaiah 11:6 for the lion and lamb metaphors and Micah 4:4 for the metaphor of the *vine* and *fig tree)* maintains its symbolic character and, in Davis's sense, lends it divine embedding and thus perpetuates and sanctions social action both in the present and the future.

Relying on African American preaching traditions in both form and content, King employs the sermon as a means to revitalize collective memory. By doing so, not only does he weave a collective and culturally validated story but he also establishes a counterhistory through which he in fact further establishes the African American community in past, present, and future.

[1] It needs to be observed that Davis employs the term *revelation* to be "conceived as historical narrative constructed from within a practical way of life" (1994: 108). In the present discussion, however, revelation is considered an element in the memory work. This view gains support among others by Peter Manchester, for whom revelation represents: "radical and retroactive transformation of understanding" and its temporal structure "not however innovation, the insertion of novelty, but transfiguration, which is above all a mode of recovery and continuation (qtd. in MacKendrick 2008: 80).

Conclusion

In this paper, King is examined as a preacher both mediating and representing African American cultural memory. Through the dual move, his sermons become cultural texts conveying and also artifacts embodying cultural memory – relevant maneuvers as it is through a re-enlivening memory work that King constructs a counter-history.

King's sermons crystalize identity politics that looks to a past reworked to suture African Americans in it with authentic cultural subjectivity. In his accommodative cultural politics, this is not, however, to counter white America or to debunk history altogether. Much rather, his sermons serve to be part of (white) Christian cultural memory, too, and, in this way, they claim a place in it by further enriching it and, from the point of view of counterhistory, King's procedure lifts African Americans out of displacement and victimization and establishes them as relevant actors and enactors of American history.

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La Isla Mínima (2014): Refracting "The Two Spains"

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Españolito que vienes
al mundo, te guarde Dios:
Una de las dos Españas
ha de helarte el corazón[1].
(Antonio Machado, *Españolito que vienes al mundo*) (n.d.)

1. Introduction

News from Spain in 2018 concerns the always contentious matter of the past with its reverberations into the present. In particular, the recently installed Socialist Party (*Partido Socialista Obrero Español* or PSOE) administration of *Presidente* Pedro Sánchez has been seeking to move the remains of long-deceased dictator Francisco Franco from its ostentatious resting place in the "Valley of the Fallen" complex outside Madrid to a simple family plot. The plan has engendered pushback and confrontation that has erupted along the right-left political fault line.

Spaniards know the contours of this fault-line in excruciating detail for Spain's Civil War (1936-39) and its long aftermath. Indeed, Francisco Goya (1746-1828) may be construed as having anticipated the conflagration in his *Fight with Cudgels* (1820-1823); the darkly austere painting depicts two determined men as they pummel each other, presumably to death. Also consider the opening epigram, penned by the celebrated Spanish poet Antonio Machado (1875-1939). The poem expresses the trope of "Two Spains" not just in its verse, but in its author's backstory. While Antonio sympathized with the left, his brother composed poems in honor of Franco. One of the two "Spains" can be said to have long been liberal in its bones – open, progressive, mostly secular – while the other Spain is animated by conservativism, favoring insularity, tradition, and religious piety.

Bearing in mind Spain's historical backstory, this chapter concerns the 2014 film, *La isla mínima*, from Spanish director Alberto Rodríguez (born Seville, Andalusia, Spain, 1971). However, this study is necessarily about more than a film, as I assay to excavate into its context as well as the text. I follow the conviction that

[1] Little Spaniard who is just now coming / into the world, may God guard you: / One of the Two Spains / will freeze your heart (Antonio Machado, *Little Spaniard who is just now coming into the world*) (n.d.).

film presents "a crucial arena for political struggles within society; struggles over basic definitions of nation, state, (gendered) self, and symbolic 'Other'" (Andreescu 2013: 1). At the same time, struggles that play out within texts do not present mirror-like representations that correspond neatly with social reality; texts are more like circus-mirror distortions than the relatively straightforward representations of the bathroom mirror. In this view, interpretation implicates decoding texts' distortions *vis-a-vis* the conflicts and contradictions in the socio-political sphere that the texts assay to represent. Slippages in representation may, in turn, implicate what the past *that has already passed in material terms actually was*, as understood through the prism of the present. On these logics, a film set in the past can be taken as illuminating the contemporaneous present of its production at least as much as the past in which it is ostensibly situated; *a present that is even constituted in some measure by evolving understandings of the past*.

In this investigation, I will mobilize a context-heavy version of auteurism to analyze *La isla mínima* and its relation to Rodríguez's thematic motifs, with attention to Spain's recent socio-political history (the Transition, regionalism and globalism, gender issues in Spain). In doing so, I will discuss Rodríguez as a Spanish auteur drawn to examine the nation's recent, post-dictatorship history across a trio of films that includes *La isla mínima*. I also examine a series of binarized contrasts that drive *La isla mínima*'s constructions of Spanish society. In warming to binarized contrasts, I begin with a previously flagged trope that has long informed the effort to understand what Spain *is*.

2. *Historias*: "Two Spains"

Alongside its ongoing history of internal confrontation, Spain is regarded as a rousing success for its rapid movement away from dictatorship after 1975. Specifically, Spain in the twenty-first century is a constitutional monarchy in which the monarch is a symbolic entity, circumscribed by a parliamentary system that devolves considerable authority to the autonomous regions. By the early 1990s, journalist Robert Elms posited that, after the Soviet implosion, Eastern European eyes turned to Spain for the model of "how to emerge from darkness into democracy". In this view, "There was no other contemporary example where the success [in transitioning] had been so complete" as in Spain (Elms 1992: 2).

While Spain's conduct of the post-Franco era appears to have pushed all the right buttons, success was not inevitable. There were no guarantees that what is now called Spain's Transition would flourish – an appraisal that is integral to *La isla mínima* and its setting during the still-consolidating Transition in 1980. What, then, was the Transition that is usually characterized as extending from 1975 (Franco's death) to 1982 (peaceful transfer of government authority to the electorally victorious socialist party [PSOE])? In the first place, the Transition's occurrence was initially a surprise. Prince (later King) Juan Carlos de Borbon y Borbón-Dos Sicilias

(born 1938) was designated by Franco as his successor in 1969 with the expectation of continuity. On Franco's death, and despite having long been groomed to continue Francoism, Juan Carlos harbored a different plan. The trick was to not set a liberal transformation of Spain into motion so brashly as to provoke a military coup; but, at the same time, to nurture progressive developments and bring Spain into greater alignment with Western Europe (Chislett 2013). These developments included efforts toward an independent press, political pluralism, substantial elections, and a framework for regional autonomy. In this game plan, Spain would be transformed not all at once, like turning on a light switch; rather, governance of Spain would be reformed palpably but *poco a poco* (little by little).

In William Chislett's narration (2013: 74-101), a post-Franco Amnesty Law annulled the dictatorship's crimes on one hand while, at the same time, the new administration retired Franco loyalists from military posts. General elections in 1977 were greeted with high participation. A new constitution was approved by an 88-percent majority in a plebiscite in 1978 and established seventeen *comunidades autónomos* that rolled backed Francoism's Madrid-centric order. Spain's Transition was uneven as it played out – journalists were harassed, regional flags were on occasion answered with police violence, leftists were even murdered by Francoist dead-enders in an attempt to inflame further violence – but a new form of governance was taking hold. An attempted military coup in February 1981 was genuinely frightening. At the same time, the coup attempt collapsed within hours; five years of Transition had decisively changed the contours of social and political life in Spain.

By 2019, Spain can stake a claim to Europe at its most liberal. Despite internal pressures of high unemployment alongside significant immigration, Spain may boast (so far) of having no organized rightwing anti-immigrant political parties – in contrast with European Union partners France, Belgium, Netherlands, Germany, Italy, and Hungary. While prejudice exists everywhere, almost two decades into the twenty-first century, it has no viable electoral vehicle on which to hitch a ride in Spain.[1] As noted, in order to move forward during the crucial interlude between 1976 and 1981, Spain declared an official amnesty around the Franco era. The arrangement is part-and-parcel to what is known as the *Pact of Forgetting* (*Pacto del olvido*) (Chislett 2013: 74-101, Hooper 1995: 77-81). During the devastating post-2008 economic crisis, Spain's official unemployment rate soared to almost 30-percent, while home ownership was scythed down by defaults and evictions. In turn, basic questions around the nation's narrative about itself were revisited and second-guessed. Between crisis on one hand, and a spike in the presence of new media platforms, Miguel Alvarez Peralta posits "an erosion (and even *rupture*)" around Spain's previously sacrosanct 'Transition Consensus'" (original emphasis, 2018: 112). In the aftermath of crisis, everything could once again be up for grabs. In this vein, Alvarez Peralta (2018) critiques Spain's participation in the European Union

[1] The (until recently) obscure party called *Vox* could become such a nationalist vehicle, although it only won seats for the first time in December 2018's Andalusian regional elections; a bracing development, despite the objectively modest degree of success.

as a form of colonialism and subordination to the Berlin-Paris corridor (that includes membership in a currency union that presents an awkward fit for Spain's economy (Kuttner 2013: 110-114). The willingness to at least cross-examine the European Union contrasts with Spain's previous settlement around a high level of support for it (Seone 2013: 121-127).

With potential for confrontation in the air in Spain at the start of the millennium's second decade, Rodríguez claims that he felt compelled to push forward with *La isla mínima* (La isla mínima *Making of*, Dir: Luis Melgar, 2015, Spain). In turn, the film entertains revisions of the long-standing consensus around the Transition. As Josetxo Cerdán and Miguel Fernández Labayen observe, "Spain's process of modernization has been, to say the least, anomalous" (2008: 101). What more specifically can Rodríguez's films, most notably *La isla mínima*, be interpreted to mean with respect to these anomalous processes? In sketching an answer, I will outline a concept of film authorship (auteurism) and then furnish an overview of Rodríquez's body of films before drilling down into *La isla mínima*.

3. Context: Emergence of an auteur

Auteurism has long been a contested issue within film studies – although by 2000, Robert Stam announced that auteurism "has *won*" and is now a widely accepted film theory (original emphasis, 2000: 6). *En route* to scholarly respectability, auteur theorists have made concessions to rework the seminal auteurist assumptions that romantically celebrated "individual" filmic artists. As Stam (2000) stresses, contemporary auteurism takes on the interface between filmmakers and, for example, the political-economy of the industry that structures how films get made and exhibited (see, for example, Bruce Bennet's auteurist scholarship that takes up an expansive concept of the "auteur" (2014: 1-24]). Nonetheless, a key assumption of auteur theory is that, despite the vicissitudes of the industry, auteur filmmakers channel recurrent thematic motifs that permeate their bodies of work (Goss 2009: 39-57). Despite re-framings of authorship theory, auteurism irreducibly depends on identifying auteur directors; how, then, does Rodríguez fit into this scheme?

3.1. Introducing Rodríguez

In establishing a presence as a Spanish auteur, Rodríguez has garnered 29 awards and 35 nominations for his seven feature-length films since 2000 (Internet Movie Data Base 2018). His earlier films, through *Grupo 7* in 2012, were shaped in part by his association with La Zanfoña Producciones, based in his home city of Seville. As of December 2018, the landing page for Zanfoña's web site (www.lzproducciones.com) prominently features an image from Rodríguez's *Grupo 7*; the film continues to function as a flagship for the firm, six years after its release.

In Josetxo Cerdán and Miguel Fernández Labayen's appraisal, Zanfoña's productions have brought together "localism and the new global arena of the twenty-first century, escaping the clichés of official culture" (2008: 93). More specifically, Cerdán and Fernández Labayen describe Zanfoña as convening a "mix [of] tradition with innovation, local subcultural expressions with transnational cinema" (*ibidem*: 104). Rodríguez's films, including those that followed his collaboration with Zanfoña take up the thematic concerns that Cerdán and Fernández Labayen identify; to wit, sub-national localism in Spain, alongside Spain's intensifying exposure to the convulsions of globalization.

In this vein, I posit Rodríguez's *Grupo 7* (2012), *La isla mínima* (2014) and *El hombre de mil caras* (2016) as constituting a trilogy that is engrossed with Spain's trajectory across the 1980s and 1990s. The three films channel an auteurist thematic motif that keys on Spain's negotiations around regionalism and globalism. The thematic motif, in turn, originates from the particularities of Spain's socio-political situation. In the course of less than a generation during the 1980s and 1990s, the post-Franco Transition gave way to Spain's incorporation into the European Union project. At the same time, the three films are not assumed to be "reflexionist" texts about the churn around "new times". Rather, I read the films as interrupting affirmations of the "official", potted histories of Spain's late-twentieth-century trajectory. In this view, *Grupo 7*, *La isla mínima*, and *El hombre de mil caras* cross-examine the Transition – and, by extension, suggest ongoing (if relatively attenuated) maneuvers between the "Two Spains".

More specifically, *La isla mínima*'s setting in 1980 precedes that of *Grupo 7* (late-1980s setting) and *El hombre de mil caras* (mid-1990s). As I will elaborate later, *La isla mínima* reconstructs Spain on celluloid in a place (rural periphery) and time (1980) in which the post-Franco Transition was still fluid and its outcome to an extent uncertain. Moreover, Spain's Andalusian periphery is staged as in a state of "under-development" in *La isla mínima*; change is depicted as stalled in the nation's hinterlands. The film's protagonists, a pair of Madrid-based detectives, thus find themselves in a place that resembles a foreign country, unwelcoming toward "meddling outsiders" from the urban metropole in Madrid.

Grupo 7 was released in 2012 and is next in Spain's temporal chronology. While *La isla mínima* is set at the onset of the 1980s in rural Seville province, *Grupo 7* is situated in the urban milieu of *Seville capital*, in the city's districts of deprivation, drug-dealing, and petty crime within a general milieu of moral twilight. The titular special police unit is tasked with cleaning up the *barrio* – not simply for its own sake, but in anticipation of the World's Fair that Seville in fact hosted in 1992. The year 1992 is, in turn, totemic in Spain: Together with the 1992 Barcelona Summer Olympics, the global showcase events were statements that, after centuries of decline and internal troubles, Spain had returned as a global player. In *Grupo 7*, the police unit's mission to "clean up"

the city is part of the project to signify a "New" Spain that has decisively turned the page on its underdevelopment *vis-a-vis* Western Europe.[1]

Grupo 7's montages of archival footage of cranes and construction remind the viewer that Seville is preparing for its close-up in the global gaze. However, the film also suggests that the clean-up and modernization effort is chimerical. The men of the police unit are constructed as a macho and vengeful force that abuses state authority. For these reasons, the aggrieved residents of the *barrio* humiliate the Grupo 7 officers when they have the chance, while the local media attempts to investigate the police unit's extra-legal paroxysms of violence. Alongside the pushback against them, the men of Grupo 7 are garlanded with official police hero status in the film's closing sequence. The narrative thrust of *Grupo 7* warns of illiberal recidivism that lurks in darker corners, away from Spain's glossy post-Franco accomplishments; a slippage between liberal and illiberal Spain, in other words.

Rodríguez's *El hombre de mil caras* from 2016 is set only a few years after *Grupo 7*, in the mid-1990s. Based on events that are well-known in Spain, *Mil caras* presents a very different environment than either *La isla mínima* or *Grupo 7*. The opening scene of *Mil caras* takes place in Madrid's bustling international airport, a setting redolent of mobility with a global accent. The film's narrator is, moreover, an airline pilot – albeit, one who simultaneously does not wholly recognize the magnitude of the global forces around him. In contrast with the hard-scrabble environments of *Grupo 7* and *La isla mínima*, *Mil caras* features business suits, chic villas, bad-ass black sedans and other trappings of globalized authority and wealth. The upshot of the film is that Spain, by the 1990s, had been decisively inserted into the transnational (European Union) and globalized order.

However, *Mil caras* implies, Spain hurtled into the global regime without full comprehension of globalization's seams or shell-game complexities. For this reason, savvy ex-spy Francisco Paesa is able to leverage globalism (its spaces and regimes of documentation) in order to out-maneuver a corrupt government official and the Spanish government that pursues them both. Although the *mise-en-scene* of *Mil caras* is vastly different from Rodríguez's preceding films, the auteurist thematic thread is evident in questioning Spain's Transition. To wit, Spain looks transformed from when the Franco regime (in)famously proclaimed it "different" from other European countries. Yet, the film implies, there are significant holes in the nation's post-Transition modernity – and Spain's rapid insertion into the global regime exposes, for example, naive government technocrats to predation by a globalization-savvy hustler like "Paco" Paesa.

[1] During the 1980s, a similar process of "clean-up" around the film industry was being enacted by the Socialist (PSOE) government. *The Miró decrees* (*la ley Miró*) prioritized funding for so-called tasteful, quality cinema. The policies marginalized comedies and other "vulgarities" in favor of serious projects, in an effort to demonstrate Spain's alignment with putative Western European production values and tastes. In retrospect, the decrees have been characterized as well-intentioned, if artistically stifling and top-down (Triana Toribio 2003: 113-119).

4. Two genres

While dramatizing conflict between the two Spains, an old and a new version, *La isla mínima* flirts with several genres and may not show fidelity to any. At the same time, to posit *La isla mínima* as playing with genre is to posit it as also participating in a long-established tradition. Antonio Lázaro-Reboll insists on "genre as a process" (2013: 259), with an emphasis on genre's malleability over time. In this view, genres are not Platonic ideals but are always being mongrelized as they pick up the DNA of other genres and social influences (Altman 1999; Cawelti 1985).

In generic terms, *La isla mínima* appears to correspond with what Mike Wayne (2002) calls (and even derides) as "heritage film" for its obvious grounding in Spain's history; a topic that I will take up and complicate in the "Conclusion". For present purposes, I will emphasize that the genre label of *film noir* has been applied to *La isla minima* – and with a patina of cultural officialdom. To wit, a series on *Cine negra español* (Spanish *film noir*) at Madrid's Cine Doré Filmoteca in February 2018 included *La isla mínima* in the month's lineup. For its part, *film noir* presents well-established, classical elements. In stylistic terms, these elements include forbidding urban landscapes, unstable canted compositions and low-key lighting; visual codes with a debt to German Expressionism. The classic *noir* look is wedded to thematic motifs drawn from the cheap pulp novel. These motifs include low-life people in the streets and the suites, conspiracy, paranoia, perverse sexuality, as well as the mind-bending seductions of the *femme fatale* (Schrader 1986).

Proximal to the *film noir* is another genre entry of recent vintage, the thriller, and "its overlap with noir is substantial" (Rodríguez Ortega 2013: 265). Like *noir*, the thriller is often concerned with the law and criminality. Vicente Rodríguez Ortega claims that the thriller summons "crime in its multiple variants, a psychological structure in which the notion of crime disrupts the peaceful coexistence of a particular community, and a visual style that fosters claustrophobia, nihilism, the unbearable force of fate, and a tragic sense of despair" (*ibidem*: 266). While the genre often channels broad social criticism, Rodríguez Ortega construes thrillers as more likely to back off from their critiques in the final reel and to enact a positive ending (successful quest) than a *noir*. Neither *noir* nor the thriller gained substantial traction in Francoist Spain since, as Jo Labanyi and Vicente Rodríguez Ortega observe, the "dark underbelly of society" and "moral rot" were not keynotes of the regime's discourse and thus were subject to censorship (*ibidem*: 261). In turn, the efforts to censor signify that *noirs* and thrillers mobilize(d) official anxiety as politically resonant, disruptive genres, even if they are not rallying cries of revolution. Notwithstanding the theory that genres are works in progress, *La isla mínima* as *noir* may seem a stretch. Set in a rural corner of Spain, the film includes scenes in squint-inducing daylight rather than low-key lighting schemes. Moreover, the set-piece showdown between the cops and the killer is staged not in an alley or a claustrophobic, smoke-enveloped jazz club – but in a rice field during the day (albeit, in heavy rain). As much as *La isla mínima* does not look like *noir*, it channels many

of the abstracted thematic concerns and disruptive energies of both *noir* and the thriller. At the same time, in line with the generic pattern suggested earlier, *La isla mínima* sutures together the ruptures in socio-political consensus that it opens by giving tense acquiescence to the terms of the Spanish Transition's Pact of Forgetting.

In a *noir*-ish register, *La isla mínima* also transposes paranoia, fatalism, corruption and conspiracy to what would otherwise seem to be a sleepy *pueblo*. The film is concerned with the eruption of crime that channels hard-core deviance and livid misogyny. The nameless Andalusian town is the setting for a series of murders of young women – and is so alienated from its own reality that the townspeople do not notice (or, at least, openly acknowledge) what has been happening around them. Castro is one of the townspeople who does notice, since he has been more directly affected by the crimes. His trauma over the official agnosia toward his girlfriend's murder is suppressed until detectives Pedro and Juan arrive; and then traumatized, confused Castro can only approach the detectives while blind drunk and wielding an (unloaded) rifle. At one point during the detectives' investigation, they pass graffiti that reads, "Franco viva". As *Saturday Night Live* glibly reminded its viewers decades ago, Francisco Franco was *still dead* in 1980. However, embedded within the film's revision of *noir*, *La isla mínima* suggests that the dictator was still "alive" in the spirit of old, illiberal Spain in the *pueblo*. In this view, the two detectives are doing more than investigating serial killings that the locals themselves do not acknowledge. They are pushing into the core of an abusive social order and performing the long overdue work of flushing out its lethal toxins – even as they are themselves ensconced within the same ambiguity-doused moral *Marshland* (*i.e.*, the film's title in English).

5. Significations of the opening sequence

Having assayed to construct an elaborate context around the film with respect to the filmmaker's auteurist motifs, socio-political backstory, and genre, I turn to the text itself – starting with its compelling opening sequence that sets the filmmakers' examination of the two Spains into motion.

La isla mínima opens with credits over a montage of shots that resemble abstracted shapes. In fact, the shots depict rural landscapes in bird's-eye extreme long shots. The opening montage cues the rural setting. The bathed-in-sunlight imagery also distinct from a nocturnal, urban setting that is often cued at the start of a *film noir* or thriller. Nonetheless, *La isla mínima*'s opening montage evokes the *noir* theme of personages circumscribed in, and dominated by a far larger milieu with shadings of strangeness and menace. The opening montage transitions to more concrete narration of events, starting with the title card, "20 *septiembre* 1980". The as-yet unnamed Pablo and Juan are picked up in a flatbed truck (their car has broken down) for a wordless journey into the provincial town. Still silent, they cross a bridge while the town below celebrates a late summer festival with lights and firecrackers;

a contrast with the two men's somber, no-nonsense arrival to which the town is oblivious. Upon reaching their no-frills hotel after dark, the two men are told that their booking has been confused; their seemingly awkward relationship will be further tested by having to share a room. It is 1980 in Spain and, between cars breaking down and disorganized hotels, it is implied that nothing functions correctly. And people who do not want to be have been pushed together.

Upon reaching their room, Pedro discovers a crucifix garnished with photos of notorious fascists. In wordless disgust, he strips the crucifix from the wall and hurls it into a drawer. From across the room, Juan quietly intones, "your new country" while smoking. These are the first words between the two men and they are unanswered by Pedro. Juan's final words of the film to Pedro will be similarly politically resonant – and will also go unanswered (as I will discuss later). The truncated exchange establishes the sharp contrast between Juan and Pedro. In an interview, Rodríguez posits Juan as a police officer who does not believe that democracy will successfully take to Spain *(La isla mínima Making of*, Dir: Luis Melgar, 2015, Spain). From the film's outset, Pedro is constructed as rejecting the right-wing past, whereas Juan has doubts that the past has, in fact, passed.

La isla mínima channels information to the audience in a drip-by-drip manner as it plays with restricting or, conversely, opening the audience's scope of knowledge – a technique that was integral to Alfred Hitchcock's method of thrilling the audience (Truffaut 1967). At this point, four-and-a-half minutes into the film's runtime, the audience harbors questions as concerns who these men are and what is their quest. Answers start to form in the scenes that follow. After a call to his pregnant wife, Pedro arrives at a briefing with two Civil Guard (*Guardia civil*) officers in the hotel restaurant's *terraza*. While *la guardia* predated the Franco regime by a century (Guardia Civil 2018), it functioned as a feared internal military in the Franco era and was (rather awkwardly) retained rather than disbanded during the Transition. The scene bristles with tension, at least for Pedro, given the Civil Guard's still unclear remit in the post-Franco environment.

Clad in imposing full regalia, the two Civil Guard officers loom over the table at which plain-clothes Pedro and Juan sit. Pedro carefully takes notes on what is known about the disappearance of two teenage sisters. Seated beside Pedro, Juan exhibits more interest in yelling compliments on the food through the kitchen window than in the briefing. The Civil Guard's lack of professionalism is cued by uncertainty over basic facts of the case (deficits later in evidence when they carelessly move potential clues around the sisters' corpses by a creek). During the terse *terraza* briefing, just-the-facts dialogue with scant eye contact soon gives way to confrontation. One of the Civil Guard briefers opines that the two (disappeared, presumed dead) teens "liked to have a good time", with the judgmental implication that they were promiscuous and/ or deserving of a horrific fate. Pedro pointedly counters, "And you don't [like to have a good time]?" The rejoinder may not seem incendiary – except within the tinderbox of a still unsettled situation in Spain.

Pedro's comment also established him as a stand-up figure, a starchy-but-committed liberal who is not cowed in being an outsider in Andalusia.

In the next scene, later the same evening, Pedro and Juan attend the town's fair and engage in mutual sizing-up while "playing" a "game". The scene vibrates with conflict as they take turns raising their toy rifles and firing at fairground targets for trinket prizes – not quite firing at each other on a battlefield, but the dueling shots channel thinly sublimated aggression. The audience realizes that Pedro has been banished to this rural outpost for having written a letter to a newspaper criticizing Spain's military – a charged gesture so soon after the death of the epaulette-clad *generalísimo*, when the officer ranks were still being vetted of open Francoists. Pedro also expresses contempt for Juan's reputation for indulging prostitutes and pimps as a police officer, provided that he received his cut of the action. In turn, Juan betrays keen interest in ascertaining what else Pedro may know of his work history – a past that turns out to be a very significant as the narrative unfolds. When Juan calls for more drinks, straight-arrow Pedro brusquely demurs to go to bed. The more louche Juan continues drinking and pivots his attention to a nearby table of local men. He instructs the bartender to ply the local men with alcohol (and furnishes the cash for the drinks), but to also keep them lucid with donuts. It is an important detail as it reveals that Juan knows a great deal about interrogation techniques. The narrative resumes the next morning as Juan briefs Pedro on the intelligence that he gleaned from the locals.

The opening sequence flags the difference between Pedro and Juan's characters that align with differences in policing methods and, in turn, with their contrasting political orientations. The differences between Pedro and Juan are further redolent of the "two Spains" and furnish an essential tension within the film, as I will elaborate further below.

6. Two cops

The opening of the film establishes the contrasts between Pedro and Juan that extend to physical characteristics. Pedro is tall, young, fit, by-the-book, idealistic and – most pertinent to the structure of *La isla minima* – he is politically liberal. By contrast, Juan is short, grayer around the temples with receding hair, in poor health (although he mostly conceals it), opportunistic, largely uninterested in policing details or niceties, and right-wing. That said, Juan is not constructed as monstrous, but as a consummate "Latin operator" who is comfortable with himself and untroubled by operating in a moral twilight in the service of "order". The two detectives may be interpreted as versions of the two Spains personified.

During their investigation, Pedro and Juan tentatively begin to depend upon each other, although they are never friendly. During several moments, distrust explodes into either confrontation or avoidance between them. However, along with establishing a clear binary between the two detectives, *La isla mínima* destabilizes

some of its binarized terms without negating them. Pedro is a detective who detects; that is, he pursues evidence and clues (*e.g.*, the film stock, Sebastian's work history, the work fliers). By contrast, Juan prefers to encounter and read people. Nonetheless, in a slippage in the binaries around the two cops, Pedro exhibits increasing tolerance toward Juan's statist policing techniques. For example, during the interrogation of Rodrigo, Juan makes the non-verbal signal for Pedro to leave. Juan proceeds to punch answers out of Rodrigo – whose financial problems turn out to have no relation to his daughters' deaths. Of greater significance is that Pedro becomes complicit in police action that he knows to be wrong.

By the film's closing sequence, Pedro is ready to pummel the criminally complicit *Casa Coto* caretaker in order to gets answers about Sebastian's whereabouts. As Pedro loses self-control, Juan intervenes and pointedly reminds the caretaker of the crimes (rape, mutilation, murder) against a series of young women – and he successfully secures the contemptible caretaker's cooperation. One need not assume that Pedro has become an agent of the "dark side" to Dick Cheney-like specifications. However, his flare-up of righteous if counter-productive anger suggests that he will be able to countenance the terms of the Pact of Forgetting in which he tensely participates in *La isla mínima*'s resolution. Pedro can "forget" statist violence, in part for succumbing to its temptations.

In the closing sequence, while in hot-pursuit, Juan kills the rapist-mutilator-murderer Sebastian. In a subsequent scene, the journalist furnishes Pedro with photographic evidence about Juan's past activity in "law enforcement". To wit, Juan was the notorious Franco-era police torturer known as *el cuevo* ("the crow"). Among other statist depravities, Juan fatally shot a young woman at a protest in the periphery of Madrid. In the photo, a younger version of Juan stands by the defenseless body with gun drawn. As Pedro inspects the photographic evidence about the past, he gazes at Juan disco-dancing in the present across the room with women whom he is trying to pick up (suggesting Juan's binarism between a *tío agradable* – a sociable Latin guy – and a hard-assed statist thug).

In a wordless penultimate scene, morose and alone in his hotel room, Pedro tears up the photo of Juan's crime; an excruciating enactment of the Pact of Forgetting. Pedro is also silent in the film's closing scene when Juan asks him, twice and with agitation, "Are we good [with each other]?" The film's implicit answer to the question via Pedro's seething silence and hard stare? No, they are not "good"; but, in the light of tightly-wound political exigencies, Pedro withholds the explicit verdict of "No". And then the two detectives drive off together in the same vehicle, to whatever the future holds. Within the world of *La isla mínima*, a large part of the reason that Pedro silences himself may concern Juan's heroism in apprehending Sebastian. Despite having been shot, Juan is able to sneak up on Sebastian and stab him before gruesome deaths are dealt to Pedro and Marina. Nevertheless, in the press accounts, Pedro is credited as the hero in apprehending Sebastian.

What then may *La isla mínima*'s construction of the Transition signify in its closing sequence? One may quite rightly recoil from the implication that oppressors

such as Juan can nonchalantly costume-change into liberating heroes. In a more subtle register, *La isla mínima*'s construction of the Pact of Forgetting may pursue the following moral calculus: Juan is a former regime thug – but realizes redemption by employing his *savior-faire* to save his partner, the less experienced Pedro, and teenage Marina from torture and death. In other words, Spain's liberals and rising generation are "saved" by a regime remnant. It is a narrative element that could reasonably be read as risible. However, in a retreat from aggrandizing Juan, *La isla mínima'*s narrative structure also counters his heroism by exacting harsh judgement on him. In a scene of Juan alone in the hotel room, he urinates blood while in excruciating pain, before passing out. He is gravely ill, apparently ridden with cancer and will not live much longer. Juan's decay in the film's restaging of 1980 implies a parallel with Francoism experiencing its own series of death rattles in the years after the dictator's expiration.[1]

By contrast with Juan who has one foot in his grave, Pedro the liberal's future looks bright at the end of the film; another implied retroactive judgement on Spain's Transition. Pedro has been garlanded as a hero, albeit with shadings of *The Man Who Shoot Liberty Valence* (Dir: John Ford, USA, 1962) since the audience knows that Juan apprehends Sebastian before Pedro becomes one of his victims. Pedro is also a father by the closing sequence, and his work on the case has earned him a transfer back to Madrid. Personal and professional life are coming together in successful synergies that set up the avatar-of-liberalism Pedro's future.

Where the "Two Spains" are concerned, *La isla mínima* suggests that the liberal side can claim victory, *but on the condition of glossing over the Truth*. In this view, Rodríguez's film both unpicks the compromised logics of the Pact of Forgetting – and also implies it was unavoidable in moving Spain forward. *La isla mínima* posits the "Two Spains" as having needed each other in a painful-but-necessary alliance in which everyone finally gained. At the same time, the film implies, the pact's unsettled business sets up an unstable equilibrium, with the possibility of a return to the core confrontation between the two Spains at any time.

7. Dueling dualisms: Andalusia / Spain, Spain / Europe

Rodríguez's films are saturated with Spain, but at the same time they are not redolent of *españolada*, defined by Josepa Gabilondo as "the stereotypical representation of Spain, largely in terms of Andalusian cultural clichés" (2013: 86). Flamenco,

[1] Interestingly, Juan's surname in the film's credits is listed as Suárez. It is a not uncommon Spanish surname, but one that the fictional characters happens to share with the real-life Spanish politician most associated with steering the Transition: a former Francoist official, Adolfo Suárez, who served as Prime Minister from 1976 to 1981 (Chislett 2013). Suárez's place in the Spanish political cosmos is such that, upon passing away in 2014, Madrid's suburban Barajas airport was immediately named in as honor. Like the former Francoist Juan Suárez in the film, Adolfo Suárez has been construed as an engineer of Transition, a regime-changer from origins within the regime.

sangria, siestas, horses, bull fights, religious processions during *Semana Santa* (Holy Week): These clichés around the southern region of Andalusia were established as synecdochal for all of Spain in the international imagination by the mid-twentieth century, even before the advent of mass tourism. In this vein, Luis García Berlanga's classic *Bienvenido Mister Marshall* (1953) revolves around the Castilian (Northern Spanish) *pueblo* refashioning itself in terms of ostensible Andalusian optics and tropologies in order to be attractive to North Americans (or, more precisely, to their wallets).

Andalusia has been characterized as "Europe's internal Orient since the early nineteenth century until today", with its own distinct rhythms of life and patterns of speech (Gabilondo, 2013: 87). *La isla mínima* unsentimentally cashiers the obvious Andalusian clichés. Instead, Rodríguez's films generally participate in the tendency for Andalusian filmmaking to represent the region as at once distinctive within "the new globalized European Spain" – but also eschew folkloric exoticization (Gabilondo 2013: 89). Throughout *La isla mínima*, Pedro and Juan are surprised by the *andaluz* locals, as when they are commandeered in a non-nonsense manner to the boat for a testy meeting with truculent townspeople. The upshot is a double movement of othering: In one register, Spain in Transition is still "other" to its western European neighbors, as a function of its relative underdevelopment and still evolving movement from dictatorship. Indeed, Spanish audiences watching *La isla mínima* in the new millennium could readily conclude that Spain today resembles its Western European neighbors more than the 1980 version of itself! At the same time, within Andalusia, the Madrid-based cops are received as Other to the local population. Andalusia is, in this view, doubly Other (to Spain's Madrid metropole *and* to Europe). *La isla mínima* marks these distinctions – but avoids conjuring "cute" folkloric differences around Andalusia in favor of constructing a tough, hardscrabble rural area from which (as the film's dialogue notes) many residents hope to emigrate.

In *La isla mínima*, Pedro may be interpreted as the emissary of an incipient "transition to democracy [in Spain], and the country's definitive modernization starting in the mid-1980s"; events that, in turn, rehearsed Spain's imminent "full integration into global capitalism's economic and cultural circuits" (Rodríguez Ortega 2013: 249). Both the liberal Pedro and Francoist Juan are nonetheless *madrileños* – and, for this reason, equally outsiders in Andalusia, despite their marked differences from each other. As such, the two detectives absorb the wrath of their local supervisor Andrade in their conduct of the case. Andrade is indeed retrograde – and perhaps protecting the rape-and-murder ring under the alibi of rigid adherence to procedure. At the very least, Andrade is beholden to the local agriculture magnate Corrales and insists that the detectives' investigation must not interfere with the *pueblo*'s main business (agricultural harvest). Andrade presents as a force of the political right that is assaying to embed itself in the legalistic jargon of Transition. By contrast, the nameless reporter is a "typage character" whose presence suggests that substantive change is coming to Spain from the grass-roots. Despite a shoestring operation, the reporter is constructed as dedicated to truth, a diligent

countervailing force to established powers such as the dodgy-at-best Andrade. In this manner, the film positions journalism as an emerging independent power in Spain's civil society as the Transition shakes out. The film also conjures Transition as coming to Andalusia from within.

8. Two genders

Gender is a fundamental social issue in all societies, given the continuing, irreducible injustice of inequality between men and women everywhere. In Spain, struggles around gender have been dramatic, with startling shifts in Spanish social life over a relatively short period of time. Within living memory during the Franco regime, "repression of women by men" was "extraordinarily severe" and it was backed by legal codification (Hooper 1995: 165). Article 57 of the Franco-era civil code delivered a 190-proof shot of gender traditionalism: 'The husband must protect his wife and she must obey her husband' (quoted in Hooper 1995: 167). Without permission from her husband, a woman in Francoist Spain could not by law engage in independent action: holding a job, entering contracts, maintaining a bank account, initiating legal proceedings, selling goods, or even taking a trip were proscribed without the husband's permission. Leaving the home without the husband's consent due, for instance, to domestic abuse was itself a crime *on the woman's part.* Abortion and divorce were predictably out of the question for most Spaniards in the era of Francoist "National Catholicism". Problematic realities endure, such as the disposition of the recent *La Manada* ("wolf pack") gang-rape case (Doria, Álvarez and Valdés 2018), although Spain is today aligned with progressive gender norms by global standards (even if these standards are not high enough!) (Goss 2017).

La isla mínima may not look at first blush like a film with feminine sympathies, any more than Spain in 1980 was a woman-enabling culture. To start, in *La isla mínima*, the main personages appear to be all male: Pedro and Juan, their helper Jesús, their supervisor Andrade, the Civil Guard officers, the (nameless) reporter, and the suspects Corrales and Quini. However, the film can be interpreted as (indirectly) feminist in its central political metaphor; to wit, severe oppression of women is the synecdoche for an abusive socio-political order. Along with condemning the fetid atmospherics of a male-privileging and misogynist milieu, *La isla mínima* also introduces a countervailing force. Rocío is constructed as the defiantly strong mother of the murdered Carmen and Estrella. Within the film, she endows incipient female progress in Spain with a face. Despite daunting obstacles, Rocío is determined to see justice done – even as that determination is necessarily covert, outside her loser husband's smoldering gaze.

Criminal investigation of the abuse of women during the still consolidating Transition is at the center of *La isla mínima*'s quest. The crimes against Rocío's daughters, Carmen and Estrella, unmistakably flag misogyny: rape, mutilation (cutting nipples) and murder before the naked corpses were dumped by a creek. Moreover, Pedro and Juan's investigation discovers not just one shocking double

rape and murder, but a *series* of misogynist rampages. The fact that the local police had not understood the serial crimes against young women as such implies a bracing lack of professional acumen at least – and perhaps even official complicity. One brutally murdered woman was assumed to have been killed by boat propellers, under the local police's absurd theory about the crime. In the film's re-staging of the Transition, Pedro and Juan's rigorous investigation of misogynist culture is a central metaphor for Spain's post-Franco confrontation with the abuses of the dictatorship.

La isla mínima further interrupts the ambiance of Francoist misogyny in positing nascent feminism via the two murdered girls' mother, Rocío. It is not difficult to infer 30-something year old Rocío's backstory: Married young to a low-status, *machista* (sexist) dead-ender, and then almost immediately bound to him and family service/ sacrifice by children. When she first appears on screen, Rodrigo gruffly interpolates Rocío as servant and orders her to furnish drinks for Pedro and Juan; she is subsequently commanded to the kitchen to produce lunch. All this seems inauspicious for a fledgling feminist – and she is stone-cold terrified of Rodrigo whose only arena of authority derives from (his dissipating) control of women around him. However, Rocío covertly defies the husband's household fascist regime. After conscription to the kitchen on Rodrigo's orders, she returns to clandestinely furnish the first of an important series of clues to Pablo and Juan. The clue is a fragment of a photographic negative that she recovered from one of her daughter's brassieres – and it provides evidence about the location and perpetrators of grooming, abuse, and murder.

Toward the end of the film, Rocío also covertly sets up a meeting with Juan (via a note under the door) to indicate that Marina is indeed being groomed, abused and next-in-line to be murdered. The scene plays out by a landmark of an immense cross by a road outside the town, an iconographic reminder of the Catholic Church as one of the pillars of the Franco regime and its gender traditionalism. The terrified teen Marina does not approach Juan and stays at a distance. In this manner, Rocío becomes a mediator between (and bridge to the future for) the town's young women during the process of unravelling the wave of misogynist crimes. The gravity of Rocío's situation cannot be understated. Rodrigo's agitated reaction to the discovery of the daughters' corpses leads to violent paroxysms outside of the family house. One infers that further spasms of male violence ensued inside the house against Rocío. The next time Pedro and Juan approach the house, the camera subtly lingers to reveal a bruise presumably dealt by androgenic creep Rodrigo.[1] Nevertheless, Rocío continues to seek out and brief the detectives on Marina's behalf. Silence is not an enduring condition – and, in its gaze from 2014 back on 1980, *La isla mínima* posits movement against right-wing gender-relations in Spain as foundational to the Transition.

[1] The soothsayer who appears in two scenes is also a feisty women – particularly when she tells a gobsmacked Juan, for whom she seems to harbor immediate dislike, that he will be soon joining dead souls. At the same time, the soothsayer is associated with feminine tropes of superstition and mystery that are external to the geometry of formal power. Rocío, by contrast, is emerging from the domestic milieu to materially advance the detectives' investigation.

Conclusion

To finally sort out some of the complexity around *La isla mínima* and its socio-political implications, I will summon Mike Wayne's theorizations that he developed for the European film context (2002: 40-46). In going beyond genre, Wayne's innovative typology of films traverses cultural, industrial and audience considerations. In particular, he proposes a framework of films as "national" (or "embedded"), "anti-national national", "cross-border" and "disembedded" films. For the sake of concision and salience, I will consider only the first two categories.

La isla mínima clearly corresponds with Wayne's concept of a national film; it is embedded in an account of Spain's history and its recurrent themes that are marshaled as source material. In turn, all of the film's settings are within Spain's national space. Similarly, all of the film's financial backing was from Spain. As concerns talent that worked on the film, it too is all Spanish: The cast in front of the camera (*e.g.*, Raúl Arévelo / Pedro, Javier Gutiérrez / Juan, Antonio de la Torre / Rodrigo, Nerea Barros / Rocío) as well as the "below-the-line" talent (*e.g.*, director Rodríguez, cinematographer Alex Catalán). Source material, funding, location, talent: *La isla mínima* checks all the boxes of a national film.

Nevertheless, *La isla mínima* may also be interpreted as the special case of national film that Wayne dubs anti-national film. What, then, is anti-national national film? Wayne posits it as engaged with unsentimental cross-examination of prevailing national mythologies, particularly as they implicate putative national unity. For Wayne, anti-national national films refuse reification of social harmony and unpick conservative affirmation of the mainstream and the status quo – and do so down to the final reel. Wayne nominates *Brassed Off* (1996, Dir. Mark Herman, UK – USA) as an anti-national film while, more recently, *This Is England* (2006, Dir: Shane Meadows, UK) also exemplifies the concept in a British context. As an anti-national film, *La isla mínima*'s closing scene emphasizes the rawness of the rift between the two Spains that circulates through the film. The two protagonists, avatars of liberal and conservative Spain, are in close proximity during their investigation; but the tense alliance between them is fraught with troubled backstory, down to the closing scene in which Pablo refuses to answer Juan's bid for affirmation ("Are we good?"). In the film's revisionist gaze, Spain's Transition "worked" through the trick of teeth-gritting silence. The Pact of Forgetting was a pact of pretending to forget.

At the same time, perhaps the apparent anti-national nationalism of the film around the question of Spain's unity doubles back on itself. By contrast with a contrived and reifying celebration of national unity, *La isla mínima* may paradoxically take Spain's fractious disunity as a defining characteristic of its identity, refracted along regional and ideological lines; a nation that is "good" with the convulsive energies of not being good with each other, to reframe Juan's closing question. In this view, an infinite regress of tension in and of itself furnishes constant reminder of shared historical trajectory, laden with conflict and resentments that cannot be wholly suppressed – and are always already near at hand to mobilize socio-political passions.

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Perfumes and Scents: between Astrology and Advertising Discourse

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1. Introduction

A sensory journey into the landscape of modern scents might be approached from the perspective of content analysis of perfume advertisements (Zarzo and Stanton 2009), from the perspective of discourse analysis and of the relationship between perfume / odor description and zodiac signs (Oakes 1998, 2000; MacKinnon 2014), as well as from the perspective of cognitive semantics. These last two perspectives are precisely the ones we would like to focus on in this study.

The obvious connection between advertising and olfactory landscapes of modern scents makes us aware of the fact that common language, lacking accurate words to refer to the sense of smell, uses other senses and synaesthesia to describe odours. To describe or review a perfume equates with constructing and thinking in terms of metaphors. That is why it becomes relevant to study instances of olfactory metaphor in printed or online perfume reviews and establish its main characteristics in both specialized and non-specialized discourse. Starting from a guiding approach based on conceptual metaphor theory, in this article we will analyze and classify the main elements of the metaphorical schemata associated with olfactory metaphor within a corpus of excerpts of perfume discourse in English and scent reviews translated from English to Romanian.

The less obvious and unconventional relationship between astrology and perfume advertising discourse is emphasized by authors such as John Oakes (1998, 2000) and editors of perfume review sites such as Elena Vosnaki[1], editor of *fragrantica.gr*, who both start from the assumption that scent reviews nowadays are based on perfume recommendations according to the consumer's specific zodiac sign. A whole new niche fragrance market starts building its reputation in the consumer's pleasuring business with the popularization of concise perfume guides – printed or online – into the zodiac circle, where astrology blends with perfume and where perfume names are endorsed depending on each consumer's astrological sign in surprising and unwonted scent reviews.

[1] Elena Vosnaki is also senior editor for the English-speaking webzine *Fragrantica.com*.

While MacKinnon's book (2014) displays more than one hundred of the nicest plants and flowers for each zodiac sign, it also advises readers which are the birth flowers considered to be the most appropriate for each zodiac sign, to which astrological signs we associate the carnivorous, the most poisonous or the showiest flowers, which are the zodiac signs that are bestowed flowers and plants in common, and, last, but not least, which are the flowers and scents most appreciated by each zodiac sign.

Oakes (1998, 2000, 2005) begins his writing projects from the presupposition that astrology can be a goldfield for readers who believe in personal charts, ascendants and other personality traits of the sun signs, all the more so as he strives to emphasize the cosmic connection between perfume and zodiac signs (2005: 7-13), as well as the terrestrial connection between compatibilities, categories (of scents) and intersections (*ibidem*: 14-23), without leaving behind the commercial connection that emphasizes the consumers' choices and how these choices can be made (*ibidem*: 23-30) and the personal connection, where the consumer starts his olfactory exploration of perfumes, evaluating them both quantitatively and qualitatively (*ibidem*: 30-34). Finally, he draws the readers' attention to the existence of a creative connection, where readers delve into a glossary of ingredients which the most intricate olfactory compositions are made of and begin to understand how the most unlikely combination of ingredients brings about the most extravagant, original olfactory creation.

The same author is equally aware of the fact that astrology could represent a "minefield" (*cf.* Vosnaki 2013) for readers who do not believe in astrology or in the cosmic connection between perfumery and astrological signs, yet he is convinced that even for consumers or readers who disagree with it, deciphering *The Perfume Zodiac* could be an interesting past time.

Previous articles (Hart 2008, O'Halloran 2007) focused on the analysis of metaphors based on critical discourse analysis approach applied to different corpuses such as advertisements, news, political speeches, novels, and starting from a cognitive perspective, without paying particular attention to perfumes. Other researchers (like Abuczki 2009) conduct a systematic investigation on the use of metaphors in advertisements published in reviews (e.g. *Cosmopolitan*), dedicating only a part of their study to the classification of conceptual metaphors associated with perfumes in these ads and linking them to categories of metaphor found in ads for other products advertised in the *Cosmopolitan*. Neither Abuczki (2009) nor Czerpa (2006) focus solely on the study of categories of olfactory metaphors found in perfume advertisements and none of them investigate the close connection between astrology and perfume advertising discourse that comes along with the emergence of a new niche fragrance market nowadays dedicated to consumers who are also astrology fans.

Even though linguists like Marinchenko (2018) tackle the issue of the verbal metaphor in perfume discourse, they limit their analysis to the investigation of the language representation of only one metaphorical schema (FRAGRANCE IS

CLOTHING) in online perfume reviews, without extending it to other metaphor types. In order to account for the vast range of sensations linked to perfume discourse, several metaphorical extensions are employed, according to the relationships between the source domain and the target domain in the delimitation of particular conceptual frameworks and mappings. Our corpus analysis of metaphorical language related to perfume discourse which is used by authors and editors in English and in Romanian starts from an approach whose perspective is given by conceptual metaphor theory (Lakoff and Johnson 1980 / 2003). The main objective is to identify the essential aspects of the metaphor found in perfume reviews where there is an obvious connection made between perfume type and name and the consumer's astrological sign. We will illustrate this category by examples taken from a corpus of advertisements in English and excerpts from perfume reviews translated from English into Romanian.

2. A cognitive-semantic approach to scent advertisements in English and in reviews translated from English to Romanian

In order to comprehend the metaphorical schemata used in perfume advertising and reviews, we selected examples from a corpus of excerpts in English from *fragrantica.com*, one of the world's best-known sources for perfume reviews. To examples taken from *fragrantica.com*, perfume review blogs (www.cafleurebon. com) and online fragrance stores (www.soulartherapy.com, www.walmart.com), we add other excerpts from the *Perfume Zodiac* by John Oakes, translated into Romanian by Corina Popescu *(Zodiacul parfumurilor*, 2005). We thought it interesting to see how cognitive approach can be applied to metaphor translated in perfume discourse from a Germanic language to a Romance language and comprehend how similar mapping conditions or different mapping conditions are used in different contexts or circumstances.

The first example is represented by an excerpt from a thread on *fragrantica.com* with the following topic and subtopics: "Fragrantica Club → Perfume Selection Tips for Women → Perfumes for zodiac signs".

> Ginger (Zingiber Officinale) & Geranium (Pelargonium Odoranti ssimum) Experience your *Astrological blend* of spicy and leafy green notes to enhance your penetrating and sometimes mysterious persona. I like the spices, rather cloves and cinnamon and woody notes...but for now I have nothing with these characteristics that I think!!!, I have to try something maybe […].[1]

For astro fans, the sun sign and rising sign represent key ingredients in the cosmic blend that is a unique individual, with a personal chart that cannot be duplicated.

[1] https://www.fragrantica.com/board/viewtopic.php?id=17875.

In the same line, PERFUME IS AN ASTROLOGICAL BLEND, a mixture of spicy and herbal ingredients that is not only meant to emphasize the wearer's "mysterious persona" and amplify his aura, but also to overcome the flaws or negative influence of the perfume wearer's sun sign and to intensify the positive traits and qualities associated with his astrology chart.

A similar example of cognitive metaphor that is integrated within the category PERFUME IS AN ASTROLOGICAL COMPOUND is to be found in an online advertisement for an eau de toilette sold by Soular Therapy and which bears the name *Heavenly Body Libra*:

> Birth Dates: September 23-October 23.
> Essential Oils: Juniper (Juniperus Communis) & Cypress (Cupressus Sempervirens).
> A *botanical Libran compound* of green and woody autumnal notes especially blended to enhance your idealistic nature and need for ultimate harmony.
> Chronology: The balanced 7th sign of the zodiac.
> Affirmation: 'I balance' – A cultured life filled with beauty and romance is essential to your happiness. Yours is an agreeable personality and you expect nothing less from those who surround you.[1]

Not only is the perfume dedicated to Librans a blend meant to amplify and render more salient the idealistic, romantic, harmonious and agreeable personality of the individual born in autumn, but it also becomes a statement (*I balance*) of a zodiac sign whose refined and cultivated way of living is imbued with beauty, luxury, love, joy and blitheness. In fact, this original product, which is one of the twelve sun signs skin scents, represents the result of the magical merger and integration of foresight astrology within the art of perfumery and aromatherapy. It is a natural plant and flower formula conceived so as to acknowledge and honour the individuality of the Libran wearer, to intensify the traits specific to his sign and to augment his five senses, as he gets enveloped in a cloud of personal fragrance, floating around like a unique aura.

In Gail Gross's perfume review to Niki de Phalle's Astrological series entitled *Eau Défendue*, we encounter two other peculiar metaphorical extensions which rely on different source domains such as verbal statement and piece of

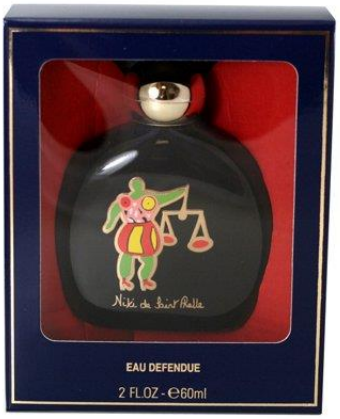
[1] https://www.soulartherapy.com/body/heavenly-body-libra, source of image and quoted text.

clothing. The first of these two examples is illustrated in the quote below, where fragrances associated by the artist Niki de Phalle to each of the twelve zodiac signs are conceived as definite and clear expressions in speech, uttered by a voice whose harsh, strong sound emanates as if from an electronic environment and bears a specific metallic timbre:

> Niki de Saint Phalle Perfume Eau Défendue opens with a blast of dry artemisia, mint and metallic tagetes, a *powerful courageous statement* that announces to everyone 'I am here, deal with it!'[1]

Not only is the strange metallic voice shouting *I am here, deal with it!*, but it also allows for upper overtones to be outlined and overshadow the presence of lower olfactory-vocal frequencies.

The latter of the two examples conveys the image of perfume as strong woman power suit, emphasizing the wearer's powerful personality and character traits, in accordance to her astrology sign:



> If you need a perfume *power suit*, Niki de Saint Phalle will be the perfect fit. Cool, brisk and no nonsense, the opening notes put the wearer in control[2].

The queer metaphorical extension relies in this circumstance on the source domain "piece of clothing" since fragrance is perceived as a stylish version of the menswear staple, the power suit, which is now claimed by women. This power suit is made and tailored with the aim to intimidate the others. It is made of dark blue expensive olfactory fabrics, so as to bring about a domineering, intimidating vibe and aggressively cut silhouette. The wearer's silhouette is outlined and draped in a fragrant cloud dominated by cool and swift notes which give the individual the ability to make decisions that govern the behavior of things and people around.

In the *Perfume Zodiac* by John Oakes, we find another example of conceptual metaphor associated with scent perception, where scent withstands capture by precise measurement instruments and where odour and smell description

[1]https://www.cafleurebon.com/vintage-niki-de-saint-phalle-perfume-review-1982-art-feminism-and-fragrance-draw/

[2]https://www.cafleurebon.com/vintage-niki-de-saint-phalle-perfume-review-1982-art-feminism-and-fragrance-draw/, source of image for Eau Défendue Libra, https://www.walmart.com/ip/Niki-De-Saint-Phalle-Eau-De-Toilette-Spray-Eau-Defendue-Edition-6306-2-0-Oz-60-Ml-Libra-for-Women/156513713

obliges both the readers and the author to translate scent perception into words which are tainted by experience, culture and personal belief (Brud 1986: 27-28).

> Parfum d'été[1] este o dezvăluire idilică a trezirii simţurilor, o subtilă împletire de ritmuri, şi conţine o superbă emoţie în care Fecioarele vor recunoaşte pacea şi liniştea de care au nevoie – fără întrebări, fără dispute, chiar şi fără răspunsuri.[2] (Oakes 2005: 194)

In the example above, we find evidence of two conceptual metaphors: PERFUME IS SENSORY AWAKENING and PERFUME IS A DANCE. Sensory awakening is here a process involving perfume wearers growing aware of all their senses and surrounding environments. Smelling a perfume appropriately adapted to one's zodiac sign (e.g. Virgo) is in this particular instance identified as an efficient and effective means of substantiating sensory awakening. To Oakes, the fragrance recommended for Virgos is also a subtle mingling and superimposition of rhythms, of refined harmonies and light-hearted odour particle movements that excite sensation in the wearer's nostrils. Odour particles move and travel through the air in a "subtle blend of rhythms" so as to trigger in the wearer a wonderful emotion of peace, tranquillity and sheer happiness.

Conclusion

The metaphors illustrated in online English perfume reviews and advertisements, as well as in printed reviews outlining the connection between astrology and scent advertising reveal the prominence of peculiar images, such as that of perfume as astrological blend, as statement, as power suit, as sensory awakening and as dance that rather rely on the perception of scent through not only olfactory, but also audio-visual, motor and tactile mental imagery.

[1] Source of image for *Parfum d'été* by Kenzo: https://www.perfumenz.co.nz/products/ kenzo-parfum-dete-by-kenzo-75ml-edp

[2] Our translation. The original text is: "*Parfum d'été* is an idyllic revelation of the awakening of senses, a subtle blend of rhythms, and contains a wonderful emotion in which Virgos will recognize the peace and tranquility they need – without questions, without debate, even without answers".

Sources

https://www.fragrantica.com/board/viewtopic.php?id=17875 (consulted on the 30th of June, 2019).

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Some Instances of Humour in Romanian Urban Legends

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1. Introduction

In Romanian folklore, humour has always played an important part, so it is not at all surprising that funny, entertaining urban legends emerged and evolved. Though, generally, urban legends are supposed to terrify or frighten in order to teach some sort of lesson, there are also such stories that describe amusing events, thus making use of humour in order to transmit a moral message. It is this type of urban legends, which are intended to be satirical or comical, that we shall deal with in this article. Some of them refer to what we have chosen to categorise as "romantic entanglements", others recount embarrassing incidents of "the guiltless guilty" and a third class is that of what we have called "the dead was alive".

All these urban legends target the degradation of moral values (for example those about adultery) or the ignorance and stupidity of protagonists.

2. Romantic entanglements

Some of the legends included in this group deal with the motif of the revenge of the cheated partner:

> An unemployed man from Ploieşti decided to go to Spain and get a job as a strawberry gatherer, for at home it was his wife who provided for the family. There he found a much younger and more beautiful consort, who made him seriously consider breaking up with his wife and starting a business together. Therefore, he wrote to his wife that he would not return home, that he wanted a divorce and asked her to sell the car she had given him as a gift and send half of the money to him, a sum he needed to invest in the business. The wife sold the car for 100 lei. She used 50 to buy food for the dog and sent the remaining 50 lei to her husband in Spain. I have heard this story from two different sources.[1]

A similar legend was collected by the Romanian folklorist Constantin Eretescu from his students in America and included in the volume *Cerbul din*

[1] http://mituriurbane.vira.ro/category/mituri-urbane/conjugale/ (accessed on 23 February 2012).

Cadillac: folclor urban contemporan (Eretescu 2010: 17). The account seems to have emerged in England in the late 1940's and the early versions centred on the vengeance of a widow. By testament, her late husband asked her to sell the expensive automobile he had driven during his life and give the money to another woman, who turned out to be his mistress. The widow followed the instructions, but sold the car practically for nothing. In Romania, of course, the legend has got wrapped in the very familiar "apparel" we are all used to, adapting to the post-December social context characterised by the massive emigration of the population in search of a better life, which has led to real family tragedies.

In contemporary folklore, technology may substitute the supernatural, with modern means replacing the traditional curses as an efficient and completely non-violent method of revenge, as is the case of the following narrative (also identified by Jan Harold Brunvand, the American expert on urban legends, in the early 1980's):

> A man from Bucharest, who was away on business across the country, decided to officialise his second relationship and give up the first. So he texted his girlfriend saying briefly that he was breaking up with her and that he did not want to find her in his apartment when he came back. Upon his return, contrary to what he had expected, he didn't find the house upside down; instead, the phone was off the hook. His former girlfriend had chosen to take revenge in a delicate manner. Before leaving, she had rung herself using the landline and had not hung up for a week, until her boyfriend arrived home. I heard it from the retired ladies in my building.[1]

We might say that this type of narratives serves as a weapon for the weak, for the powerless, who cannot avenge otherwise, some manner of 'castrating' the man by encroaching on his most valuable goods and financial security (there's a reason why the car is said to be an extension of the man). In contemporary society, we are taught to repress the vindictive instincts considered primitive. Therefore, these legends provide an acceptable way of freeing ourselves from these impulses and escaping the sense of guilt.

3. The guiltless guilty

We have included in this category the legends about embarrassing incidents, with naïve protagonists who sometimes become the innocent victims of some misunderstandings. The legend of the grandmother whose corpse disappears during a trip, which we will further deal with below, may have emerged during the Second World War and in the earliest versions the body goes missing when the family either flees from the Nazi invasion or from an Eastern European country:

[1] http://mituriurbane.vira.ro/mituri-urbane/69/razbunare-ingenioasa/ (accessed on 23 February 2012).

> In the 1970's, the life of a family from a small town in the province took on a happy turn. They had bought a *Dacia* automobile, with substantial help from the wife's grandmother, who had always wanted her grandchildren to take her on a trip, even to a monastery. But the husband's gratitude was boundless. What monastery? Grandma deserved more and, very soon, something occurred to him. They were to go on a trip to Naples. As he was a propaganda secretary of the Communist Party in his factory, he got the passports and thus, with an excited grandmother and the Dacia filled with suitcases, they arrived in the superb, glorified Naples. Here, with an enthusiasm close to deliriousness, subdued by so many beauties, they did not have much rest, for they wanted to miss nothing. But, alas, there came the time to return home. From here, however, our story takes on a tragic twist. It is unknown whether the old lady was familiar with the famous 1951 movie, *Vedi Napoli e poi muori*, but one thing is certain. Its title was the tool used by the forces of destiny to mark her existence and ultimately her end. For hardly had poor Grannie seen Naples when she passed away. There were no words for the young couple to express the depths of despair they had been thrown into. They could barely get over the loss of their relative, but what about the predicament they were in? Embassies, authorities, documents needed for repatriation, not to mention all the expenses. They could think of only one solution. They bought a carpet, rolled the poor grandmother in it and tied it to the roof rack, hoping that God, in His mercy, would spare them from the customs checks. Haphazard, nevertheless, had something else in store, for, hours later, they stopped to rest in a car park. When the two returned from the toilet, they were faced with the sudden revelation of a nightmare scene. The carpet had disappeared… stolen by thieves.[1]

The legend became extremely popular in America, except that, overseas, the emphasis is on the inconveniences caused by grandma's sudden death, often related to an inheritance, whereas in Europe the versions focus on the difficulties entailed by crossing borders and complicated formalities that must be carried out abroad in such situations. Moreover, it is also a matter of different mentalities. In many American versions, the old lady is a burden (sometimes complaining, turning everyone's vacation into a nightmare). In the Romanian legend, the grandmother is not seen as a "family obligation", but as a support for others, contributing to the welfare of her family. As a result, the head of the family wants to repay her by offering a dream holiday. It is a typically Romanian attitude: the old, helpless parent is not sent to a home for the elderly, but stays in the bosom of the family and can rely on their help.

On the other side of the Atlantic, the old lady is, in some legends, the guarantee of an inheritance – a mercantilist mentality, which made researchers state that the idea implied is that of the fulfilment of a hidden wish that the grandmother should die and the family take possession of her goods. And thus the legend kills and gets rid of the old woman in a convenient manner, with the minimum of guilt on the part of the relatives, the only problem being that the disappearance of the corpse

[1] http://www.amintiridinepocadeaur.ro/raw/153 (accessed on 20 July 2012).

complicates a possible inheritance (Dundes 1971: 33-34). The folklorist Linda Dégh attaches another meaning (less plausible, in our opinion) to this legend: namely that it expresses the fear of being haunted. The dead must under no circumstances be left behind, but taken back in order to receive a decent burial. The disappearance of the body prolongs this fear, suggesting that the dead grandmother might come back one day and haunt the survivors (Dégh 1968 *apud* Brunvand 2001: 362).

The legend about the disappearance of the dead grandmother re-emerged in the American media[1] in December 1999, as an article of news of the Associated Press taken by a publication from the Republic of Moldova. According to reports, two thieves stole a carpet in which there was the body of an old woman. The incident occurred after two poor Moldavian cousins, who could not afford a coffin, had rolled the dead woman in a rug, strapped it to the top of the car and headed from Ukraine to bury her in northern Moldova. On the way, they stopped at a restaurant near Kiev and when they got out they noticed the rug had disappeared. The authorities were notified and the two men, upon returning to Moldova, were forced to organise the funeral without the body.

Another sample of black humour is the legend about the goat that is accidentally hanged from the railroad barrier, which I heard in my childhood. It is a legend that teaches one how important it is to think well about the consequences of one's actions. This is a version posted on the website *www. Amintiridine pocadeaur.ro:*

> This account was for a long time passed on by word of mouth and apparently it is as real as anything can be. In a Moldavian village, I think, at a barrier level crossing, the train was about to arrive and the barrier was descended. Nearby, a man on a Mobra motorcycle was waiting, followed very close by a peasant in a horse-drawn carriage, and behind it there was a man in a Dacia. Nothing had anticipated that the wait was to turn into a scandal quite out of the blue. What started it all? It seems that one of the horses touched the back of the neck of the motorcycle guy with its nozzle. He got scared thinking the horse was about to bite him and suddenly turned hitting the horse with the back of his hand, in a self-defense reaction. The horses, in their turn, were very afraid and moved back with the carriage, breaking one of the Dacia headlights with the shaft. And that started a general brawl. The man with the Dacia, very angry, got off with the lever and rushed at the peasant, who, with the whip in his hand, argued that it was actually the motorcyclist who had hit and scared the horses. People started to gather and each had an opinion. The motorcyclist would not back off and they all started to fight, each yelling; there was an indescribable noise. The quarrel was in full swing when a peasant with a goat grazing by the road, who had probably seen the whole episode, decided to be the peacemaker. He tethered the goat and went to the middle of the crowd trying to explain that he had witnessed the entire incident and knew where it had all started. Meanwhile, the train passed by and the barrier was lifted. The fight suddenly ceased and all eyes were

[1] See the article "Thieves take rug – and grandma's corpse", in *Deseret News*, available at http://www.deseretnews.com/article/732028/Thieves-take-rug----and-grandmas-corpse.html?pg=all (published on 9 December 1999, accessed on 8 August 2015).

> turned towards the barrier. Some were stunned, others were roaring with laughter. Among the stunned was the owner of the goat who stood jaded, watching his poor animal hanging from the top of the lifted barrier. The peasant, driven by the best intentions of reconciliation, had tethered the miserable goat to the barrier.[1]

This is undoubtedly an urban legend, especially since some versions have been reported in other countries as well. The volume *Phantom Hitchhikers and Other Urban Legends: The Strange Stories Behind Tall Tales* includes an identical event, which emerged in a Hungarian newspaper in the early 1970's, except that the motorcyclist has a name, Cristo Falatti (Jack 2006). The legend is still in circulation over the internet in the form of a joke.

One legend that seems to have been circulating since the beginning of the 20th century is that which deals with the "innocent thief". Some versions also circulated in Romania before the 1989 Revolution:

> In the 80's, Russian fur hats were very much in vogue. The comrades going on delegations in the USSR would buy Russian hats, so Bucharest was full of them, black, white, grey or red. One winter evening, our protagonist was coming back home from work. It was past ten and there were only a few people in the subway car. She was tired and struggling to stay awake. A man sitting on the opposite chair was staring at her. And the heat in the train was gradually making her sink into a drowse. But, despite all efforts, she dozed off for a few moments. A jerk of the wagon awoke her. She looked around frightened. It seemed nothing wrong had happened. But… what a surprise! The man in front of her was watching her with a stupid smile on his face. And on his head was her beautiful fur hat. She touched her head. It was no longer there. Panic soon seized her. Had she slept that long? Had no one reacted? Did they all pretend not to have seen anything? How could she fight him? What was there to be done? And, although she seemed a weak, helpless being, she refused to give in. Something immediately came to her mind. She would fight for the hat, she thought feeling exhilarated. Her station was next. The voice had announced it and now the doors opened. Then, when they were about to close, she got up, picked the hat from the man's head and squeezed through the doors just in time. The train moved behind her. She put on the hat and went cheerfully home. After all, life was not so ugly, she thought with optimism. She had managed to solve a delicate matter in a clever way. She had beaten the scoundrel. She got home, turned on the light, took off the hat. When she wanted to put it on the stand, she froze. Her hat was there, neatly arranged on the shelf. It had been a beautiful, sunny day and she had not taken it with her in the morning.[2]

The victim, turned unwittingly into a thief, is almost always an elderly lady, described in sympathetic terms, thus encouraging the audience to identify with her and put themselves in an unpleasant situation. As Jan Brunvand comments, "all

[1] http://www.amintiridinepocadeaur.ro/raw/140 (accessed on 20 July 2012).
[2] http://www.amintiridinepocadeaur.ro/raw/135 (accessed on 20 July 2012).

variations on the theme of unwitting theft portray a plausible situation in which we ourselves might act in such an uncharacteristic threatening manner because of a simple misunderstanding"[1]. In other words, good people like us are not thieves and would not normally resort to such gestures. But, when they do, everything goes wrong. The legend warns about what may happen when one takes things into one's hands, even in circumstances that clearly show one may be justified.

The legend was recently reactivated in the online magazine *Catchy.ro*[2], reporting something that presumably happened to the author's friend. The only extra detail refers to the alleged evil-doer as being a "Romani gentleman", an aspect shared by international versions in which he is described either as an African-American or of Indian origins, or, in any case, as an individual who seems to come from the fringe of society and, hence, according to preconceived ideas, represents a threat to be countered.

In the "victim turned aggressor" category we can also include the legend about the pensioner who unintentionally kills the thief about to break into his flat, unaware the owner is at home. The lesson is that real villains get exactly what they deserve:

> The story goes that, in a small provincial town, a rheumatic pensioner was preparing to leave for Olăneşti, for treatment. As it was summer, the pensioner had bought a night train ticket to travel when it was cooler. He packed his luggage and, around 6 in the evening, he went in front of his building to play backgammon with other retirees. Their games were a habit in the neighbourhood and drew many kibitzers. They played until it got dark and he said goodbye. He had three more hours to kill until 11, when his train left. What was he to do? He watched some TV, moved about the house and finally lay on the bed to rest until he left for the station. And he fell asleep. About 1 o'clock, some noises woke him up. He got out of the bed and realised someone was tampering with his apartment door. Probably a thief had heard about his departure and thought he had already left. What could he do? He grabbed a bowl from the kitchen and stood by the door, determined to hit the thief as soon as he entered. But breaking the lock took quite a while. The burglar tried to open it with a picklock, without making any noise so that the neighbours should not hear him. It was completely quiet and he probably had his ear pressed against the door to hear the click. Terrified by so much peace and as it seemed that the lock was about to give in, the pensioner lost his temper and hit the lock with the bowl. And there was silence and the retiree went to his bedroom, convinced he had scared the burglar away but not daring to open the door to check. The next morning, someone rang at the door. It was the police who told him that a thief had died (probably of fear) on his door mat.[3]

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[1] *Snopes.com – Rumor Has It*, available at http://www.snopes.com/crime/safety/watch.asp (accessed on 20 July 2012).

[2] See the article "Nici doamnele nu mai sunt ce erau odată", in *Catchy.ro*, available at http://www.catchy.ro/nici-doamnele-nu-mai-sunt-ce-erau-odata (published on 19 April 2015, accessed on 23 April 2015).

[3] http://www.amintiridinepocadeaur.ro (accessed on 20 July 2012).

4. The dead was alive

A sample of macabre humour is present in legends in which the dead person has the "bad luck" of actually being alive, but prejudices and particularly the others' ignorance lead to a completely unexpected outcome (even for the so-called *strigoi*):

> Terrible grief in a family from a village: the head of the family had been found dead in the garden. Well and truly, Uncle Dumitru had passed away and had to be buried. But it was summer and hot, so his relatives decided not to keep him in the house until the funeral and took him to the church chapel. Dressed in his black suit, especially purchased for this event, lying in his coffin, Uncle Dumitru was watched until late at night, when the elders who had stood by him fell asleep. But Uncle Dumitru had not died but was in a clinical death, a state from which he recovered all of a sudden. He sat up, saw that the place did not resemble the porch he would sleep on in summer and, troubled, without noticing the three old people who were dozing next to the coffin, got out of the chapel and made slowly for his house, which was close to the church. The gate was unlocked, so he entered the yard and became very angry when he saw the mess (the family had brought tables and benches from the neighbours for the next day's memorial meal). He entered the house intending to scold his sons and daughters-in-law… He didn't get the chance. Seeing him, his relatives began screaming and running hither and thither. Only cousin Iosif, who had been in the war, did not lose his temper: he crossed himself, seized the fire rake and snapped Uncle Dumitru straight in his head.[1]

Medically, there is the so-called Lazarus syndrome (the name comes from the biblical account of Lazarus that Jesus brought to life), characterised by the spontaneous return of vital signs, even after failed attempts at resuscitation. Cases of apparent deaths have been reported by the media all over the world[2].

Another legend, which is not amusing *per se*, but which we have chosen to include in this category because it has a happy ending, was collected by the Romanian filmmaker Cristian Mungiu. The legend of the cadaver cleaner, as he entitled it, is interesting not only in terms of its contents, but also because it gave birth to another legend:

> It was rumoured that at the morgue of Botoşani there was a cadaver cleaner who was fond of the dead. Some say it wasn't in Botoşani, but this is not very important.

[1] http://www.amintiridinepocadeaur.ro/raw/130 (accessed on 20 July 2012).

[2] Here are a few examples: "The employees of a funeral company in the Columbian city of Cali were shocked when a 45-year-old woman, apparently dead, started to breathe and move when they were preparing for embalmment", available at http://stirileprotv.ro/stiri/international/a-inviat-din-morti-fix-inainte-sa-fie-imbalsamata.html (published on 17 February 2010, accessed on 17 August 2015); "The staff of a hospital morgue in Kenya suffered a shock when a man brought for embalmment sat up and asked fro help. Young Paul Mutora, 24, had been taken to the hospital in a critical state, after having ingested insecticide in an attempt to commit suicide", available at http://incomod-media.ro/ziar/mortul-viu-s-trezit-si-plecat-acasa-la-15-ore-dupa-ce-fost-declarat-mort/ (published on 9 February 2014, accessed on 17 August 2015).

> Others say that did not like all corpses, but that doesn't matter too much either. The fact is that, at some point, a very beautiful young girl was brought to the morgue. And the corpse washer promised her family to arrange her as much as possible, as the girl was to be dressed in bridal clothes, for she was extremely young. The girl was said to be so beautiful that our cleaner felt attracted to her – some say he had done it before, some say he hadn't –, in any case, it is certain that the cadaver washer deemed nothing would happen to him if he raped the dead girl. Except that, during the act, the girl came to her senses, as she was not dead, but only in a less common cataleptic state. Rumour has it that the cadaver cleaner was arrested and convicted and the girl's family visited him in prison and brought care packages to show their gratitude for giving their daughter back to them.[1]

The filmmaker continues: "There is almost an urban legend about how this story came to inspire the famous Spanish director Pedro Almodovar for his movie *Hable con Ella*[2]. It is said that a newspaper from Sibiu published this urban legend immediately after 1990; that a news agency took it and thus the account spread all over the world being published by a Spanish newspaper as well." (*ibidem*)[3]

The legend exploits and reinvents a fairy tale motif, that of bringing back to life from the enchanted sleep or from death as a result of a kiss; in the girl from the morgue we recognise a modern Snow White or a Sleeping Beauty of our days. Still, here the boundaries between moral and amoral are tested to the maximum. It is not the magical kiss in fairy tales, but a rape, which entails a moral dilemma: to Justice, the man is a mere rapist and a corpse defiler, but to the family, he is the real Prince Charming who has brought their child back to life. In addition to the fact that it points to a society overwhelmed by dehumanisation and alienation, we cannot help noticing the misogynistic side of the legend stemming from the male fantasy of having a submissive, passive woman whose life depends on the (sexual) attention, whether consented or not, which man grants her.

Conclusion

Humour in the above-discussed legends comes therefore from the desire to express attitudes of superiority, hostility or vilification, highlighting (negative) feelings towards individuals / groups. Secondly, laughter frees us, functions as an instrument of relaxation, of stress relieving, of releasing anxieties accumulated in the subconscious. It is Sigmund Freud's theory according to which humour is the means

[1] http://www.amintiridinepocadeaur.ro/#concurs (accessed on 20 July 2012).
[2] The film deals with the unusual friendship binding two men while taking care of two comatose women. One of them, a nurse, rapes the young girl in his care, she becomes pregnant and wakes up when she gives birth to a baby.
[3] In fact, the legend really was one of Almodovar's sources, as he himself admitted in the article "¿De dónde salen mis ideas?", *Página 12*, http://www.pagina12.com.ar/diario/suplementos/radar/subnotas/468-90-2002-11-10.html (posted on 10 November 2002, accessed on 20 July 2012).

by which people abandon the "yoke" of everyday reality. Though humorous, the urban legends remain those exemplary stories, which teach a moral lesson, illustrating what can happen when the society's rules are broken (rules that are related to etiquette, urbanity etc.).

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