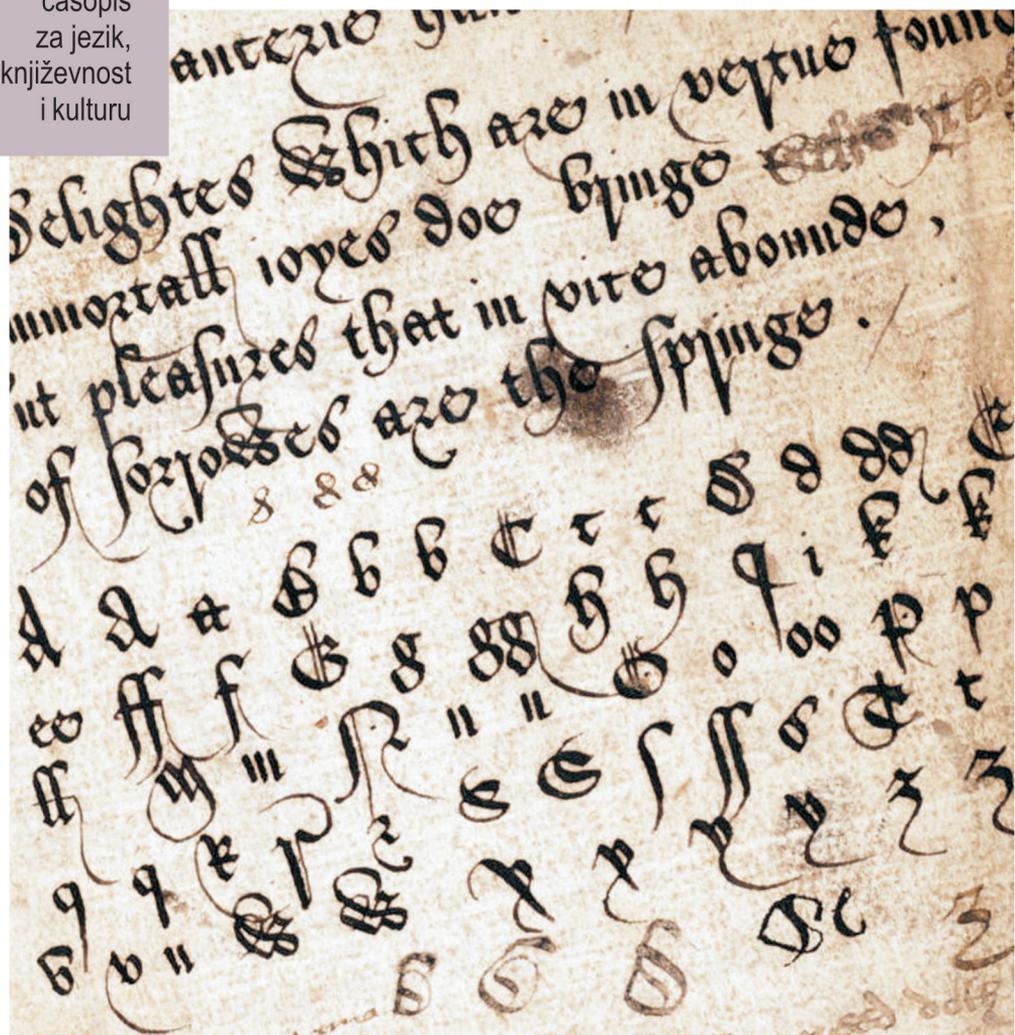


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Pored stalnih članova Redakcije, u pripremi ovog broja učestvovao je veći broj domaćih i stranih recenzenata kojima dugujemo ogromnu zahvalnost na strpljivom i pravičnom ocenjivanju radova. Redakcija časopisa uz pomoć recenzentskog tima ne odustaje od strogih kriterijuma selekcije radova koji su zasnovani na modernim pristupima proučavanju jezika i književnosti. Redakcija, takođe, želi da izrazi zahvalnost kolegama koji su nam poslali radove, jer da nije njihovog poverenja u rad Redakcije i recenzenata, časopis bi izgledao sasvim drugačije. Svi prethodni brojevi časopisa *Philologia* dostupni su na: www.philologia.org.rs, a u pripremi je i implementacija platforme OJS/PKP za uređivanje časopisa sa ciljem povećanja efikasnosti. Noviji tomovi časopisa dostupni su i preko Repozitorijuma serijskih publikacija Filološkog fakulteta – doiFil: <http://doi.fil.bg.ac.rs/unit.php?l=en&pt=journals&title=philologia>.

Redakcija časopisa poziva sve potencijalne autore na saradnju. Redakciji se možete obratiti putem imejl-adrese časopisa *Philologia* (philologia.journal@gmail.com), a sve pojedinosti o rokovima, tehnička uputstva i smernice za pisanje radova mogu se naći na veb-stranici časopisa: www.philologia.org.rs.

Glavni i odgovorni urednik
Prof. dr Biljana Čubrović

■ A WORD FROM THE EDITORIAL

Philologia is a peer-reviewed academic journal whose primary objective is to promote and advance research in the humanities. The journal comes out annually in electronic edition.

Philologia publishes original articles, critical essays, book reviews, interviews, conference reports grouped into the following sections: Linguistics, Applied Linguistics, Literary Studies, Cultural Studies, Translatology, Scientific Interviews, (Conference) Reports and Book Reviews. All previous issues are available at: www.philologia.org.rs. In order to improve efficiency, the Editorial will shortly start using the OJS/PKP platform. The journal may also be found in doiFil, the Repository of Digital Object Identifiers (DOIs) of the Faculty of Philology serial publications.

This year's issue of *Philologia* brings twelve articles providing innovative perspectives in the fields of linguistics, as well as literary and translation studies. We hope you will find the papers thought-provoking. The Editorial Board is endlessly obliged to the Reviewing and Advisory Council which includes Serbian and international reviewers. Together with reviewers, the Editorial Board keeps implementing strict criteria when selecting papers for publication. This is our contribution to raising the quality of science and research. We are also very much grateful to our colleagues who sent the papers to have them reviewed. Without their trust in the work of Editorial Board and Advisory Council, it would have been impossible to have this journal published.

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■ LEXICAL STRESS PATTERNS IN HIGH-FREQUENCY WORDS OF SPOKEN ENGLISH

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Obrasci leksičkog naglaska u najfrekventnijim rečima engleskog jezika značajni su kako za nastavu i učenje, tako i za istraživanja u oblasti usvajanja engleskog jezika, iako im je poklanjano mnogo manje pažnje nego efektima učestalosti u drugim segmentima jezičke strukture. U ovom radu su obrasci leksičkog naglaska opisani i rangirani po zastupljenosti u najfrekventnijoj engleskoj leksici u opštem i akademskom registru. Obrasci identifikovani u korpusu koji čine reči od 2 do 6 slogova u frekvencijskoj listi *Longman Communication 3000* (koja pruža podatke o najfrekventnijim rečima u opštem registru engleskog jezika) upoređeni su sa podacima koje su prethodni istraživači sakupili u korpusima zasnovanim na bazi podataka *Hoosier Mental Lexicon* (koja pruža podatke o vrednovanju poznatosti i vremenu odziva za visokofrekventne reči kod izvornih govornika engleskog jezika) i listi *Academic Word List* (koju čine najfrekventnije reči u akademskom diskursu). Iako su ova tri korpusa različiti po veličini i domenu, kod dva korpusa iz oblasti opšteg engleskog jezika zapažaju se izrazite podudarnosti kod dvosložnih i trosložnih reči, a kod četvorosložnih podudaranja postoje kod sva tri korpusa. Time su jasno potvrđeni dominantni obrasci leksičkog naglaska – a to znači oni kojima su učenici najviše izloženi. Uvid u zastupljenost obrazaca leksičkog naglaska olakšava izbor stavki za leksička vežbanja u nastavi engleskog jezika (usmerena ne samo na vežbanje izgovora nego i na razvoj leksikona kod učenika), kao i izbor stimulusa u eksperimentima kojima se proučavaju L1 i L2 uticaji u razvoju njihovog međujezika.

Ključne reči: engleski jezik, leksički naglasak, obrasci leksičkog naglaska, visokofrekventna opšta engleska leksika, visokofrekventna engleska leksika u akademskom diskursu, nastava i učenje, usvajanje stranog jezika.

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1. INTRODUCTION

In this day and age when successful (enough) communication is often taken as the only (realistic) goal of language learning and the only measure of its success, it should be noted that lexical-stress-related issues still have a role in intelligibility. Misplaced word stress has been shown to hinder communication (Benrabah 1997: 161), especially when coupled with omission of vowel reduction in unstressed syllables (Lepage and Busà 2013; Lepage 2015). Zielinski (2008) showed that native speakers rely on word stress and the number of syllables to determine unintelligible or near-unintelligible words (containing pronunciation errors) in L2 English recorded speech.

Whereas the importance of lexical item frequency for language learning has been well established (Liu & Nation 1985; Laufer & Nation 1995; Nation 2006; Cobb 2007; Ellis 2012, vol. 1), frequency of a suprasegmental feature such as the lexical stress pattern has not attracted as much attention (Murphy 2004; Baker & Murphy 2011). However, lexical stress patterns (henceforth LSPs) are important for vocabulary development and consolidation in language learning, but also in research on second language acquisition, in terms of L1 vs. L2 lexical stress patterns frequency.

The focus of this paper is the lexical stress pattern (henceforth LSP), a suprasegmental feature that combines the number of syllables in a word and placement of primary and secondary stress, if the latter is present. In this research, the LSPs used in the comparison of the corpora based on frequency lists are described in terms of primary stress only (and, of course, the number of syllables), disregarding the presence or absence of secondary stress. When secondary stress data are included (see Table 2), primary-stress defined LSPs are subcategorized into more detailed patterns. For reasons of clarity, the full investigation of percentages and rankings of LSPs across the corpora was carried out only on the primary-stress defined LSPs. Subcategorised LSPs are exemplified in Table 2.

It has been known since Zipf (1935, 1949) that a small number of words occur in texts many times, while the majority of words occur rarely, or only once. In other words, a small number of high-frequency words are likely to make up most of any text, whereas a great number of low-frequency words have only a small share. Later research² confirmed this finding, and led to the compilation of high-frequency lexis lists, which proved to be significant in EFL materials design and in the selection of vocabulary for dictionary definitions.

Insight into the LSPs of the most frequent English words is relevant for both second language teaching and learning (sensitising the learners to lexical prosody, increased exposure to English lexis) and SLA research (experiment design and selection of stimuli). These implications will be addressed in more detail in the conclusion.

2 For further information on vocabulary frequency lists and their history see Nation and Waring (1997) and Přecechtěl (2016).

2. PREVIOUS RESEARCH

2.1 CLOPPER (2002)

Clopper used the *Hoosier Mental Lexicon* (Nusbaum, Pisoni & Davis 1984) as a resource for research into the most frequent syllable-stress patterns³ in English. The *Hoosier Mental Lexicon* (henceforth HML) provides familiarity ratings and response times for 20,000 words in the *Merriam-Webster Pocket Dictionary*. She compiled a corpus of disyllabic, trisyllabic, and tetrasyllabic words (11,999 in total), and identified nine different syllable-stress patterns (or LSPs in our terminology). Noting “the inherent imbalance in the distribution of stress over syllables in multisyllabic words in English”, Clopper sums up the main findings of her study: a) “two- and three-syllable words are more likely to have primary stress on the first syllable than on any other syllable”, and b) “[f]our syllable words, however, are more likely to have primary stress on the second or third syllable than on the initial or final syllable” (Clopper 2002: 8).

It should be noted that while Clopper was interested in identifying the most frequent LSPs in English, the goal of this research is more modest: identifying the LSPs of the most frequent English words.

While Clopper used various statistical procedures other than percentages, since the total number of words in her corpus is available as well as the count for each LSP within it, it was possible to calculate the share of each LSP in the corpus, express it in percentages, rank the LSPs accordingly, and compare the data with the AWL- and LC3000-based corpora.

2.2 POST DA SILVEIRA (2011)

In a study of English word stress acquisition by speakers of Brazilian Portuguese, Post da Silveira tested “the hypothesis that the regularities which emerge in L2 learners’ productions, specifically related to word stress, are due to the robust representation triggered by L1 and L2 stress and lexical frequency” (2011: 1634). Although the stimuli included monomorphemic and polymorphemic disyllabic, trisyllabic, and tetrasyllabic words, the author reports correct and incorrect production (in percentages) only in terms of the syllable stressed (ultimate, penultimate, or antepenultimate), but not in terms of the lexical stress patterns.

The study found that “BP native speakers showed high percentages of correct word stress productions of English suffixed and non-suffixed words” (Post da Silveira 2011: 1637), but it also found preference for stress placement on the penultimate syllable; although penultimate stress was correctly assigned in most items, the most mistakes also concerned erroneous assignment of penultimate stress. The author attributes this to “the transfer of the robust representation of the penultimate stress pattern in both L1 and L2 lexicons” (ibid.).

3 Clopper defines “syllable-stress patterns” as “various combinations of syllable number and primary stress location” (Clopper 2002: 2); in this research they are termed “lexical stress patterns”.

Noteworthy is a reference to the informants' learning experience. "[W]e observed that amount of implicit exposure to word stress frequency is not triggering enhancement in learners' performance, since there were no significant differences in production within the distinct semesters of instruction in the L2" (Post da Silveira 2011: 1637). This observation seems to signal a need for seasoned lexical stress-related vocabulary practice, that could bring about progress in lexical stress production competence.

Even in terms of absolute stress, the claim that penultimate stress is predominant in English cannot be accepted (cf. Cutler and Carter 1987). To verify this, we revisited Clopper's data, which Post da Silveira cites as her baseline research, in order to calculate and compare the percentages of penultimate and initial stress, respectively, in disyllabic, trisyllabic, and tetrasyllabic words of the HML, taken together. While penultimate stress is present in 31.89% of these words, word-initial stress is present in 34.95%. It should be pointed out that there is some overlap, of course, because disyllabic words with penultimate stress and disyllabic words with initial stress are simply two ways of describing the same LSP. Generalisability of these findings depends on how representative the HML is of the English language as a whole. Also worth noting is the fact that Clopper's data apply to disyllabic, trisyllabic, and tetrasyllabic words only, but not to polysyllabic words beyond 4-syllables, whose share is not insignificant.

2.3 MURPHY AND KANDIL (2004)

Murphy and Kandil analysed the Academic Word List (henceforth AWL) developed by Coxhead (2000) in order to "identify patterns of word-level stress and their frequency of occurrence" (Murphy and Kandil 2004: 64). Acknowledging that the main purpose of the AWL is vocabulary and reading instruction, they add that "it could also serve as a useful resource for teachers who prepare EAP learners as more competent speakers and listeners in academic settings" (Murphy and Kandil 2004: 65). The objective of their analysis is to gain insight into "how to sequence the introduction of word-stress patterns in EAP courses" (ibid.) by providing a complementary source of information in syllabus and lesson planning, all in an effort to enhance both speaking and listening training outcomes, since lexical stress influences intelligibility of speech and provides important auditory signals that facilitate listening comprehension. The authors emphasize that teachers should also draw learners' attention to "the predictable ways in which suffixation alters word-level stress patterns in English" and that EAP learners should be introduced to "such predictable patterns in conjunction with the frequency data reported in the study".

Murphy and Kandil compiled a corpus of all polysyllabic words (ranging from 2 to 7 syllables) in AWL: 2979 out of 3109 words. The authors identified 39 LSPs, calculated the share of each LSP in their corpus, expressed it in percentages, and ranked the LSPs. They discovered that the highest ranking 14 patterns account for over 90% of the polysyllabic words in AWL, with 25 other patterns making up the rest of their AWL-based corpus.

Critiquing Murphy and Kandil's study, Torrie (2016) remarks that an effort to memorize a lexical stress pattern and a corresponding notation for each word would

put an additional unnecessary burden on learners. However, Murphy and Kandil never suggest that lexical stress notations or lexical stress patterns should be memorized as additional items. "Rather than taking the time to provide instruction in what may appear to learners to be an overwhelming inventory of 39 possible stress patterns in academic words, our analysis revealed that just 14 patterns encompass 90% of the polysyllabic items in the combined AWL headwords and sublists inventories" (Murphy and Kandil 2004: 71). The notations are simply description conventions, for ease of reference in the survey of the multitude of patterns.

To our knowledge, this is the first study to document that a relatively small number of stress patterns are reflected in the pronunciations of a large number of academic words. This finding signals that the process of gaining control over word-level stress patterns of academic vocabulary may be more manageable than previously believed, and it should be taken as encouraging news by EAP learners and their teachers. It would be helpful, for example, for EAP learners and teachers to prioritize their efforts by highlighting attention to words already included in course materials that fit the relatively higher-frequency patterns. [...] At 90% coverage, we consider an inventory of the fourteen most frequent patterns to be a manageable number to feature in either courses or lesson segments of EAP speech-intelligibility instruction. [...] [T]he remaining ten percent of AWL items are tied to 25 additional patterns, each of which is of relatively low frequency of occurrence (...) Such information illuminates where learners with beginning to high-intermediate levels of proficiency in English can most profitably spend their time and energy when it comes to learning to recognize, identify, and use stress patterns of polysyllabic words. (Murphy and Kandil 2004: 71-73)

Our position is that the LSP, together with its prominence or its infrequency, is an important descriptor, an element of auditory mental representation, alongside the sequence of phonemes, when storing words in the mental lexicon⁴. The benefit of the fact that various LSPs are not equally conspicuous is that they can help sensitise learners to a variety of patterns through contrasting the more familiar LSPs with the less frequent ones.

4 Without going into detail regarding the mental lexicon debate (whether L1 and L2 mental lexicons are separate or integrated, whether there is an interlanguage system that is neither L1 or L2, etc.), suffice it to say that there is evidence that some components of word sound structure are imprinted more than others, e.g. initial syllables more than final ones, and both more than median ones; the rhythmic structure (lexical stress patterns, V.R.) of a word is also an important contributor to the auditory presentation in the mental lexicon (Aitchison 2004). Meara (1983) claimed not only that L2 mental lexicon is organized phonologically rather than semantically, but that it is in fact largely phonological in nature.

3. PRESENT RESEARCH

3.1 THE AIM OF THE STUDY

The aim of the present study is to establish whether the words of the same number of syllables in the three corpora exhibit the same tendencies in terms of LSPs; in other words, whether LSPs have the similar shares across the corpora markedly different in size⁵. If the distribution of LSPs is the same in all three corpora, and furthermore skewed in favour of the same LSPs in each corpus, the distinction between typical and atypical LSPs can be supported by frequency data. Such data, as previously mentioned, are significant for both SLA research and English teaching practice.

3.2 MATERIALS AND METHODS

The corpus for this research was the *Longman Communication 3000* frequency list (henceforth LC3000) that actually contains 3593 most frequent words in spoken and written English, based on statistical analysis of the Longman Corpus Network. Two sets of words were excluded from this list: 1324 monosyllabic words, and 592 words that are highly frequent in writing only. This yielded a total of 1677 highest-frequency words which are very common in either both speech and writing or in speech only. The selection ensures that the lexical patterns involved are those that are heard most often; words encountered in reading only may or may not have an LSP representation in the mind of the learner.

The *American Heritage Dictionary* was consulted for syllabification and stress assignment, to make the present research findings comparable to those in Murphy and Kandil (2004). Following Murphy and Kandil's approach, for entries with multiple transcriptions, only the first transcription was included in the analysis.

Clopper (2002) and Murphy and Kandil (2004) studied lexical stress patterns to different depths and based on different corpora. Clopper did not study words beyond 4 syllables in length in the HML, whereas Murphy and Kandil studied all polysyllabic words in AWL. Clopper was concerned with primary stress only, whereas Murphy and Kandil took both primary and secondary stress into consideration. Clopper expressed the frequency of each LSP as the sum of frequencies of all words in the HML-based corpus that exhibit the pattern. Murphy and Kandil expressed the frequency of an LSP as the percentage of the AWL-based corpus taken up by the words exhibiting it. However, the fact that both studies provide data on the number of words exhibiting particular LSPs and the total number of words examined, makes them comparable to each other as well as to the present study.

The notation for LSPs is adapted from the *Carnegie Mellon University Pronouncing Dictionary* (CMU PD). The number of digits equals the number of syllables. The syllable marked 1 carries primary stress. Whereas in CMU unstressed syllables are marked 0 and those carrying secondary stress are marked 2, in the notation applied here the syllable marked 0 is either unstressed or carrying secondary stress.

5 LC3000 to HML ratio is 1 : 7.15. Although LC3000 to AWL ratio is not that high (1 : 1.78), it still means that AWL is almost twice the size of LC3000.

Shown in the section below are the percentages of words in the three corpora according to the number of syllables, the percentages of LSPs in each set defined by the number of syllables, and the LSPs rankings.

3.3 RESULTS AND DISCUSSION

Three sets comprised of words from 2 to 5 syllables are compared in Figure 1 according to their participation in the LC3000-, HML-, and AWL-based corpora. For purposes of simplicity and ease of reading, these corpora will be termed LC3000, HML, and AWL, respectively.

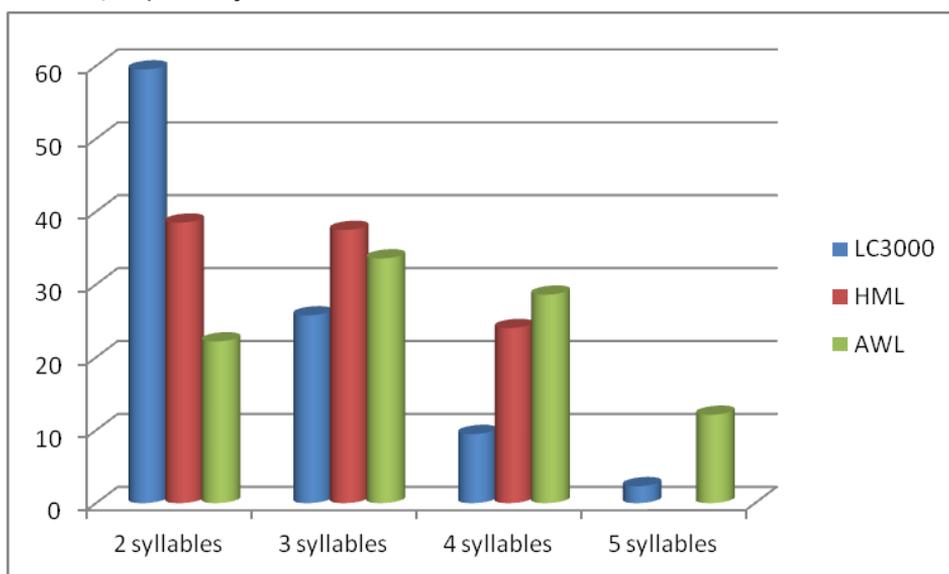


Figure 1. Percentages of words in the three corpora according to the number of syllables

While disyllabic words overwhelmingly dominate other polysyllabic words in LC3000, it is not the case with AWL, where disyllabic words are clearly outnumbered by trisyllabic and tetrasyllabic words, the former dominating the set. In HML (words ranging from 2 to 4 syllables only), disyllabic words are negligibly more represented than trisyllabic words, with tetrasyllabic words being outnumbered by both. The sharply descending pattern in LC3000 is not replicated by the sets in either of the other two corpora. With dissimilarities abundantly evident, the LSPs emerging as prevailing in the sets defined by the number of syllables in at least two of the three corpora can be validated as typical LSPs in English.

The subsets defined by the number of syllables are broken down according to the position of primary stress. The results are shown in Table 1. It should be noted that 6- and 7-syllable words are absent from this overview, because in LC3000 only one hexasyllabic word was found, and no septasyllabic words.

LPSS	LC3000 1,677 words			HML 11,999 words			AWL 2,979 words		
	Count	%	Rank	Count	%	Rank	Count	%	Rank
10	713	71.44	1	3624	78.46	1	321	48.56	2
01	285	28.56	2	995	21.54	2	340	51.44	1
100	254	58.8	1	2619	58.22	1	368	36.8	2
010	166	38.42	2	1510	33.57	2	557	55.7	1
001	12	2.78	3	369	8.2	3	75	7.5	3
1000	43	27.04	2	497	17.24	3	270	31.69	2
0100	75	47.17	1	1331	46.18	1	345	40.49	1
0010	40	25.16	3	1017	35.29	2	236	27.7	3
0001	1	0.63	4	37	1.28	4	1	0.12	4
10000	0	0	/				21	5.82	4
01000	13	33.34	2				164	45.43	1
00100	12	30.77	3				112	31.02	2
00010	14	35.9	1				64	17.73	3
00001	0	0	/				0	0	/

Table 1. LSPs in LC3000, HML, and AWL, defined by the number of syllables and primary stress: count, percentage, and rank. The matching rankings are highlighted.

Once again, it should be noted that the adaptation of CMU PD notation for this purpose does not take secondary stress into account; therefore, the opposition *1: 0* means *primary stress : secondary stress/absence of stress*.

The data from Table 1 are visualised in Figures 2 and 3, where correspondences as well as stark differences can be easily observed.

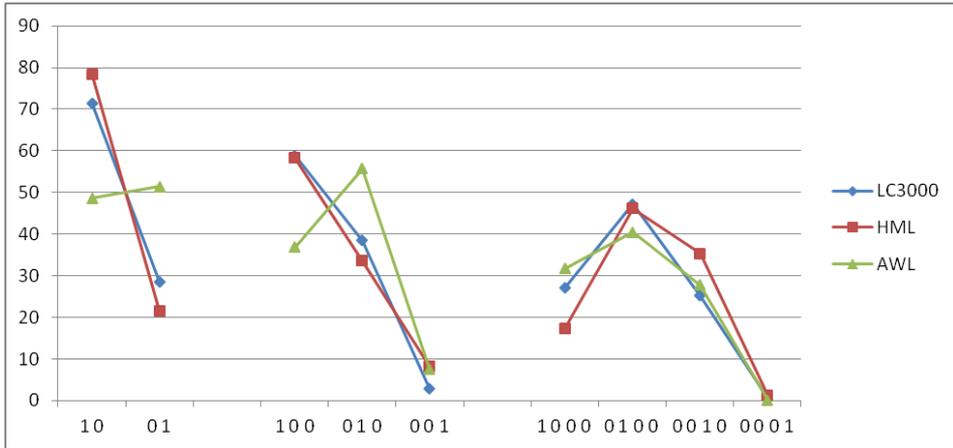


Figure 2. The percentages of LSPs in 2-, 3-, and 4-syllable words in HML, AWL, and LC3000

Regarding disyllabic words, those in LC3000 and HML exhibit the same ranking and similar percentages: there are approximately three times more words with stress on the first syllable, than those stressed on the second. The word-initial LSP is clearly dominant. In AWL, however, the situation is not only reverse (it is the word-final LSP that is more represented), but the difference in percentages between the more represented LSP and the less represented one is very slight.

With trisyllabic words there are again marked correspondences between LC3000 and HML. Initial-stress words are not only ranked first, but the difference in their percentages is negligible. The second-ranking LSPs (medial stress) are also similar in percentages. The third-ranking LSPs (final stress) are markedly fewer; still, in HML they are slightly more represented than in LC3000. AWL is different again: word-initial and word-final LSPs have the reverse rankings and percentages compared to both LC3000 and HML.

Regarding tetrasyllabic words, the situation visibly changes. With both disyllabic and trisyllabic words the correspondences between LC3000 and HML are strong. Compared to them, distributions of LSPs in AWL are reverse in disyllabic words, and markedly different in trisyllabic ones. But with tetrasyllabic words, it is AWL that corresponds with LC3000 in both rankings and percentages of LSPs, whereas HML differs slightly from both.

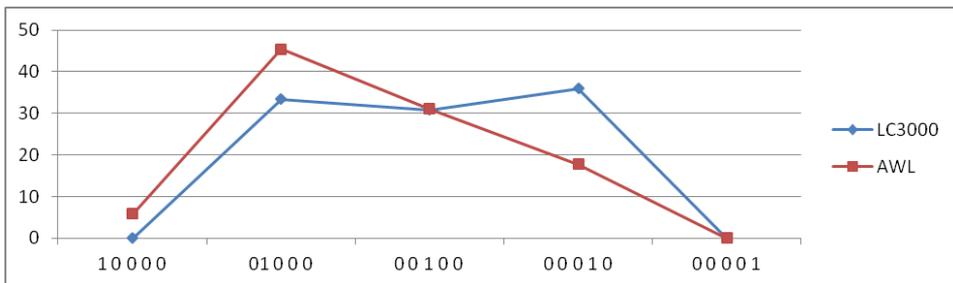


Figure 3. The percentages of LSPs in 5-syllable words in AWL and LC3000

Data on LSPs beyond four syllables are absent for HML, and those for LC3000 and AWL are therefore displayed separately. No pentasyllabic words with initial stress are recorded in LC3000, and none with word-final stress in either LC3000 or HML. The only intersection concerns words with antepenultimate stress (ranked third in LC3000 and second in HML).

Finally, words exemplifying subcategorised LSPs (those where both primary and secondary stress are included in the notation) are shown in Table 2.

HML	AWL	LC3000	Number of syllables	Examples
2syl-1pri	2-1	10	2	<i>versions, winter</i>
	2-1-2	12		<i>networks, software</i>
2syl-2pri	2-2	01		<i>approach, police</i>
3syl-1pri	3-1	100	3	<i>analyst, excellent</i>
	3-1-2	120		<i>formatted, somebody</i>
	3-1-3	102		<i>institute, restaurant</i>
3syl-2pri	3-2	010		<i>commitment, remember</i>
	3-2-3	012		<i>adulthood, beforehand</i>
	/	210		<i>unlikely</i>
3syl-3pri	3-3	/	<i>unaware</i>	
	3-3-1	201	<i>guarantee, afternoon</i>	
4syl-1pri	4-1	1000	4	<i>variable, comfortable</i>
	4-1-3	1020		<i>qualitative, supermarket</i>
	4-1-4	1002		<i>visualize, literature</i>
4syl-2pri	4-2	0100		<i>complexity, community</i>
	4-2-1	/		<i>practitioner</i>
	4-2-4	0102		<i>facilitate, relationship</i>
4syl-3pri	4-3-1	2010		<i>economic, conversation</i>
	/	0010		<i>electronic</i>
4syl-4pri	4-4-1	2001		<i>nevertheless, nevertheless</i>

HML	AWL	LC3000	Number of syllables	Examples
	5-1	/	5	<i>culturally</i>
	5-1-3	/		<i>specifiable</i>
	5-1-4	/		<i>regulatory</i>
	5-2	01000		<i>considerable, occasionally</i>
	5-2-4	01020		<i>discriminating, refrigerator</i>
	5-2-5	/		<i>contextualize</i>
	5-2-1-4	/		<i>incorporated</i>
	5-3-1	20100		<i>methodologies, international</i>
	/	00100		<i>electricity</i>
	5-4-1	20010		<i>implementation, organisation</i>
	5-4-2	02010		<i>environmental, accommodation</i>
	6-1-3		6	<i>justifiably</i>
	6-2			<i>inevitably</i>
	6-2-4			<i>administratively</i>
	6-2-5			<i>conceptualizing</i>
	6-3-1			<i>philosophically</i>
	6-4-1			<i>variability</i>
	6-4-2	020100		<i>predictability, responsibility</i>
	6-5-1	/		<i>re-evaluation</i>
	6-5-2	/		<i>intensification</i>
	6-5-3-1	/		<i>differentiation</i>

Table 2. Lexical stress patterns with both primary and secondary stress included in the notation, exemplified by words from AWL and LC3000

Original LSP notations from two previous studies are retained in the table. As previously mentioned, an adapted CMU PD notation is applied in the present study.

The AWL examples from Murphy and Kandil (2004) are listed first, and the LC3000 examples are listed next (except for those LSPs for which examples were found in one study only). In some cases examples from the former are inflexions.

4. CONCLUSION

Lexical stress patterns were compared in terms of percentage and rank (the latter within the sets defined by the number of syllables). Despite marked differences in the size of the corpora in this investigation as well as the variation in prevalence (disyllabic words in LC3000 and HML, trisyllabic words in AWL), notable correspondences were found between LC3000 and HML regarding both disyllabic and trisyllabic words, whereas with tetrasyllabic words correspondences were found in all LSPs in LC3000 and AWL, as well as regarding the most and the least represented LSPs in HML.

Certain generalisations about typical LSPs as well as the differences between the LSPs regarding frequent lexis in general English and frequent lexis in academic discourse in English can now be made. In general English word-initial stress is clearly dominant in disyllabic words, whereas in the most frequent academic lexis slightly more disyllabic words carry stress on the second syllable than on the first. In the most frequent general English lexis most trisyllabic words carry stress on the initial syllable, but in the most frequent academic lexis the medial syllable is most often stressed. In both general English and academic English, as far as the most frequent lexis is concerned, most words carry antepenultimate stress, and the words with ultimate stress are the fewest.

The fact that there are differences between LSPs in general and academic English, at least as far as the most frequent disyllabic and trisyllabic words are concerned, actually represents an excellent learning and teaching opportunity: academic lexis can be practiced together with everyday lexis with the same LSPs (everyday lexis presumably being more familiar), especially since there are LSPs that are frequent in one domain but less so in the other.

LSP frequency data can facilitate the selection of lexis for pronunciation practice tasks in general, regardless of type of discourse: contrasting the words with frequent and infrequent LSPs can sensitise learners to lexical prosody. Such tasks can provide both vocabulary practice and additional exposure to English lexis.

In SLA research, insight into the most represented LSPs regarding the most frequent English words and those LSPs that are relatively rare can facilitate the selection of stimuli for stress-placement experiments involving foreign speakers of English. For instance, if informants who do not share the same L1 are asked to assign stress a) to frequent (and presumably familiar) words with common and uncommon LSPs, and b) to rare (and presumably unfamiliar) words with common and uncommon LSPs, a positive correlation of LSPs frequency and correct stress assignment would suggest L1-based generalisation rather than L2 influence. On the other hand, if significant similarities in stress misplacement are found in the informants with the same L1, this would point to transfer from L1. Such research, concerning the dynamics of L2-based generalisations and L1 transfer, can shed more light on the lexical prosody of interlanguage.

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SUMMARY

LEXICAL STRESS PATTERNS IN HIGH-FREQUENCY WORDS OF SPOKEN ENGLISH

Lexical stress patterns exhibited by the most frequent English words are significant for teaching practice as well as for SLA research, although they have received much less attention than frequency effects in other segments of language structure. This paper describes and ranks lexical stress patterns according to their share in the most frequent lexis in general and academic registers. The patterns identified in the corpus consisting of 2- to 6- syllable words in the *Longman Communication 3000* frequency list (that provides data on the most frequent words in general English) are compared to previous researchers' data obtained from the corpus based on the *Hoosier Mental Lexicon* (that provides data on native speakers' familiarity ratings and response time for high-frequency words) and the corpus based on the *Academic Word List* (consisting of the most frequent words in academic discourse). Although the three corpora vary in size and domain, in the two general English corpora there are strong correspondences regarding 2- and 3-syllable words; with 4-syllable words correspondences are noted in all the three corpora. This validates dominant lexical stress patterns, to which the learners are most often exposed. Insight into the representation of lexical stress patterns in high-frequency lexis facilitates the selection of items for vocabulary exercises in language learning (intended not only for pronunciation practice but also for learners' vocabulary development), as well as the selection of stimuli for experiments regarding L1 and L2 effects in interlanguage development.

KEYWORDS: English, lexical stress, lexical stress patterns, high-frequency general English lexis, high-frequency academic English lexis, teaching and learning, SLA.

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■ QUESTIONING THE POSITION OF SBS AS THE MODEL VARIETY FOR SERBIAN EFL STUDENTS

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Rad prevashodno ispituje stavove srpskih studenata na 4. i 5. godini studija Anglistike prema standardnom varijetetu britanskog engleskog, kao i njegovu poziciju u odnosu na standardni američki i australijski engleski. Cilj ovog rada jeste da utvrdi da li standardni britanski engleski i dalje predstavlja primarni model za izgovor engleskog jezika kod studenata anglistike, kao i da istraži da li postoji hijerarhija među standardnim varijetetima engleskog. U radu je korišćen upitnik sastavljen kombinovanjem sociolingvističke tehnike za utvrđivanje stereotipa (eng. *matched-guise technique*), Likertove skale i pitanja otvorenog tipa. Pitanja su se odnosila na prepoznavanje akcenta, procenu karakternih osobina govornika podeljenih na kategorije društvenog statusa i dopadljivosti. Rezultati pokazuju da studenti pozitivno reaguju na američki i britanski akcent. Međutim, ovaj rad daje i sledeće neočekivane rezultate: standardni britanski engleski ocenjen je ne samo kao najprestižniji, već i kao najdopadljiviji akcent. Ovakav rezultat odstupa od dosadašnjih istraživanja i ukazuje na to da, iako je američki engleski prisutniji u govoru ispitanika, britanski engleski i dalje predstavlja primarni model kada se radi o izgovoru engleskog jezika.

Ključne reči: stavovi prema jeziku, standardni varijeteti engleskog, srpski studenti engleskog, američki engleski, britanski engleski, australijski engleski.

1. INTRODUCTION

Sociolinguistic research has found a clear parallel between a variety of English used in speech and the perception of the speaker using it (Giles 1970; Bayard *et al.* 2001; Ladegaard and Sachdev 2006). This perception includes both social status as well as assumptions regarding the personality of the speaker, i.e. social attractiveness.

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Naturally, this applies to both native and non-native speakers. However, non-native speakers are most commonly presented with a certain model of English in the classroom that they are required to emulate in order to learn the language in a manner that would enable them to understand and be understood clearly. In Serbia, traditionally, SBS has had the status of a target variety in L2 learning in Serbia for many decades (Čubrović and Bjelaković 2020: 140). Thus, the aim of this paper is to determine whether SBS still retains the same dominant position with Serbian EFL students in comparison with two other standard varieties of English: General American and Standard Australian English. Namely, this is to be attempted by using feedback from final-year university students at the Faculty of Philology, University of Belgrade, Serbia. In addition, this study seeks to determine whether a clear hierarchy or bias exists even in the scope of strictly standard native varieties. In this comparison SBS is presumed to rank as the “most standard”, very likely followed by GA. The insights collected through this research study could serve as a sample illustrating the present attitudes of Serbian EFL students, i.e. could possibly single out SBS as the more dominant variety. In this case, the results might point to a need for greater exposure and familiarization with different varieties of English and enhancement of students’ intercultural communication skills.

2. PREVIOUS STUDIES

Various attitudinal studies addressed and examined the opposition between standard and regional native English varieties and have shown that standard varieties of English are perceived as more prestigious and, simply, more correct (Giles 1970; Bayard *et al.* 2001; Coupland and Bishop 2007; Paunović 2009), SBS traditionally ranking the highest in this respect.

Rindal (2010, 2014) examines attitudes of adolescent Norwegian students towards the two model varieties of English present in their education system – American and British English. This study includes attitudinal research as well as the analysis of L2 speech of Norwegian adolescents in relation to their desired pronunciation. His results show that although SBS is singled out as the more prestigious variety, the one that is used more in practice is American English, being frequently associated with informality (Rindal 2010: 240). Thus, Rindal’s research suggests that there is a discrepancy between the practical usage of English and the students’ preferred variety. Namely, in previous instances of attitudinal research SBS was regularly found to be the preferred variety (Ladegaard 1998; Jarvella *et al.* 2001; Ladegaard and Sachdev 2006). Rindal’s (2014: 331) results point out that both SBS and GA are seen as formally prestigious varieties that students also recognize as more standard compared to other varieties of English.

Ladegaard and Sachdev (2006: 91) yielded similar results with eighty-six Danish EFL students taking part in their research. Using a match-guised technique and dimensions of status, solidarity and attractiveness as dependent measures, the primary focus of this study was on attitudes towards SBS, GA, Cockney and Australian English. The following conclusions were given: “RP received favourable evaluation on all dimensions relating to status and competence. Furthermore, the quality of the RP speaker’s language was

regarded as superior on all dimensions compared to the other voices. Clearly RP was seen as the most prestigious accent of English" (Ladegaard and Sachdev 2006: 100).

On the other hand, Bayard (2001), who analyzed attitudes of EFL students from New Zealand, Australia and the US predicted that SBS would soon be surpassed by GA in terms of prestige. The varieties used in Bayard's research included SBS, GA, Australian and New Zealand variety. This study referenced older research that confirmed the traditional state of RP being the preferred English variety in terms of prestige, but less comprehensible to the participants (Stewart *et al.* 1985: 130). The fact that an American speaker ranked higher in terms of prestige and social attractiveness pointed to a possible shift in attitudes in Bayard's research, at least with native (Australian, New Zealand and American) speakers.

In terms of native English varieties, traditionally, SBS has had the status of the target variety in L2 learning in Serbia for many decades (Čubrović and Bjelaković 2020: 140). Additionally, Čubrović and Bjelaković (2020: 140) note that GA was only recently introduced in the syllabus of English phonetics at the University of Belgrade since "[t]raditionally, English Phonetics and pronunciation classes have been based on the description and transcription of SBS since the foundation of the English Department in Belgrade in 1929". What is more, they concluded that Serbian EFL students are far more exposed to General American, despite the fact that SBS often tends to be the accent of instruction in the classroom. Overall, their results imply that, while GA is more present in production, SBS still stands as the preferred model variety (Čubrović and Bjelaković 2020: 149), corresponding to Rindal's (2010, 2014) findings about Norwegian EFL students. These results suggest that a higher percentage of Serbian EFL students speak GA, with a notably positive attitude towards SBS.

Paunović (2009) presented similar conclusions regarding Serbian EFL students, though this study included a larger number of both standard and regional varieties spoken by native speakers, even non-native varieties of English. When describing the offered varieties of English, Serbian EFL students exhibited tendencies similar to those of their peers. The attributes that students ascribed to the accents they heard generally fall under three categories: prestige, social and linguistic attractiveness (Paunović 2009: 527). It was SBS and GA that scored highest in terms of prestige and desirability and somewhat lower in the dimension of social closeness. Out of the two, however, SBS was found to be the more desirable variety.

3. METHODOLOGY

A questionnaire was distributed to 4th and 5th year students (hereinafter "survey participants") of the English Department, Faculty of Philology in Belgrade, aged between 23 and 24, which yielded 36 responses. The questionnaire was administered online using Google Forms and required around 15 minutes to complete. It consisted of five sections and 51 questions in total, starting with the Section tackling personal questions, e.g. participant's age, what English accent they use etc. (Personal Section). The remaining 3 sections exposed the survey participants to a short recording, featuring 3 model speakers of standard varieties of English – Southern British Standard

(SBS), General American (GA) and Australian (AusE)². The audio files used in this questionnaire were taken from Collins and Mees (2013). All three model speakers were young adults and the topics in their recordings addressed either personal anecdotes or their studies – topics that were deemed appropriate for the average age of the survey participants.

In the Personal Section, the respondents were asked about their age, the accent they use, as well as the accent they would like to acquire and use. Regarding their own accent, answers were given in the form of a multiple-choice question, the options offered being “American”, “British”, “Australian” and an open short answer (labelled as “other”). The participants were offered the more general terms – American and British – rather than GA and SBS in order to avoid any possible ambiguity or confusion. The last two questions in the Personal Section, addressing the participants’ accent in use and their preferred variety, were posed in order to compare the two and thus identify a possible existence of a personal preference or bias towards a particular accent. As regards accent identification, respondents were offered a short open answer instead of a multiple-choice question in order to elicit their own opinion on the accent they heard.

Sections 2 to 5 focused on the participants’ assessment of the 3 speakers of native accents of English: GA, AusE, and SBS respectively. Each audio file was followed by an identical set of 12 questions, 6 of them addressing an attribute for each speaker in question. These traits may be divided into two groups: three of them involved the notions of prestige and correctness (*educated, intelligent, reliable*) and the other three referred to the speaker’s personality (*friendly, reserved, confident*). In each question, participants were asked to assess how friendly, intelligent, reliable, educated, reserved and confident, respectively, a particular speaker was, using a Likert scale ranging from 1 to 5. Number 1 signified “not at all”, while 5 corresponded to “immensely”. The respondents were given an additional question with a short open answer to describe the speakers further.

In the next question, the participants were required to identify the speaker’s accent. They were also asked if they would like to speak that variety. The reason why variety identification was placed towards the end of each section was to avoid influence on the Likert scale assessment due to possible misidentification of the accent or, as Bayard explains it, in order not to “trigger the full suite of stereotypes associated with that dialect” (2001: 41). Once the participant consciously labelled the accent, they would be highly likely to ascribe a pre-existing attitude rather than respond spontaneously, based on what they hear while filling in this questionnaire.

A possible limitation of this research is that out of the 3 recorded speakers there were 2 female speakers (of GA and AusE), while SBS was represented by a male speaker. Additionally, each speaker had their own narrative, i.e., short monologues that were not similar in form or content. Thus, there was no uniformity of text or gender.

2 Initially, the research also included a model speaker of Canadian English. Since nearly none of the participants recognized this variety, it was excluded from the paper.

4. RESULTS AND DISCUSSION

4.1 ACCENT IN USE AND PREFERRED ACCENT

Out of 36 participants, 86.1% stated that they use GA, while SBS constituted the remaining 13.9%. No other variety was mentioned, though participants were offered GA, SBS, AusE and an open option to add any variety they found more appropriate to describe their own accent.

This ratio was foreseeable due to the notable influence of American English on Serbian EFL students and coincides with findings in other studies (Paunović 2009; Čubrović and Bjelaković 2020). Half of the respondents opted for GA as their preferred variety, making it the most desirable one. Furthermore, this implies that not all 86.1% of students who have a GA accent identified it as their desired one. This implies that, though not as present in everyday life, the Standard British variety still has a stable reputation with Serbian EFL speakers.

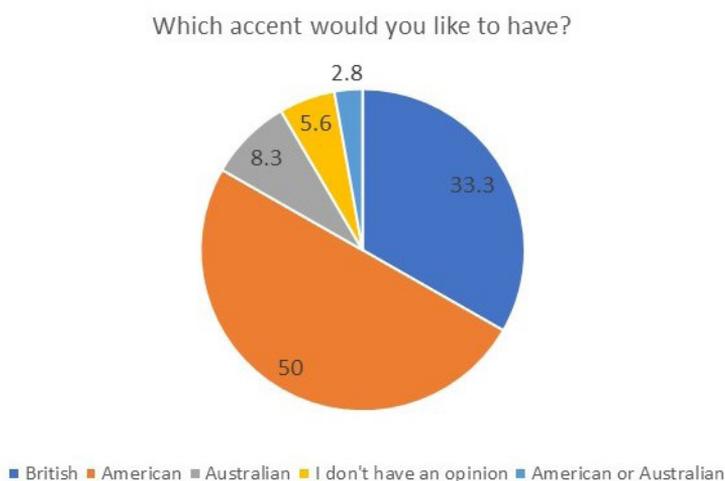


Figure 1. Participants' preferred variety

Additionally, three participants opted for Australian English as their preferred variety which, though not a large subset of the sample, still points to an interesting phenomenon that could be studied further. Bradley explains that Australian English is steadily gaining in popularity (2001: 274), which he justifies with a notable proliferation of books, movies and series by Australian authors being released and being more available to the rest of the world. However, it is not clear to what degree Bradley's claim may apply to Serbia and its EFL speakers. If we assume that a larger amount of exposure to a certain variety is directly proportionate to its successful identification by EFL speakers, the results in the next section are likely to clarify the question of Serbian EFL speakers' exposure to AusE.

4.2 ACCENT IDENTIFICATION

Participants were required to identify the variety at the very end of each section in order to avoid the conscious labelling of the variety. Though placed at the end, accent identification was a crucial form of verification. If the participants recognized the variety correctly, this would mean that all of their previous answers were valid, i.e. referred to the targeted variety and could be used for analysis. In addition, this section provides valuable insight regarding the participants' exposure to the three varieties analyzed in this study.

4.2.1 SBS

A successful rate of accent identification was anticipated from our participants since, together with GA, they were exposed to SBS the most, at least in the classroom context.

In terms of identification success, it can be concluded that participants had the least difficulty with SBS. Namely, 86.1% of participants successfully marked this variety as British, whereas only a small portion of them (11.1%) misidentified it as another non-rhotic accent, e.g. Australian English. A possible reason for this may be the phonetic similarities between Australian English and SBS (Wells 1982: 595). Finally, only one participant marked this variety as GA, which makes SBS the most successfully identified variety of English in this research study.

4.2.2 GA

As many as 30 out of 36 participants (83.3%) successfully identified this variety as GA. Interestingly, the remaining number of participants who misidentified the variety offered non-rhotic varieties as their answers (AusE, SBS and "a mixture of AmE and BrE"). The GA model speaker exhibited all features of this rhotic variety, particularly rhoticity and t-voicing (Wells 1982: 248). A possible interpretation could be that this particular speaker's pronunciation and intonation may have misled the participants. Additional feedback on this model speaker will be provided in the answers to the open-ended questions (see Section 4.4).

4.2.3 AUSTRALIAN ENGLISH

Though AusE has prominent linguistic features, the amount of exposure to AusE is probably the prevalent factor in recognizing this variety. Out of all respondents, 52.7% of participants identified the accent correctly, while 25% opted for SBS. In addition, 8.3% believed that the speaker was from New Zealand, which, though not correct, was closer in geographical terms. The rest of the responses show either uncertainty (5.6%) or the participants offering two options – Australian or British, Australian or South African (2.7% each). What is interesting to note is that all of the answers offered by the participants include non-rhotic varieties exclusively, i.e. either AusE or its combination with a different non-rhotic variety.

4.3 ATTITUDES TOWARDS VARIETIES

Next, the participants were offered six different adjectives that were considered relevant to assess the possible influence of the accent on their perception of the speaker's social status and personality traits: educated, intelligent, reliable, friendly, reserved, and confident. These particular adjectives were selected as a summary of adjectives used in the previous research (Bayard *et al.* 2001; Coupland and Bishop 2007; Paunović 2009; Rindal 2010, 2014).

Since all of the adjectives were assessed on a 1-to-5 Likert scale, Table 1 shows the average values each speaker received for each descriptor:

	Friendly	Intelligent	Reliable	Educated	Reserved	Confident
GA	3.83	3.50	3.47	3.44	2.78	2.66
AusE	3.28	3.50	3.58	3.72	2.91	3.28
SBS	4.42	3.55	3.72	3.41	1.61	4.44

Table 1. Mean values for all four varieties with each descriptor (all speakers)

As Paunović explains, "it is often pointed out that the varieties ranked high on social prestige tend to be rated rather low on social closeness and attractiveness, and vice versa" (2009: 535). According to the results in the research conducted by Paunović (2009), SBS indeed scored the highest with regard to prestige and vice versa. However, the results of this paper yielded some original results, which are presented next.

Table 1 shows that the SBS speaker was seen as the friendliest and least reserved, which contradicts the stereotypical image of an SBS speaker and implies that there has been a significant shift not solely in terms of accent, but also in the status and overall perception on the part of Serbian EFL speakers. The only result pertaining to the SBS speaker that matched the initial hypothesis was that he was seen as the most confident of the three. Interestingly, confidence was also one of the most frequent qualities ascribed to this variety when the participants were asked why they would like to speak SBS (see Section 4.4). Overall, SBS was presumed to be dominant regarding social prestige, i.e. intelligence, education and reliability. Table 1 shows that the SBS Speaker ranks the highest on reliability and intelligence, but the score gap between SBS and the other two varieties is not as notable on intelligence and confidence. Intelligence, in particular has shown rather balanced results, which could imply that accent EFL students' perception of the speaker's intelligence.

Furthermore, an additional divergence from previous studies is certainly the Australian speaker who ranked as the least friendly-sounding and most reserved – a divergence from Paunović (2009) and Bayard *et al.* (2001), where Australian was ranked among the friendliest varieties. Conversely, in this study, the Australian speaker

was deemed the most educated and had a moderately high score on reliability and intelligence. It appears that, in this research study, it is the AusE speaker who scored higher in terms of prestige and lower in social closeness – a result that was initially anticipated for the SBS speaker.

Additionally, what can be seen from Table 1 that falls out of line with previous research on this topic is the GA speaker ranking as the least friendly, the most reserved and by far the least confident. Namely, it was the SBS speaker that was the most likely to be labelled as reserved and, additionally, to score lower on the friendliness category.

4.4 ATTITUDES TOWARDS VARIETIES: OPEN-ANSWER QUESTIONS

The Likert scale questions were followed by open-answer questions asking the participants to describe the model speaker very briefly, in only a few words. This question aimed to elicit additional descriptors which may have been overlooked by the author and to allow the participants to express their attitudes more clearly. The answers offered by the participants mostly referred to the personality of the speaker, as well as their speech characteristics.

4.4.1 SBS

The results accrued for this speaker completely overlap with the Likert assessment and support the overwhelmingly positive feedback. SBS received a significantly larger number of positive descriptors in comparison to other varieties. These results further confirm that, in this research study, the SBS speaker was dominant regarding social attractiveness. Previous answers showed that SBS is still held in high regard by around one third of the survey participants (33.3%) as the optimal standard variety for students to emulate and acquire. This percentage illustrates a steady decrease in “popularity” with the general EFL public. Thus, this part of the questionnaire may serve as additional evidence of a certain shift in view of SBS. In most instances of previous research (Paunović 2009; Rindal 2010, 2014), SBS ranked significantly higher in the domain of prestige, which was not the case in this questionnaire. Supplementary evidence may arise from the remaining questions that will be discussed in Section 4.5.

4.4.2 GA SPEAKER

For the GA speaker, the open answers provided further insight into the unexpectedly poor ranking in the previous section. The most common negative descriptors used included: hesitant, uncomfortable, insecure and reluctant – they mostly focus on the unnatural flow of speech, but not on any phonetic qualities, such as the speaker being unclear, difficult to understand or simply unpleasant. Quite the contrary, among the positive descriptors we can see that this speaker was perceived as pleasant by some participants. Nonetheless, the negative category remains dominant in this case.

Likewise, in the Personality Section, the negative traits seem to slightly outweigh the positive ones, but the gap is certainly less notable. Namely, participants generally perceived this speaker as less assertive and open, which is probably connected to their claim that the speaker has difficulty expressing herself naturally and with ease. On the other hand, the positive claims stand in support of her calm character. Thus, it seems that both sides provide different perspectives on the same personality trait.

4.4.3 AUSTRALIAN ENGLISH

Each participant provided at least one adjective or phrase to further describe the Australian Speaker. The elicited descriptors added a somewhat contradictory aspect to the overall assessment of the Australian speaker since they were far more positive than the results in the previous section.

Though this was not as visible in the Likert assessment, the Australian speaker left a favourable impression, especially in terms of his character. The answers in this section are more in line with the initial hypothesis that the Australian speaker would be perceived as friendly. In fact, the Australian speaker was mostly described as *laid back* and rather approachable. However, several participants commented on the AusE speaker's speech, labelling it as unorganized and "scattered". In conclusion, the elicited descriptors together create a generally positive image of the AusE speaker.

When comparing the elicited descriptors with the ones offered by the author, a divergence is noted. The reason for this clear gap may lie in certain prosodic or paralinguistic features of this particular speaker, which prevented the formation of any clearer, more general assumptions on our part.

4.5 ACCENT ATTITUDE

This section will discuss the last question in the questionnaire which asked the participants whether they would like to use the accent they had just heard. The question offered three simple answers – "yes", "no" and "maybe". Additionally, our participants were required to elaborate on the short answer and include their justifications.

It is important to note that this question was asked after accent identification and Likert assessment questions, which means that the students most probably responded under the influence of the speaker as well as the accent they believed they had heard, not necessarily the actual accent they were listening to. Only the results for GA and SBS will be brought into focus since these two varieties were the only varieties our survey participants described as their own accents.

4.5.1 SBS

What follows are the results in total (Figure 2), as well as an additional illustration of how the students who speak SBS reacted to the model SBS speaker (Figure 3).

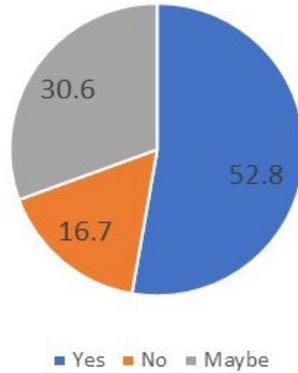


Figure 2. Participants' attitudes to speaking SBS

Slightly over a half of the participants stated that they would like to speak SBS. It can be concluded right away that in these 52.8%, there must have been speakers of GA as well, which, as it had been stated before, indicates that SBS is still held in high regard. What follows is a separate figure that illustrates how only the SBS-speaking group responded to “Would you like to speak this accent (SBS)?”.

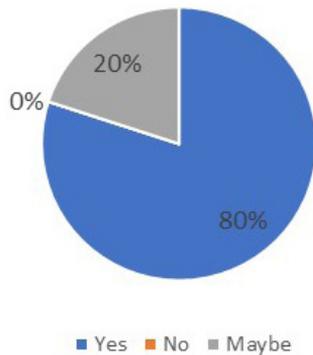


Figure 3. SBS-speaking participants' attitudes to speaking SBS

What can be concluded from Figure 3 is that all participants in the SBS-speaking group responded that they would like to speak this accent – 80% of them with certainty and the rest opted for “maybe”. These results also overlap with the previous indications that the SBS model speaker left a positive impression in all respects.

Within the overwhelmingly positive feedback, most of the explanations may be classified as belonging to the domain of prestige. The most commonly used term to express this were “posh” and “sophisticated”, which convey an attitude that coincides with the initial hypothesis and previous research (Paunović 2009; Rindal 2010, 2014).

4.5.2 GA

As displayed in Figure 4 below, 27.8% of the total number of our participants said they would not like to speak with a GA accent. The remaining percentage opted for “yes” and “maybe”, 38.9% and 33.3%, respectively. Upon comparing these results with the initial percentage of participants who reported that they spoke GA (86.1%), it can be concluded that not all of our GA students reacted positively to the GA speaker they were listening to.

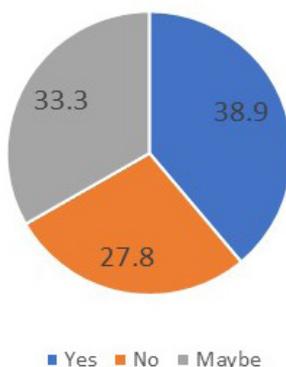


Figure 4. Participants' attitudes towards speaking in GA

In order to confirm what number of GA-speaking students opted against this accent, we consulted the individual questionnaires only of those students and summarized their responses in Figure 5 below.

The reason for a separate figure is to reach a clearer conclusion and determine whether the results are affected by non-GA speaking students or if the GA speaker's variety simply appeared less attractive to participants who, at least formally, share the same variety. The latter alternative is further made more likely if we take into consideration the participants' assessments in Section 4, which were overwhelmingly negative.

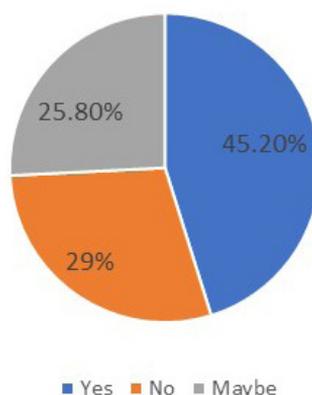


Figure 5. GA-speaking participants' attitudes towards speaking in GA

The results show that close to half (45.2%) of our GA participants approve of the accent they use. Interestingly, 29% of that same group opted against this variety, while 25.8% expressed uncertainty. These results may imply that, though GA is far more present in the speech of our participants, there might be a different variety deemed “more optimal” for speech, most likely SBS.

The reasons the survey participants offered to explain their answers in this section chiefly address the linguistic aspect associated with a particular variety of English. Most of the positive justifications focus on the comprehensibility of the accent. Furthermore, several participants also commented on the fact that GA is more present in everyday life, which confirms the initial hypothesis proven by the majority of GA speakers in this research study – many responses labelled this accent as “familiar” and “natural” and thus easier to acquire. Finally, several comments were more of an aesthetic nature, claiming that this accent simply “sounds nicer/prettier/more pleasant”.

On the other hand, the negative feedback includes remarks on the accent’s auditory quality, several participants stating that they minded the pronunciation of the vowels, words or the general lack of auditory appeal. Finally, though this speaker certainly is a native speaker of GA, some participants found the accent “forced” and “unnatural”.

To summarize, though opinions were divided, the received positive feedback was anticipated since the large majority of our participants identified their accent as GA.

4.5.2.1 AUSTRALIAN ENGLISH

Initially, three participants stated that they would like to have an Australian accent. Later in the questionnaire, this variety was assessed in a somewhat balanced tone. Thus, the results in this section were expected to mirror the same ratio between the positive and negative ends of the spectrum.

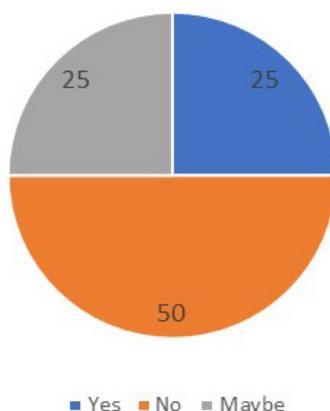


Figure 6. Participants’ attitudes to speaking in AusE

As seen in Figure 6, exactly one half of the participants said they would not like to speak Australian English, whereas the other half chose either “yes” or “maybe”.

Similar to the explanations with the previous speaker, these too lean mostly towards the linguistic properties of the accent – many of them beginning with “it sounds” or directly commenting on the phonetic features (phoneme realization, vowel quality, etc.). The positive and negative explanations are fairly balanced in the case of Australian English. We can see from both positive and negative justifications that our participants found this accent to be unusual, somewhat detached and “non-standard”. However, while some participants found this appealing and fascinating, many complained about the clarity this accent purportedly lacks. In addition, we can see several comments that target specifically the pronunciation of vowels as one of the main reasons why the accent is unclear.

5. CONCLUSION

This paper yielded some unforeseen results regarding the position of SBS as a model variety with advanced Serbian EFL students. Firstly, on a more global level, the results confirm the existence of a hierarchy even within standard varieties of English. In particular, among the three standard varieties of English, SBS and GA seem to have been marked as “more standard”. Secondly, it has been shown that, although GA is used far more frequently by EFL students, it is SBS that ranks as the more desirable one. These results partially overlap with previous research (Ladegaard and Sachdev 2006; Paunović 2009; Rindal 2010; Čubrović and Bjelaković 2020), as well as the initial hypothesis. Finally, as the focal point of the paper, SBS yielded the most surprising results. Initially, it was expected to be the most dominant in terms of social status, but ranked lower on the social attractiveness scale, following the already established pattern (Paunović 2009). Nonetheless, in this paper, SBS ranked the highest for both prestige and social closeness. This finding does not fall in line with the above-mentioned studies, but it might imply that the desirability of SBS still extends to the aspects of social closeness, not solely social status.

In conclusion, these results imply that, although SBS is used less frequently by Serbian EFL students, it still retains its position as the key model variety. It is seen as more appealing, more prestigious, and also more socially attractive. Such an attitude may be ascribed to its rare occurrences in speech, which only contributed additionally to its prominently positive ranking – an assumption that leaves room for more detailed research on this topic. In addition, what remains to be ascertained with further investigation is the non-linguistic impact on the participants’ assessments – that is to say, to which degree the participants assessed the speakers, instead of their accents.

One of the possible research directions is to further investigate the ranking of SBS by varying the context of use – how popular and comprehensible it is with students when used in various media (e.g. movies and series), as a variety of instruction (i.e. in the classroom and exams), in everyday conversation with native peers, etc. Additionally, more uniformity concerning the model speakers may provide more precision in assessments and direct the participants’ attention solely to the accent in question. Such

an approach could confirm whether the notable dominance that SBS has with Serbian EFL students applies to multiple contexts and is thus more beneficial for learning than other varieties of English.

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SUMMARY

QUESTIONING THE POSITION OF SBS AS THE MODEL VARIETY FOR SERBIAN EFL STUDENTS

This paper primarily investigates the attitude of Serbian EFL students, in their 4th and 5th year of university studies, towards the Southern British Standard variety of English, as well as its position in comparison with General American (GA) and Standard Australian English. The aim of this study is to determine whether SBS still remains the preferred model variety in Serbia, as well as to simultaneously investigate if a hierarchy also exists among standard varieties of English. The participants completed a questionnaire that combined the matched-guise technique with the Likert-scale and a series of open-ended questions. The questions cover the identification of one of the three varieties of English, assessment of model speakers' traits classified into social status and social closeness. Results show that, overall, EFL students react more positively to GA and SBS. However, this paper reports some unexpected results – SBS ranks the highest not only in terms of prestige, but also social closeness. This finding diverges from previous research and implies that, although GA might be more present in production with this group of EFL students, SBS still holds the position of the primary model variety, whose dominance also extends to social attractiveness.

KEYWORDS: language attitudes, standard English varieties, Serbian EFL speakers, GA, SBS, Australian English.

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■ COMMONSENSICAL CHOICES IN JOHN LOGAN'S *RED*

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U drami „Red” Džona Logana (John Logan), savremenog američkog dramskog pisca, glavni junak je Mark Rotko, jedan od najvećih američkih slikara apstraktnog ekspresionizma. Pored njega, u drami je još samo jedan lik, što je autoru poslužilo da naglasi generacijski jaz među njima. Okosnicu drame predstavlja trenutak kada Rotko, angažovan da uradi 35 murala na zidovima restorana u hotelu „For sizons”, odbija da uradi posao. Autor ovoga rada dramu analizira u dva pravca: najpre, uočava i definiše elemente koje Logan koristi u drami u izgrađivanju lika koji je u nedoumici, dilemi, a zatim sledi prosuđivanje da li je Rotkov izbor zdravorazumski ili ne.

Ključne reči: savremena drama, Mark Rotko, apstraktni ekspresionizam, izbor, zdrav razum.

Art implies a series of choices, from the image the artists show to the audience to the material they work with and to the techniques and themes of their works, which eventually lead to their success or failure. Always at a crossroads of their selves, of themselves with the world, and of the *directions* in the process of creation, they are the ones that have to manage more planes of the physical and imaginary worlds. Making choices is not easy. They need to cross the border of the temporal and spatial proximity, being always in transition, unlike common people whose vision is not expected to extend beyond their life-time. Artists have to set and reset their fictional worlds around personal, contextual and reception principles, in order to create a visionary work. And yet, very often do they have to deal with apparently simple and unimportant choices which emerge as turning points in their evolution.

Generally choices are believed to be based on reasons or perception, and philosophers trace the concept of common sense so far as to Plato and Aristotle. According to Pavel Gregoric's analysis of the Platonic dialogues, the information acquired through sense organs is co-ordinated through the process of thinking, therefore a different process from passive perceiving: "in Plato's view the senses are

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not integrated at the level of perception, but at the level of thought." (Gregoric 2007: 5). Aristotle exclusively refers to a perceptual ability (sense) that is shared by all the five senses (common). Being perceptual, this common sense is also shared by both humans and animals. "In Aristotle's theory, the senses are not integrated at the level of something that is the subject of both perceiving and thinking. Rather, the senses are integrated by the common sense." (Gregoric 2007: 6).

Among other philosophers who dedicated their effort and time to outlining coherent theories related to common sense a further step is taken by Immanuel Kant with his work *Critique of the Power of Judgement* according to which common sense names a subjective faculty meant to judge the beautiful or "taste":

Therefore they must have a subjective principle, and one which determines what pleases or displeases, by means of feeling only and not through concepts, but yet with universal validity. Such a principle, however, could only be regarded as a common sense. This differs essentially from common understanding, which is also sometimes called common sense (*sensus communis*): for the judgment of the latter is not one by feeling, but always one by concepts, though usually only in the shape of obscurely represented principles. (Kant 2007: 68)

Kant admits the double meaning of the word common, that is public / collective and vulgar (2007: 123), can raise problems in the understanding of the concept that can be related to a lack of credit or distinction.

Johann Gottfried Herder (1744–1803), a contemporary of Immanuel Kant, promotes the idea that people's five senses are originally one and the same which is feeling, and the senses evolve from it and "operate together and conjointly." (Herder 2006: 209) "There is, he insists, no such thing as immediate conviction; no sensation could be conveyed into the mind without passing through some reflective process," considers Moore. (Moore 2006: 12) In Herder's theories there is an early connection between the act of perception and the mind which supports it. Perception implies understanding and judgment. Though the soul contributes by combining and comparing the impressions created by the senses, these get more coherent and concrete in time and new judgments are added, leading to concepts. (Moore 2006: 12) Therefore common sense refers to both the sense common to all senses and to all people, involving the soul and the mind.

The meaning of the concept has enlarged with those assigned to the word 'common' that is related to basic rational observation and understanding of events and things; to a cultural context functioning on or defined by particular moral, aesthetic, social rules and aspects; to one's education shaping a thinking pattern and values; and to the relations that can be established between all these. The context, personal interest and the common principles and values determine specific behaviour to achieve goals. In his chapter on "Attributional Processes: Psychological", B. F. Malle referred to the way in which 'impression-management purposes' influence behaviour explanations which are an attempt to make behaviour appear rational, therefore make the interlocutor(s) understand it and perceive it as commonsensical. While it is generally accepted that people aim at achieving their goals, the actions they undertake are also expected

to comply with commonly accepted principles. Researchers have analysed actions people undertake to achieve their goals which may be classified according to different criteria: for enjoyment, to be repeatedly satisfied, to be achieved, to be preserved and others. (Schank and Abelson 1977) Systems of structural sequences or units have been identified to explain people's actions, goals, feelings, inter- and intra-personal processes and changes with the same purpose. These theories that interconnect behaviour, goals and explanations lead to the connection between sense and understanding. Nowadays common sense is reason- rather than feeling-oriented.

However, what is commonsensical for common people is not adhered to by artists who have always been in search for the uncommon, the unfamiliar meant to personalize the work and their image. Uniqueness is achieved through a continuous preoccupation with change, a twist of reality to ensure a new perspective. John Logan's play *Red*, hosting an artist as the protagonist, includes a series of choices which are understood from different perspectives and released in an exchange of ideas and memories or experiences that make the whole text pulsate with life and tension.

John Logan has made his name as both a playwright and a screenwriter with remarkable and often awarded works. Among the plays that he has written, *Never the Sinner* and *Hauptmann* had a great impact. *Never the Sinner*, his debut play, is a documentary one presenting a horrific murder at the beginning of the twentieth century. *Hauptmann* is also inspired by a real case of kidnapping and murder by a German immigrant. Logan continues to remain anchored in reality with the topic of *Red* which was very much acclaimed in London (2009) and on Broadway (2010) where it received more Tony awards. Logan's activity as a screenwriter has proven similarly successful with the script for *Gladiator* (2000), *The Aviator* (2004), *Sweeney Todd: The Demon Barber of Fleet Street*, etc.

Red is a one-act play that brought John Logan more Tony Awards, including best play, best direction (Michael Grandage) and best actor (Eddie Redmayne) in 2010. Despite its being short, the play is very dense and tackles more themes, reaching the most important ideas in the protagonist's experience as an artist. It is the result of the long and serious research that the playwright did to discover abstract expressionism and Mark Rothko. The protagonist is built on the model of the painter who was born Markus Rothkowitz, lived in Russia from birth to age ten, moved with his parents to the United States and changed his name to Mark Rothko when he became a painter. He was one of the most known abstract expressionists, competing with Jackson Pollock, Willem de Kooning, and Barnett Newman.

As John Logan confessed, he was impressed and inspired by Rothko's life. (Jones 2010) The latter had been invited to paint 35 murals for a restaurant, "The Four Seasons", which opened in New York City in 1959. The studio he used had the dimensions of the restaurant and he also put a false wall and a system of pulleys. His assistant, Dan Rice, helped him with the grunt work. When he realized that customers would not look at his paintings when they eat, especially because their purpose was to impress each other, he decided not to sell the paintings to the restaurant. John Logan was impressed by Rothko's reaction, by his refusal to turn his art into a commodity, which would have hindered his canvases to fulfil the purpose for which they had been done.

The play is also inspired by the painter's written work *The Artist's Reality* where Rothko presents his opinion related to the artist's dilemma concerning his identity and the freedom to express his ideas and not comply with rules imposed by the authority. According to Rothko, people generally perceive the artist as "a moron: he is held to be childish, irresponsible, and ignorant or stupid in everyday affairs." (Rothko 2004: 1) The way people are generally believed to perceive artists is echoed in the play, also revealing Rothko's awareness of the gap between generations and of the discrepancy between art and commercial products, which hints at the artists' ignorance of the everyday affairs.

Rothko: (...) Everyone likes everything nowadays. They like television and the phonograph and the soda pop and the shampoo and the Cracker Jack. (...) Where is the discernment? Where's the arbitration that separates what I like from what I respect, what I deem worthy, what has ... listen to me ... significance.
Rothko: Maybe this is a dinosaur talking. (Logan 2010: 10)

The character shows his disdain for new technology and products. His attitude hinders him from adapting to the changes, from understanding them, therefore he deliberately behaves as a "moron". Functioning by older standards, artists apparently are not connected to the topical reality of the others, and Logan's Rothko sets himself in contrast/opposition with both common people and young artists. His actions reveal a type of behaviour conducted to achieve his goal to be ranked among the best and are explained in accordance. His behaviour becomes thus commonsensical for the community of the artists who share the same principles.

The Artist's Reality encompasses Rothko's principles related to the authoritarian voice of the past, which is related to his achievement, or to the 'dozens' of voices in the present that tell the artist "what he must do if he is to fill his belly and save his soul" (Rothko 2004: 4), therefore the goals to be repeatedly satisfied, the commonsensical choices he must make. Rothko's abstract painting is deep and demanding of the viewer's involvement and active reception of it. The tension pulsating through the colours on the canvas made Christopher Rothko admit the fact that "Rothko was explicitly a painter of ideas. He said so himself, over and over, and one can feel them percolating beneath the surface of his otherwise somewhat amorphous abstractions." (Rothko 2004: xii) Such paintings require sensitive and imaginative viewers that are not satisfied with commercial products.

With Mark Rothko at the centre of the play, John Logan created a propitious atmosphere and environment for a play of ideas aiming to shape the artist's ever changing identity and mood, a play which hosts only two characters. These characters complement each other and interact in unexpected ways. Logan shows how an important transfer of knowledge and attitude from the famous artist, Rothko, to his young assistant, Ken, can take place during their exchange of ideas. Critics consider that the central theme of the play is the gap between two generations (Rothko's and Ken's). It is in this conflict or tension, similar to the tension between the two raw colours of Rothko's red murals (red and black), that Logan finds the possibility to build up the two characters with all their dilemmas and inconsistencies, the two characters that have to make many choices.

The play tackles the issue of the value of a work of art emerging from Mark Rothko's choice not to exhibit the murals in The Four Seasons Restaurant despite the impressive commission. Was it a commonsensical one? Were the other choices and decisions he made commonsensical? The above mentioned moment is meticulously built in harmony with the outlining of the characters and with the growing intensity of the master-disciple/assistant relation. Common sense is not an attribute of art unless it is assigned a meaning adjusted to the *commonsensical* expectations within the artistic community. The well-known formalistic distinction between 'practical language', that is the common use of language, and 'poetic language' specific to literature can be compared to the distinction between television, phonograph, etc. and painting that is mentioned in the play. The way in which Rothko's experience is fictionalized so as to comply with the requirements of the genre and of the time implies a series of choices that are commonsensical to the artistic community, and yet not usual to the extended community. Therefore the classical slippage of the concept increases with the consideration of various contextual restrictions.

The play begins with Ken's arrival at Rothko's studio as he wanted to be the painter's assistant. Rothko's apparently meaningless and obsessive reaction at the sight of his potentially new assistant is based on Ken's appearance, more precisely on his inadequate outfit:

Rothko: Then those clothes won't do. We work here. Hang up your jacket outside. I appreciate you put on your Sunday clothes to impress me, it's poignant really, touches me, but it's ridiculous. We work hard here; this isn't a goddamn Old World salon with tea cakes and lemonade. Go hang up your jacket outside. *(Ken exits to the entry vestibule offstage. He returns without his jacket. Takes off his tie and rolls up his sleeves.)* Sydney told you what I need here?

Ken: Yes. *(Rothko busies himself, sorting brushes, arranging canvases, etc.)* (Logan 2010: 11)

The playwright creates a first minor conflict which reveals the characters' belongingness to different times and worlds: a young man eager to impress and dressed according to some rules that function for other social groups (for instance, clerks, accountants, businessmen), and a mature painter neglectful of his appearance and conducting his behaviour and choices by his nonconformist ideas. According to Annie Cohen-Solal, Rothko's art meant a step further, a difference from the "several generations of American artists [that] had already complained about the lack of enlightenment in their country, whose culture had long been dominated by pioneers and businessmen." (Cohen-Solal 2013: 56) The characters' actual belongingness is clearly reflected through their appearance. The outer space Ken comes from is impersonal and formal, and stands in opposition to the inner space of the studio which is personal and informal. The entry vestibule is a space of transition that allows Ken to adapt, to change his appearance so as to be able to integrate into the new space commonsensically.

The subjectivity of the choices they both made sets the first barrier between them. The arguments Rothko uses to make Ken take off his jacket and tie are based on reason:

"we work hard here", also supposing rough, physical work. Similarly, commonsensical reasons, which Ken does not mention, but are implied, may have determined him to choose that outfit. There are some standard requirements for the first meeting with a potential employer which impose a formal outfit that is widely accepted. It is also known that artists seldom, if ever, comply with such standards. Ken's life experience is not that long to ensure the development of his ability to anticipate one's behaviour and requirements, even if he had known what the work in a studio entails. Without knowing much about Rothko, Ken adopted what he considered a generally accepted formal outfit. Rothko's irony actually suggests that he was not insensitive to Ken's effort to put his "Sunday clothes." The clash between the two becomes unavoidable and the author uses it as an ingredient for the atmosphere of the play and as an insight into the abyss he first aims at outlining. The unrollment of events eventually makes the two characters overcome the initial conflict.

By bridging the opposites, Logan makes his characters know and understand each other and even share the other's opinion. Both characters follow their goals and the ways towards their achievement keep crossing in the studio physically and through an exchange of ideas that add luminescent layers to the initial image. Rothko used *pentimento* as a technique: "I do a lot of layers, one after another, like a glaze, slowly building the image, like *pentimento*, letting the luminescence emerge until it's done." (Logan 2010: 12) *Pentimento*, with its roots in the Italian "*pentire*" meaning repentance or correction, stands for a mark of a previously painted element that reappears in a painting though it was painted over. By using *pentimento* as a technique, Rothko aims at grasping the becoming, the flow of experiences and emotions that contribute to one's life and image. *Pentimento* is not a corrected error but the changes determined by different moments in one's existence, rational at the time, irrational when reconsidered later. Yet, the essence of this technique is exactly the fact that any choice/decision leads to a work that keeps pulsating underneath.

Pentimento has been borrowed in literature towards the end of the 20th century. Lillian Hellman wrote *Pentimento: A Book of Portraits* (1973) in which she drew the portraits of the people who had an influence on her development, who led to changes in her life which, to her confession, remained unfinished. Hellman also adapts the term to serve her goal:

Old paint on canvas, as it ages, sometimes becomes transparent. When that happens it is possible, in some pictures, to see the original lines: a tree will show through a woman's dress, a child makes way for a dog, a large boat is no longer on an open sea. That is called *pentimento* because the painter 'repented,' changed his mind. Perhaps it would be as well to say that the old conception, replaced by a later choice, is a way of seeing and then seeing again. (Hellman 1973: 3)

Julia Jordan associates it with visible errors: "So a *pentimento* might betray a shadow of an arm at one angle the artist later regretted and overpainted, but that [...] is strong enough to come through the surface of the artwork (perhaps a mistake, perhaps a possibility that the artist wished to keep a record of but subsequently chose not to pursue)." (Jordan 2019: 35)

For Rothko the layers are to be done so as to let the former choices emerge through them and this is the technique that Logan also uses to shape his characters with their reconsiderations of the previous actions. For instance, though Rothko warns Ken that he is not going to teach him or guide him in any way, he starts doing the opposite: he invites Ken to have a drink, pours two glasses of Scotch and gives one to Ken; the painter starts teaching Ken various things from a 'compulsory' reading list to the relation between painting and thinking. Therefore the play gradually reveals experiences and people of the past that left a mark on both characters while also presenting the work in progress as Rothko and Ken influence each other along the experience they share.

In order to establish his authority, Rothko firmly announces Ken what his requirements are. The strict schedule he imposes on his employee is similar to that of the bankers, he will be asked to do demanding and demeaning tasks, and that he has to keep everything he sees secret. Eventually, Rothko asks Ken to choose whether he wants to stay or leave. Apparently Ken's choice is not 'commonsensical' as he stays. People have the tendency to avoid demanding jobs, unless they are very well paid, which is not the case here. Considering Ken's aspiration, that is painting (Logan 2010: 10), and Rothko's fame, this is the only way the young man can learn more. Therefore common sense is subjective and ever changing, depending on the person's context and interests.

The exchange of impressions, which is an intrusive way of discovering the other in this play, concurs to the shaping of the characters. The two characters focus on the impact colours may have on viewers, on the fact that colours are personally experienced. Rothko starts with white and explores the meaning it has for Ken. The latter's images, emotions and memories related to white are like brushes building his personality, a layer revealing part of his past. For instance, he first mentions: "Bones, skeletons... Charnel house... Anemia... Cruelty." (Logan 2010: 20) and the fact that it makes him feel frightened because it is like the snow "outside the room where [his] parents died." (Logan 2010: 21) A later discussion on red brings to the surface more details of Ken's childhood and tragedy: the blood on the bed where his parents were murdered probably with a knife, the fact that blood gets darker on linen but it remains red on the doorknob and the white snow outside. All these elements that recreate a key moment of Ken's life can be found reflected in the layers of red, maroon and black on Rothko's murals.

Rothko is built as an inconsistent and whimsical person. He provides Ken with reasons to leave, but he simultaneously teaches his assistant what he should do to be a good painter. The painter also receives his small lessons from Ken whose favourite painter is Jackson Pollock and who finds it surprising to exhibit the murals in a restaurant. Both characters have well founded, 'commonsensical' reasons to support their choice concerning the exhibition of the murals. Rothko associates his paintings with the great names that lie behind the building of the restaurant: The Seagram building was designed by the world's greatest architects - Mister Philip Johnson and Mies van der Rohe, whom he calls "titans of their field, revolutionists" (Logan 2010: 16); the name of the restaurant is like Vivaldi's symphony - Four Seasons; he is paid 35 thousand dollars "No other painter comes close". As the playwright mentions in stage directions, 35 thousand dollars at the time means about 2 million dollars nowadays. His

choice to accept the offer reunites all the elements a painter dreams of: recognition as he is equalled to the world's most famous people, the association with music which makes him imagine his murals as "a continuous narrative filling the walls, one to another, each a new chapter..." (Logan 2010: 16) and eventually an important sum of money for an artist who faced financial difficulties all his life. It was also a way to demonstrate that his paintings were better than Pollock's.

Rothko's maturity also made him more pragmatic and the border between art for art's sake and commercial art is obviously crossed. This is the moment when Ken re-establishes the balance with his different, not new, but younger and less needy perspective. Ken advances the idea that by selling his murals to the restaurant, Rothko turns them into a commodity. On the other hand, nobody will go there to look at the paintings and those people may not even be prepared to understand them. By accepting the deal, Rothko will become a Pollock himself, ready to sell his paintings without caring about the destination.

Ken: Just admit your hypocrisy: The High Priest of Modern Art is painting a wall in the Temple of Consumption. You rail against commercialism in art, but pal, you're taking the money. (Logan 2010: 56)

Ken: They could have gone to de Kooning, but they went to you ... It's the flashiest mural commission since the Sistine Chapel.

Ken: It's your Oldsmobile convertible ... (Logan 2010: 57)

A visit to the restaurant helped Rothko make the decision as he realised Ken was right, the people wouldn't look at his paintings being busy to eat or impress the others.

Rothko: (...) Philip, this is Rothko. Listen, I went to the restaurant last night and lemme tell you, anyone who eats that kind of food for that kind of money in that kind of joint will never look at a painting of mine. I'm sending the money back and I'm keeping the pictures. No offense. This is how it goes. Good luck to ya, buddy. (Logan 2010: 63)

A similar visit took place in reality and Rothko was accompanied by his wife. When they got to the restaurant, which gave him the same impression, there was the painting "Blue Poles" by Pollock hanging on the wall. He turned down the offer. Though the decision seems to be based on solid reasons, there is also much subjectivity and speculation based on feelings. Rothko has no proof that the people will ever look at his paintings. It is rather his perception of those people that leads to this judgment, it is a choice supported by feelings. More universal arguments could have determined him to make the opposite choice. The conflict actually emerges from the fact that Rothko is an artist and common sense within their community is different from the 'common' people's.

Ken himself, though the engine of the change in Rothko, is not consistent as he criticises Rothko for the fact that he does not like the people who buy his paintings, and at the same time feeds Rothko's hate for the rich people. In both cases Ken has arguments that make his choice commonsensical, which demonstrates that both Ken

and the idea of common sense changed in time. The fact that Rothko considered Ken's suggestions reveals a more flexible and sensitive person in the painter whose decisions are relatively commonsensical. The play pulsates with inner and inter-personal conflicts revealing the restless minds and souls of the two characters and the way in which they respond to the world, by reflecting it in their abstract works and in the choices they make.

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SUMMARY

COMMONSENSICAL CHOICES IN JOHN LOGAN'S *RED*

John Logan, a contemporary American playwright, centred his play on Mark Rothko, one of the greatest American abstract expressionist painters. The two-character play highlights the generation gap and centres on the moment when Rothko, who had been commissioned to create 35 murals for the walls of the Four Seasons restaurant, chooses to turn down the offer. The presentation unfolds into two directions: the identification

of the ingredients Logan uses in the play to build a character with a convincing dilemma and the analysis of whether the choice Rothko makes is a commonsensical one or not.

KEYWORDS: contemporary drama, Mark Rothko, abstract expressionism, choice, common sense.

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■ MOTHERS AND DAUGHTERS IN AMY TAN'S *THE KITCHEN GOD'S WIFE* AND *THE JOY LUCK CLUB*

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Centralna tema rada je fenomen „Drugosti“ u romanima Ejmi Tan *Žena boga kuhinje* i *Klub radosti i sreće*. Autor rada osvrće se na sve osobenosti ovog fenomena, ukazujući na četiri moguće: kinesko-američki ženski identitet u priči o Perl, pripadnost i nepripadnost grupi, položaj žena unutar društva i heterogenost prostora. „Drugost“ se u radu tako analizira kroz odnos ćerke, rođene u Americi, Perl Luj Brent, i majke, Vini Luj, poreklom iz Kine. Takođe se ističe i različitost između *onih koji pripadaju krugu grupe* (Indijanaca) i *onih van nje* (Kineza). Najzad, u radu se raspravlja i o heterogenosti prostora u jednom društvu, što je od ključne važnosti za temu „Drugosti“.

Ključne reči: *Žena boga kuhinje*, *Klub radosti i sreće*, Kineskinje, tradicija, identitet, rasa, stereotipi, borba.

1. INTRODUCTION

Starting from the initial hypothesis that Otherness in Amy Tan's novels *The Kitchen God's Wife* and *The Joy Luck Club* has four specific peculiarities (the Sino-American female identity, the In-group and the Out-group concept, the place of women within a patriarchal society, and the special heterogeneity of society), the author intends to do the following in this paper:

- Identify and describe the main points when talking about assimilation and ethnicity in the Chinese Diaspora (in *The Kitchen God's Wife* and *The Joy Luck Club*);
- Introduce the subjects of family, history and culture (*The Kitchen God's Wife* and *The Joy Luck Club*);
- Emphasize the Iconic Figure of the Mother as one of the Greatest Moms (*The Kitchen God's Wife* and *The Joy Luck Club*);

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- Identify and discuss *The Alterity* between the Chinese and American Worlds (*The Kitchen God's Wife* and *The Joy Luck Club*);
- Identify and bring to discussion the subject of Stereotypes and Faith within the Chinese ethnic organizations (*The Kitchen God's Wife* and *The Joy Luck Club*).

When talking about Chinese America, it should be clarified that it is part of the Greater Chinese Diaspora. The international migration among Chinese is centuries old: long before European colonists invaded the Asian continent, the Chinese moved by sea or land, either seasonally or permanently, with the aim to earn a living and support their families. Amy Tan offers a historical view of Chinese emigration as a basis for understanding Chinese immigration to the United States. Diaspora is reflected in an old saying: "*There are Chinese people wherever the ocean waves touch.*"

Chinese Americans concentrate mostly in urban areas: over half of them live in metropolitan regions: New York, Los Angeles, and San Francisco. Amy Tan's characters' settlements are in San Francisco as it serves as a gateway and a new urban center of Asian settlement across the country.

2. ASSIMILATION AND ETHNICITY

When talking about Chinese immigration, we are first stricken by the fact that the community is largely dominated by first-generation immigrants. The female characters in *The Joy Luck Club*, *The Kitchen God's Wife* or *The Hundred Secret Senses* come to prove this phenomenon. They have brought their ethnic organizations and ethnic social networks to America and they remain undisputed no matter what. Eventually, when these familiar networks are missing, they make them out by finding persons who will become "sisters, aunts, uncles, cousins" despite not being related to these persons. For instance, after a lifetime, Pearl, one of the main characters in *The Kitchen God's Wife*, finds out that her mother made up for her an aunt, Helen, and two cousins with whom she has no blood connections. Moreover, she finds out that her real father is not Jimmy Louie who brought her up, but a dreadful and abusive Chinese man, her mother's first husband about whom nobody has ever talked before. The characters are described with pervasive discrimination, lack of English language proficiency or information about the new homeland.

3. FAMILY, HISTORY AND CULTURE

The members of this Chinese community were expected to assimilate in the American traditions and the American way of living, as most immigrants have done, but they have not. They do not do this assimilation process in the way Africans or Mexicans do. They persistently continue to keep their identity, they keep their traditions and superstitions alive. America is an open pot but the Chinese world has remained untouched by American temptations. They follow their own rules which are not to be broken or offended. They deny their country but at the same time they love it so much.

It is valued, uncontested, and always in their heart. On the other hand, members of the second or later generations are unlikely to accept Chinese traditions as they feel like the *Other*, as the unaccepted, the negatively judged against the dominant group, the Americans. Winnie's daughter tries effortlessly to negate her Chinese origins. She wants to be one of the crowd, to be American, to be Americans' equal, marrying an American guy, avoiding communication with her Chinese mother who was a strict Chinese, living far away from her mother. Ironically, as she strives to become American, she becomes Chinese.

Only when the two of them get to know each other so well as to predict the reactions of the other, the mutual understanding will arise. Winnie tries to share with her daughter the symbols, cultural patterns, her experiences so that her daughter can have a perception of what life in China is like. It is the cultural baggage that comes with her in America and it does not get lost, on the contrary, the Chinese symbols remain and Winnie lives the Chinese life at maximum intensity. To be able to address such a painful subject as the personality of Pearl's biological father, she has to present and explain her aims, aspirations, feelings and intentions to her daughter. Both are aware of the incompatibility of the two worlds, the old and the new, but also of the need for peaceful coexistence. Pearl's image of her mother Winnie has become stereotyped. Before their sincere conversation happens, the intercultural barriers between the two made us observe two sides that are clear and distinct. By accepting her mother's confession, the exchange of these distinct values is favored. Pearl's ethnocentrism loses ground in favor of knowing and accepting her Chinese origin.

The disclosure of Winnie's mother's home-beginning enigma begins with the inter-global confession in chapter *Ten Thousand Things*: "I never told you about my mother? That she left me? That's because I never wanted to believe it myself. So maybe that's why I did not tell you about her." (Tan 2013: 88)

This feature characterizes the entire Chinese Diaspora. It is a second-generation problem. "We can discover the others in ourselves, we can understand that we are not forming a homogenous and radically foreign substance of everything that is not self: I am another." (Todorov 1994: 45)

There is a point in the novel where each of the major Chinese-born American characters expresses anxiety over the inability to reconcile the Chinese heritage with the American surroundings. This is the very aim of Jing-mei's journey to China. The daughters are genetically Chinese and have been brought up in Chinese homes but they also identify themselves as American. Waverly, Rose and Lena have white boyfriends and husbands and they discourage their mothers' old-fashioned traditions. It can be said that they have been trying to escape the Chinese traditions. For instance, Lena would walk all day long with her eyes open to make them look American. Or, Lindo would clap her hands every time her mother told her she did not look Chinese.

4. MOTHERS AND DAUGHTERS, PRIDE AND PREJUDICE

These two opposing worlds, mothers and daughters, keep struggling to find their identities. Even if the daughters obey their mothers, they are more comfortable in the

American world. It is too tempting for them not to enjoy this glittering “banned world” which, in fact welcomes them. A symbolic scene happens at the hair salon before the wedding when Lindo Jong goes accompanied by Waverly. One represents the new, the other the old. The mother wants to keep her haircut the same, she even threatens not to go to the wedding. In this way, she teaches the power of invisible strength to her Chinese American-born daughter and Waverly succeeds in being the best in chess due to her ability to hide her thoughts and to channel her powers. Waverly is a model of success, now an attorney. But she feels that she cannot rise to her mother’s expectations when they talk about her white husband-to-be.

Her fear comes from the fact that it was her mother’s critical point of view that made her see her first husband Marvin with unpleasant eyes. She is constantly waiting to lose Rich for the same reason. Her love for her daughter Shoshana teaches her unconditional love. Secondary to their competitive mothers, Jing-mei lives with the fear that her daughter might be wooed by the opportunities of the American world, which may endanger her curiosity for the Chinese world. Lindo herself sees herself as too “assimilated”. Talking becomes a tool and eventually they strike a deal.

5. THE ALTERITY BETWEEN THE CHINESE AND AMERICAN WORLDS, A PROBLEM OF ACCEPTANCE AND NON-ACCEPTANCE

The two extremely different worlds are deepened by different situations concerning women. Repressed women in China have to bear as many children with a smile on their face never complaining and always obeying, standing in the shade of a man. On the contrary, free American women are advised to have careers and children only if they want to, they are encouraged to become independent. Having had a tragic life as the Chinese wives, the Chinese mothers know that their daughters can be truly happy only if they are brought up in a free country where women are encouraged to lead their own life, such as America.

Coming from these two opposing worlds, the daughters come to good terms with their mothers just later. The daughters want to have support from their mothers and to be encouraged, they want their mothers to be kind to them. They feel that they are not accepted in the American society, they feel rejected, they feel like outsiders and they like to find comfort in their mothers. But, instead, they get mothers who want them to be respectful and ready to be taught about the Chinese world that they value so much.

This gap reflects once again the great difference between the two opposing, contrasting worlds, the world of Acceptance and the world of Not Being Accepted. Only later, when daughters reach maturity, they start to see the world with different eyes, the same as Tan did after her mother recovered and took her to an initiation journey to China, which will be first in a row of many other trips. It is not until the daughters reach full maturity that they can understand the pressure that mothers had put on them.

Chinese mothers are strong and willful. They are described as stubborn in their aim to create happiness and success. They do not focus on their hardships. This is why they nurture their children and fiercely love their daughters, often expressed with criticism

which comes from the fact that their daughters want to shake off their Chinese identity in favor of an American one. They belong to two different worlds, from two divergent cultures, two different cultural upbringings. There is one person who can *switch* from *Chinese* to *American*. And that person is Lindo from the novel *The Joy Luck Club*. But she cannot be at the same time both *Chinese* and *American*. As her daughter Waverly puts it, the two identities in this *two-facedness* succeed each other. The feeling of *otherness* is so acute that the fight between the two women, mother and daughter, becomes a *tournament*.

In the American version of *The Joy Luck Club*, Jing-mei who is 36 years old, is about to replace her mother at the table of a weekly game of mahjong as her mother died two months ago. Jing-mei, learns from aunt Lin of her mother's desire to find her two daughters abandoned in the drama of the exodus in China. Aunt Lin's English is poor, so the narration is in Chinese. The abandoned children had been discovered just before Jing-mei's mother died. It seems they were adopted. Before her death, Jing-mei's mother Suyuan managed to get the address of these two Chinese girls. She wrote them there and received a reply in Chinese. In another envelope, with the name of June Wu on it, Jing-mei is surprised to find that her mother left a 1,000 dollar check for her to travel to Shanghai to see her half-sisters, to announce her mother's death and to tell them about her mother's life. *What to tell them about?*, wonders Jing-mei and the other *lucky* women at the mahjong table are frightened because they realize that their daughters and granddaughters born in America are as careless as Jing-mei about all the valuable truths and hopes their mothers brought with them to America.

Jing-mei Wu, looking through aunt's eyes, lives in her nostalgia for her Chinese origin, which can be seen in her persuasive words:

You MUST see your sisters and tell them about your mother's death...But the most important is to tell them about her life. The mother they did not know, they must know. [...] Tell them stories she told you, lessons she taught, what you know about her mind that has become your mind. Your mother was very smart lady. Tell about her kindness, her smartness, her dutiful nature to family, her hopes, things that matter to her. The excellent dishes she cooked. (Tan 1989: 34-35)

Jing-mei has always forced herself to be *herself* and to protest against rigid maternal education: when she did not get 10 on the line, when she did not become the boss of the class, when she did not go to Stanford, when she quit college.

It was not the only disappointment my mother felt in me. In the years that followed, I failed her so many times, each time asserting my own will, my right to fall short of expectation. I didn't get straight. As I didn't become class president. I didn't get to Stanford. I dropped out college. FOR UNLIKE MY MOTHER, I did not believe I could be anything I wanted to be. I COULD ONLY BE ME. (Tan 1989: 63)

We could not find more eloquent examples of alterity, or otherness of identity.

6. CHINESE ETHNIC ORGANIZATIONS HAVE ECHOES OF ANCESTRY

Their framework includes suburban Chinese schools, associations, racial civil rights organizations. The Chinese immigrants are usually very tolerant and they know little about their rights as tenants. They do not want any trouble, they do not want to have anything to do with a lawsuit. If they did, it would mean they were not serious persons. Most of them live in Chinatowns or suburbs, others are ruled by well-educated Chinese who are accepted and assimilated by the American population.

All the features mentioned above are paradoxically coming from the Chinese immigrants' need to adapt. It seems that becoming an American becomes possible by maintaining Chinese ethnicity. It is a way of reaching the secular goal of becoming Chinese American. How? By enhancing the Chinese foundation in the right way. They ran away from China because they thought the country was sick, but once they reach the promised land, do they really want to leave everything behind? If yes, they have to confront China and everything Chinese in them first.

One of the most important problems when bringing immigration to the first page is that of community inhibition. Immigrants are socially isolated. It comes from group exclusivity. This rejection leads to stereotyping and racial discrimination. Native-born Asian Americans are often put in situations in which they have to show loyalty and patriotism as they are stereotyped. Chinatown is a stereotype. It has always been a term used to geographically distinguish the place in which Chinese immigrants cluster. There have been many other geographical borders to distinguish between different communities, like Little Italy, but Chinatown has survived for more than a century and yet has become a brand. It is a full-fledged immigrant community with a solid organizational structure with its economy. Based on sociological research, it gives credibility. Asians are depicted as a part of a success story of ethnic incorporation into American society. The second or later generation phenomenon appears too. However, they are more likely to gather around and keep their tradition intact.

Stereotypes are simplistic images, evenly fixed on a group or on a person or social process. They express anxious images, fears about the realization of things or phenomena, expectations from social situations or other groups of individuals. Everything is done according to some clichés. Walter Lippmann, the creator of this notion asserts that "we are determined to function on the basis of some images previously fixed in our mind, of abusive generalizations, of some memory sweeps." (Bourhis and Leyens 2009: 115-116)

The notion of stereotype evokes bias and discrimination. It leads to the idea of generalization and error of judgment, with unwanted consequences. The danger comes from the fact that stereotypes are labeling us. Stereotypes are closely related to the concept of collective mentality. This is an ensemble of perceiving, judging, acting, typical of the age, of a group, in our case of the study of the Chinese people in the twentieth century. It refers to the set of intellectual habits, opinions, beliefs, manners of behavior characteristic for a particular group. Generally, people who share the same belief have the same biases, the same convictions. This circuit is made through a kind of mental contagion by imitating the groups to which people relate. In Amy Tan's writing, we are dealing with affective relationships caused by different mentalities. With Amy

Tan, beliefs are the result of affection and not of logic because their manifestation space is an affective circle (a family, a group of believers.) Faith is biased by prejudices, personal opinions, and it is created at the subconscious level. It is to be obeyed, not discussed. Winnie's tortures and her monologues in *The Kitchen God's Wife* and the mothers' confessions in *The Joy Luck Club* introduce us to the world of prejudices and opinions that revolve around the Chinese people, imprinting all the elements of Chinese-American civilization.

As for the faith in a certain dogma, it can be considered an illusion. In the Chinese doctrine, the unreal becomes stronger than the real. Much of Chinese beliefs and myths have a psychological charge that generates prejudices and opinions which are often despised by other peoples or ethnicities. Societies are generally characterized by two key elements:

- i. the challenges of the natural environment and the social environment, and
- ii. the ability to adapt to these challenges.

Thus, to call somebody *Chinese* means claiming cultural capital. But what is *Chineseness*? The issue of *dis/claiming* Chineseness starts from authenticity and hybridity. Family ties have always played a significant role in shaping the settlement patterns of Chinese immigrant waves. More than 80 percent of Chinese immigrants to the United States were sponsored by family members. The gateway cities are San Francisco, Los Angeles, and New York. The growing ethnic housing market offers Chinese immigrants the possibility to rent and buy. Their poor knowledge of English prevented them from satisfying their housing needs outside the ethnic market: buying, selling, rental services are time-consuming if one cannot speak the language. Subway is their only means of transport. They want a safe neighborhood with the right mix of ethnic groups: Chinese families, some Asians, and some Hispanics. That's why they have often been compared to a herd. When the first Chinese comes to one particular neighborhood, one must be sure that others will follow them. Chinatown is an important point of orientation for the Chinese, it is like an anchor. Though the Chinese pay a price for this exclusiveness: wages are low, extended families live for long periods in crowded areas, housing prices are high.

Families are pillars of the ethnic community. Family ties are based on common surname, ancestral descent, and the village of origin. There is also *the district associations* phenomenon which is based on the same dialect and last but not least, the merchant associations which are created according to the job they have. Religion also has a very important place within the Chinese society. They can be Protestants, Catholics, Buddhists, or Taoists.

Anyway, traditional Chinatowns show no sign of decline, but have actually grown and expanded. What has the Chinese population brought to the United States is diversity both for immigrants and the native population. Luminita Mihaela Iacob speaks of a dynamics of the criteria, arguing that the alterity between the master and the slave was overcome by the alterity of Christianity vs. the pagan. The latter alterity is overcome by the alterity between us vs. foreigners. Lack of information about the other has led to prejudices and stereotypes. In the case of collectives, we can witness the phenomenon of cultural shock. It is also the case of Amy Tan's Chinese characters who leave China for the American Dream – they would like to live in the United States. The rules followed in

the two different worlds are also different. Faced with the different languages, different social habits and attitudes, the immigrants realize how separate the worlds can be. The immigrants are often bullied. The feeling of negativity comes to light. The diffused image that the two different worlds have about each other is also created due to their distance. For Pearl it is very hard to understand the Chinese world, although she is a true Chinese. Similarly, for her mother, Winnie, it is difficult to accept the American world.

In *The Joy Luck Club*, the condition of the *other* is presented from the perspective of self-assimilation to the American way of living after leaving China in 1949, when America was seen as the *Promised Land*. Suyuan had left home without regret, left her parents' house, her first husband and her two twin daughters:

My mother believed you could be anything you wanted to be in America. You could open a restaurant. You could work for the government and get good retirement. You could buy a house with almost no money down. You could become rich. You could become instantly famous. (Tan 1989: 151)

Suyuan chooses a different way of life for Jing-mei, her daughter born in America. She wants her to become famous and tells her examples of children who have become famous at her age, such as the actress Shirley Temple, or the chess player Waverly Yong in *Rules of the Game*, the youngest chess champion of Chinatown. Once in the Promised Land, Suyuan takes her daughter to do an intelligence test. The daughter becomes bored of her mother's attempts to make a celebrity of her. Every night after dinner the two would sit at the *Formica kitchen table*. New tests would occur as well as the stories of *exceptional* children described in Ripley's *Believe It or Not* or *Good Housekeeping*, *Reader's Digest*.

She took the magazines from the houses she cleaned. She was looking for *remarkable* children. A nineteen-year-old Chinese girl playing the piano on TV screen would excite her mother who suddenly wants her girl to become a pianist. She finds a piano teacher on the same block where they live and agrees to do his housekeeping in exchange for weekly piano lessons for her daughter. Mother's approach does not coincide with that of Jing-mei who refuses it with a question: "Why don't you like me the way I am? I'm NOT a genius." (Tan 1989: 48)

7. CONCLUSION

Faith in general is defined as *affective, sentimental, non-rational certainty that can sometimes attain fanaticism*. Immanuel Kant (2003: 10) confirms that faith is an act of individual will, subjective adhesion, which excludes doubt and lacks adequate logical reasoning. Gustave Le Bon (1995: 9) launches the idea that a belief constrains us to admit an idea, an opinion.

Faith is the essential element of mentality. It is the source of social prejudices, it is the nucleus around which the mentality of society is clinging, enhancing a mark in the collective mentality and in their way of life. Amy Tan's characters interpret events based on *fixed* elements well-known collectively. The moment when the main character of *The*

Kitchen God's Wife breaks the scissors is raised to catastrophe because the unwritten Chinese rules cannot be challenged. Then, tragic events are only expected by Winnie with resignation.

Winnie is a weak woman, oppressed by pain, humiliation, disgust. The more she suffers, the stronger she becomes. Her suffering is so great that at one point she can no longer be overcome by greater suffering. Winnie assumes the total suffering in order to be able to triumph over it, so that eventually no suffering could break her. That is why the next chapter, *Weak and Strong* starts with her confession.

That was my life, everything always in between-without hope, yet without despair; without resistance, but without acceptance. So you see, weak and strong. (Tan 2013: 313)

This comes as an act of revenge. Within a world in which humanity is strictly related to man while the woman is just a satellite, an incidental detail, opposed to the essential, there is a switch when "the other", the woman becomes a fighter, a winner (as her American name Winnie demonstrates), she knows how to dust herself and start all over again. She finally gets a sense of peace. It is that feeling that all the suppressed have after they survive periods of torture, of being excluded, of being inferior, contested, oppressed, of being considered outsiders, or being judged against.

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SUMMARY

MOTHERS AND DAUGHTERS IN AMY TAN'S *THE KITCHEN GOD'S WIFE* AND *THE JOY LUCK CLUB*

The focus of this paper is the theme of "Otherness" in Amy Tan's novels *The Kitchen God's Wife* and *The Joy Luck Club*. The paper discusses the characteristics of "Otherness", proposing four specific peculiarities: the Sino-American female identity following the tale of Pearl, the In-group and the Out-group concept, the place of women within a patriarchal society, and the special heterogeneity of society. It approaches the theme of *Otherness* between the American born daughter, Pearl Louie Brandt, and the mother, Winnie Louie, a Native Chinese. The paper underlies the alterity between the *In-group* (the Native Americans), and the *Out-group* (the Chinese). Last but not least, the paper deals with the spatial heterogeneity of society, another very important characteristic of "Otherness".

KEYWORDS: *The Kitchen God's Wife*, *The Joy Luck Club*, Chinese women, tradition, identity, race, stereotypes, struggle.

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■ THE INVISIBLE HAND IN *THE REMAINS OF THE DAY*

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Jedna od tvrdnji savremenog ekonomiste Erika Bajnhokera (Eric D. Beinhocker) jeste da se ekonomija zasniva na mogućnosti izbora i donošenju odluka. Ovu tvrdnju, kroz prikaz postupaka u donošenju odluka na mikronivou, engleski pisac japanskog porekla Kazuo Išiguro pokušava da potvrdi u svom trećem romanu *Ostaci dana*. Pisac u romanu daje i književni odgovor na ono što predstavlja večitu dilemu svih ekonomista: Zašto je ideja *nevidljive ruke*, koju je predložio otac savremenih ekonomskih nauka Adam Smit, do te mere nazamisliva u stvarnom svetu?

Ključne reči: Kazuo Išiguro, *Ostaci dana*, nevidljiva ruka, bihejvioralna ekonomija, heuristika, teorija igara, prospekt teorija, interdisciplinarno.

1. WHY AN INTERDISCIPLINARY APPROACH

Reality and the illusion of it have been debated in tandem for such a long time. Perhaps Shakespeare, Nietzsche and Jung form one of the most emblematic triangles in this respect, although the list of those willing to delimit the two planes may be very long, encompassing all areas of human experience, from spirituality to quantum mechanics (Strauch 1999: 23–41).

The natural separation of subjects, periods, nationalities or languages can underlie the progress of collective knowledge as long as mankind remains aware that this simplification by division does not also mean the real separation of the studied phenomena.

In "Reflections on the History of Ideas", the American philosopher and intellectual historian Arthur O. Lovejoy argues that, no matter how logically separated the modes of existential expression may be, they must remain in a continuous relationship (1940: 10).

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The departments that reflect the history of political events and social movements, as well as the economic, religious, philosophical, scientific, literary, artistic and educational changes, are usually investigated by different groups of specialists, most of whom are less familiar with the research objects of their colleagues from the other areas of research and activity. However, cognitive processes, either individual or collective, should always function as a unitary whole, independent of the compartmentalization made for practical purposes in all aspects of life (Lovejoy 1940: 14). Only mental cooperation, from intuitionism to rationalism, could lead to a far more complex understanding of the world's phenomenology. According to Levinas, objective knowing entails the communion of all valid theories and ideas so much so that each pertinent thought should contain a reference to the thoughts of the other people (1969: 32).

2. THE INVISIBLE HAND AND DIVISION OF LABOUR

The two emblematic concepts proposed by the father of modern economics, Adam Smith, are *the division of labour* and *the invisible hand*, since only together can they sustain economic prosperity.

The competitive division of labour entails specialisation and focus on single tasks, leading to significant productivity, lower prices and wellbeing.

However, like Lovejoy and Levinas, Smith considers this economic reality, nowadays directly related to human capital, a real hindrance if not paired with healthy interconnection.

The sincere interaction of supply and demand has the power to regulate both prices and people's conduct in any multi-marketed economy, leading to economic balance and prosperity. In other words, people working on specialised fields should also cooperate for the progress of human kind, otherwise the consequences of division will be devastating. That is why the division of labour should always be understood in tandem with the invisible hand:

[...] every individual necessarily labours to render the annual revenue of the society as great as he can. [...] By preferring the support of domestic to that of foreign industry, he intends only his own security; and by directing that industry in such a manner as its produce may be of the greatest value, he intends only his own gain, and he is in this, as in many other cases, led by an invisible hand to promote an end which was no part of his intention. [...] By pursuing his own interest he frequently promotes that of the society more effectually than when he really intends to promote it. (Smith 2009: 456)

Only rational self-interest and correct competition can lead to economic progress, states Smith:

It is not from the benevolence of the butcher, the brewer, or the baker, that we expect our dinner, but from their regard to their own interest. We address

ourselves, not to their humanity but to their self-love, and never talk to them of our own necessities but of their advantages." (Smith 2009: 26–27)

Smith's invisible hand is thus an economic concept that stands for the sincere motivation behind all the correct transactions on a free market, although it can, in truth, be applied to all walks of life, since all of them entail human interaction of one kind or another.

3. A SHAKY HAND

The integrated vision of Lovejoy, Levinas and Smith could represent the basis for an interdisciplinary approach to *The Remains of the Day*, focused on the fusion of literature and economics.

Kazuo Ishiguro's third novel has been widely regarded as a postcolonial novel, although, viewed from Mr Stevens' subjective perspective, it is rather the reverted image of postcolonialism and therefore a shaky version of Smith's invisible hand.

The idea of England as the civilizer of the rest of the Earth is obviously mocked through the image of Lord Darlington: the typical English gentleman, correct, generous, idealistic, honourable, and well-behaved until his Nazi-linked choices and decisions set him off in a downward spiral... and the rest is history as we know it.

To be so easily tricked into following the racial doctrine of the Nazis and the fascists can only show Lord Darlington as an irrational believer in the superiority of the English race.

On a macro level, Darlington Hall seems to embody any stratified society that successfully applies Smith's division of labour and invisible hand. The many-roomed mansion is tended with clockwork precision by Mr Stevens, who expertly assigns and supervises all the economic roles under his jurisdiction.

Nevertheless, Smith's prosperity concepts fail miserably within the confines of Darlington Hall for the same reasons Smith has once warned they will fail: the existence of the markets privileged by the government.

In other words, Lord Darlington chooses to ally himself to politicians with corrupt socio-economic views, his choice rendering his butler's greatness and dignity pointless.

Ishiguro declares that he is particularly attracted to the pre- and post-war periods only because they best test all socio-human values through the contrast between personal and collective memory (Lewis 2001: 46).

The life of a society is less dramatic than the life of an individual living in a particular period:

Recently I've been interested in the difference between personal memory and societal memory, and I'm tempted almost to personify these two things. A society, a nation, goes on and on, for centuries: it can turn Nazi for a while and cause mayhem. But then the next generation comes along and says, you know, "We're not going to make that mistake again." Whereas an individual who happens to live through the Nazi era in Germany, that's his whole life. (Vorda/Herzinger 1994: 25)

The English author of Japanese origin may not have consciously wanted to write a historiographic metafiction, but it is quite impossible to ignore the historical background of the novel, along with its socio-economic implications, when real-life personalities like Winston Churchill, Anthony Eden, Lord Halifax, Sir Oswald Mosley, John Maynard Keynes or H. G. Wells appear as indirect characters in the novel (Hutcheon 1988: 284–295).

It could thus be hypothesised that, besides the psychological implications of recollecting, the novel depicts England's socio-economic situation between 1920s and 1950s – the economic crisis of the pre-war Britain, the mid-30s colonialism and the post-war postcolonialism – as a partly distorted representation of Smith's invisible hand (Wren 1996: 13–16).

There is also a fourth dimension, since the rigid social hierarchy in the novel can also indicate the economic effects of Margaret Thatcher's neo-liberal regime in 1989, the time Ishiguro wrote his novel: the privatization of public utilities, the partial removal of state regulations, the promise of a problem-solver free market, the tax decrease for rich people and the disempowerment of trade unions (McCombe 2002: 79).

Mr Stevens epitomises the ordinary witness to the great transitions in human history, along with their major political and socio-economic changes. In hindsight, he struggles to ignore the dreadful fact that he was also a cog in a Nazi machine in the making by deciding to follow the orders of a very naive Lord Darlington: "And when today one hears talk about his lordship, when one hears the sort of foolish speculations concerning his motives [...] I for one will never doubt that a desire to see 'justice in this world' lay at the heart of all his actions" (Ishiguro 1989: 73).

The peace treaty at the end of the WWI led to controversial attitudes toward the Allies in Germany, hence the seeming necessity of the first international conference held by Lord Darlington in 1923:

By the turn of 1922, his lordship was working with a clear goal in mind. This was to gather under the very roof of Darlington Hall the most influential of the gentlemen whose support had been won with a view to conducting an "unofficial" international conference – a conference that would discuss the means by which the harshest terms of the Versailles treaty could be revised. To be worthwhile, any such conference would have to be of sufficient weight so that it could have a decisive effect on the "official" international conferences – several of which had already taken place with the express purpose of reviewing the treaty, but which had succeeded in producing only confusion and bitterness. (Ishiguro 1989: 75)

The financial struggles in the German families were a reflection of the country's post-war economic struggle. All war expenses had ended up in big debts, preventing Germany from complying with the Treaty of Versailles, which had imposed after-war repairs. Because of the economic challenges they had to face after the war (menial jobs, hard labour, daily pressure, lack of outside assistance, loss of individual and collective pride and autonomy), the Germans desperately needed a system that could promise rapid economic growth.

That is how Hitler and the Nazis rose quickly to power, and how Lord Darlington, like the rest of the world, was fooled by their apparently good intentions:

The fact is, the most established, respected ladies and gentlemen in England were availing themselves of the hospitality of the German leaders, and I can vouch at first hand that the great majority of these persons were returning with nothing but praise and admiration for their hosts. Anyone who implies that Lord Darlington was liaising covertly with a known enemy is just conveniently forgetting the true climate of those times. (Ishiguro 1989: 137)

Having Germany's best interests at heart, Mr Steven's employer thought he might implicitly tend to England's own problems during the Great Depression in the early 1930s, hence his abominable liaison with the leader of the English Fascists, Sir Oswald Mosley.

Lord Darlington's wrong decisions redefine his good nature: In 1923, he decided to host an international conference at Darlington Hall. In the early 1930s, he decided to embrace the doctrine of the English fascists as well as the German cause and anti-Semitic policies.

In the same vein, Mr Stevens refuses to acknowledge his true love for Miss Kenton; to spend time with his dying father during the international conference at Darlington Hall; to oppose the firing of the Jewish servants, thus warning his employer of the abhorring consequences of Fascism and Anti-Semitism.

As with Lord Darlington's wrong political choices, Mr Stevens' choices turn him into a monster, one the world should be afraid of yet it is not, as Ishiguro himself says in an interview:

I'm reminded of something Lettie says in *The Ocean at the End of the Lane*: "Monsters come in all shapes and sizes. Some of them are things people are scared of. Some of them are things that look like things people used to be scared of a long time ago. Sometimes monsters are things people should be scared of, but they aren't." I thought that last category was really interesting. What are the monsters that stand for things that we should be afraid of but we aren't? (Mason 1989: 336)

It is in human nature to be afraid of being hurt or of taking full responsibility for one's choices, decisions and actions, so the natural temptation is to run away from whatever one cannot fully understand or control. It is therefore also in human nature to choose the easiest path – it becomes too tiring to be constantly vigilant (Rushdie 1981: 193–195).

Mr Stevens could be the embodiment of any human being, even the author himself, as Ishiguro admits in the same interview:

Creating an incredibly stuffy English butler in *The Remains of the Day*, I was very aware that I was taking something that I recognised to be a very small, negative set of impulses in myself—the fear of getting hurt in love, or that urge to just say, "I don't want to figure out the political implications or the moral implications of my job, I'm just going to get on with my tiny patch"; those kinds of little urges we all recognise in ourselves—taking those and exaggerating them, and turning them into a kind of monstrous manifestation. The butler doesn't look like a conventional monster, but I always thought that he was a kind of monster. (Mason 1989: 336)

Mr Stevens' personal life does not matter when it comes to preserving his professional dignity. He seems to reflect on his lost opportunities, when in fact he is still interested in the implications of his professional connections. *Persona* means wearing social masks, but Mr Stevens' masks seem to be his only identity. His past choices are as irreversible as Lord Darlington's, although by far more innocent. However, both the employer and the employee are victims of their past decisions.

A wasted life is like a bad joke, or rather like failed banter. Old Mr Stevens knows this best. However strong self-interest may be when underlying economic affairs and professional ties, human behaviour lacks cold-hearted rationality most times.

4. HOMO HEURISTICUS

According to Eric D. Beinhocker, "[a]t the core of any economic theory, there must be a theory of human behaviour. Economies are ultimately made up of people" (2006: 87). Like the modern economist, Ishiguro, too, believes that the only knowledge that man will always need most is self-knowledge, since human nature will always remain a multifaceted and mysterious reality in its entirety.

The concept of ecological rationality stands for the importance of the environment in the decision-making process, determining what type of heuristic is appropriate for each real-life situation to help people transmute their preferences into practical choices (Gigerenzer 2008: 21).

Heuristics are thus practical instruments that can simplify the decision-making process in environments that exhibit uncertainty, limited information and bounded rationality.

There are basically two approaches to heuristics, coming from two behavioural schools, which mainly differ by showing whether heuristics are biased or unbiased:

- a. Fast and frugal heuristics (Gigerenzer/Brighton 2009:109)
- b. Biases and heuristics (Tversky/Kahneman 1974: 1127)

While the second school views heuristics as errors of judgement that indicate human irrationality and lead to biases in the decision-making process, Gigerenzer states that the decisions taken under the fast and frugal heuristics are perfectly rational from an ecological point of view. Thus, he acknowledges the adaptive nature of heuristics, which can prove effective problem solvers in most types of environment.

The Remains of the Day is both directly and indirectly based on these behavioural realities, with deep psychological, social, political and economic implications. The mental multiverses that Ishiguro creates within his characters could lead to the unexpected analogy with the term *diorama*, precisely because they convey the idea of three-dimensionality, meant to give the illusion of reality.

Thus, the causality and implications of the decision-making process in *The Remains of the Day*, like in any other literary work, can have the therapeutic role of a diorama: The three-dimensional full-size or miniature model of reality within the confines of the novel can give readers a bird's eye view of their own lives. The scale to which this

mental show is drawn may not necessarily be relevant, since the physical reality itself seems a mere illusion, according to many writers and scientists alike. In other words, life itself is a huge (yet finite) mental diorama: Everyone sees something else, according to their own individuality!

Therefore, *The Remains of the Day* can also embody what the economist Robert Shiller has coined as *Narrative Economy*: "Narratives are human constructs that are mixtures of fact and emotion and human interest and other extraneous detail that form an impression on the human mind. [They] have the ability to produce social norms that partially govern our activities, including our economic actions" (Shiller 2017: 1).

Through characters like Mr Stevens and Miss Kenton, Ishiguro accepts the importance of the irrational in the healthy configuration of life, with its implications for every area of human thought, thus glorifying the relationship between intuition and reason. Since at the base of the individual and collective cognition are not only the intellectual processes, but also the irrational subconscious desires, the novel thus proves the complexity of the intellect, which consists of more than the logical determination of beliefs and opinions.

In the same vein, Lovejoy speaks of a Copernican revolution of ideas: The rational man is no longer the centre of the intellectual system, just as the Earth is no longer considered the centre of the planetary system (1940: 18).

That is why the understanding of the invisible hand in *The Remains of the Day* cannot be an exclusively logical process, in which the objective truth is presented progressively, in a rational order. Its reality is shaped by the interference of many other factors, belonging to literature, psychology, sociology, politics, economics and game theory, since all these fields entail human interconnection, be it sincere or not. For this reason, no way of thinking is entirely true or false, no decision-making process can be considered completely wrong or inspired.

Complex as it is, *The Remains of the Day* could heal its readers of most of the conflicting feelings they themselves may be experiencing, which no psychologist could successfully reconfigure. It would not be wrong, then, to say that Ishiguro's novel tells the story of human nature, with the exigencies and vicissitudes of the physical experience, as Mr Stevens perceives it in his biased mind.

Therefore, besides its economic meaning, the invisible hand in *The Remains of the Day*, shaky as it might be, could very well indicate the complexity of human nature, whose conscious and unconscious features and acquisitions do not occupy well-defined percentages, but form a sort of organic melting pot.

A behavioural economic understanding of the invisible hand can help readers accept the characters in *The Remains of the Day* for who they are; and, by doing so, they will also accept their own imperfections in order to make the sincerest decisions in all aspects of their lives, not just in their daily economic transactions. A biased invisible hand may actually mean that the drive of interconnection is not faulty but realistic. All people, real or fictional, use heuristics and biases in their decision-making process.

For instance, Mr Stevens frequently uses the representativeness heuristic: he strongly believes that if something is more representative, then it is also more likely to be the truth. A good example is his belief in the true origins of any great butler: "It is sometimes said that butlers only truly exist in England. Other countries, whatever title is actually used, have only manservants. I tend to believe this is true" (Ishiguro 1989: 43).

Is Mr Stevens, or is he not, a great butler?

When he is mistaken for a gentleman, in Moscombe, he chooses to remain perceived that way and hurries to bed when Dr Carlisle wants to speak to him about the socio-political affairs he has boasted about having been part of (Liquori 2008: 26).

In most cases, the representativeness heuristic will lead Mr Stevens to correct thinking, hence his impeccable professional behaviour. However, in deciding to trust his employer's decisions at all times on grounds of social hierarchy, he unwillingly accepts the stereotyping bias. That would better explain his accepting Lord Darlington's decision to fire the two Jewish employees:

Miss Kenton, let me suggest to you that you are hardly well placed to be passing judgements of such high and mighty nature. The fact is, the world of today is a very complicated and treacherous place. There are many things you and I are simply not in a position to understand concerning, say, the nature of Jewry. Whereas his lordship, I might venture, is somewhat better placed to judge what is for the best. (Ishiguro 1989: 149)

One of the biases prevalent in main characters' behaviour and decision-making process is the confirmation bias. Once the characters have formed a belief, they consciously or unconsciously search for information that confirms that belief while ignoring or rejecting anything that may prove them wrong.

That may better explain Miss Kenton's genuine wonder at finding that the rational Mr Stevens can actually find secret pleasure in reading romantic books; or Lord Darlington's blind trust in the Nazi doctrine despite the repeated warnings coming from various sources at different times; or Mr Stevens' decision to prove his father that he is a great butler by doing his job while his father was dying. In other words, they all do everything in their power, at a subconscious level, to make their intuitive decisions concur with their rational counterparts.

The confirmation bias and the representativeness heuristic can also explain why Mr Stevens, seemingly the most rational person there is, according to Adam Smith's standards, cannot ever change.

The peak-end rule indicates how the retrospection of life can change the whole understanding of certain experiences (Kahneman/Riis 2005: 287). A past event can be re-experienced mentally over and over again, often leading to contradictory choices and decisions. It may be regarded as a bias, yet these new perceptions of past circumstances and events can also help people see parts of their lives with new eyes and therefore learn valuable life lessons.

The same seems to be the case with Mr Stevens when he denies on different occasions that he has known Lord Darlington. Although he does not admit it openly, his atypical behaviour screams, "I wish I had never served my former employer."

In the last chapter, however, he admits that his heart is breaking only to decide a little later that he will have to learn the American way of bantering to please his new employer. In behavioural economics, this can be regarded as a fusion of three biases: status quo, endowment effect and sunk cost. Old Mr Stevens does not want to become an ordinary man, so he decides to stick to his professional status for whatever remains

of his day, so to speak (status quo). By doing so, he proves that he still overvalues his professional life to the detriment of his personal life (endowment effect) and, although he eventually acknowledges his past losses, he decides to continue to invest his time and energy in a career with little personal benefits (sunk cost).

However, Mr Stevens realises the price he has already paid for what is called opportunity cost in economics: the loss of all the other opportunities when one particular choice is made. At the end of the day he still chooses profession over personal life, reason over emotion, because he thinks he has no other choice: "I've given what I had to give. I gave it all to Lord Darlington."

Mr Stevens has given up the value of family in order to choose greatness in his profession, when the two could, in fact, complement each other with conscious effort or, at least, could replace each other at the right moment. Miss Kenton is the perfect example in this respect: She is an obvious representative of intuitive and emotional thinking, yet that did not stop her either from being a true professional, when she worked as a housekeeper at Darlington Hall, or from having a happy family life afterwards.

Why is Mr Stevens incapable of being anything else but a great butler? His inability could be explained through the availability heuristic, which refers to the decisions made after immediate examples, also called salient exemplars. Mr Stevens has got one salient exemplar when it comes to a butler's greatness: his father. So it is easily deducible that all he does in his professional life, the only one he knows, is to impress his father, even if that means to act inhumanely in the housekeeper's eyes: "Miss Kenton, please don't think me unduly improper in not ascending to see my father in his deceased condition just at this moment. You see, I know my father would have wished me to carry on just now" (Ishiguro 1989: 106).

5. A GAME THEORETICAL APPROACH

Since the invisible hand underlies both types of social interaction – cooperation and competition – it can still be the mankind's only recipe for welfare, as Smith once believed: People's healthy interests could complement each other so that the puzzle of humankind will never have any missing or misplaced pieces. The success of Smith's invisible hand is therefore conditioned by cooperation, driven by correct self-interest, mutual trust and respect. However, as Smith himself also stated, corrupt practices and interests will always turn win-win situations into what game theory calls zero-sum games. In other words, each participant's gains and losses are influenced by the other participants' choices and decisions: one's gains are the other's losses.

Owing to its mathematical ability to explain all manifestations of the decision-making process, where participants' payoffs influence each other, game theory is used in most fields, from economics and political sciences to biology, military tactics and psychology. Moreover, it has been successfully applied to literature before, one interesting example being the analysis of the intricate interactions in Jane Austen's novels (Chwe 2014: 4). Strategic interaction, whether in real life or in fiction, is mainly based on Nash equilibrium, which constitutes the best set of decisions made by the participants in either cooperative or competitive games, regardless of what the other participants might choose to do.

In *The Remains of the Day*, Lord Darlington's choices and decisions can be best explained through three strategic games: the prisoner's dilemma, the stag-hunt game and the zero-sum game.

The prisoner's dilemma is a paradoxical situation in which two self-interested prisoners choose a seemingly safer, yet not optimal, solution due to mistrust in the other participant. Therefore, they end up in a worse situation than if their decisions had been based on cooperation. In other words, the prisoners' cooperation, which means not confessing to their crime, would bring them less years to serve in prison, so it seems like the best option. Nevertheless, they both find Nash equilibrium in defecting, or confessing to their crime, for the sole reason that they think the other would certainly betray them.

The stag hunt game is also a game of either cooperation or competition, described first by Jean-Jacques Rousseau, in which the players could either hunt a stag together or each hunt a hare. Unlike the prisoner's dilemma, the stag hunt has two Nash equilibria: cooperation and defection.

Unlike the previous two, the zero-sum game is strictly a competitive strategy, in which one participant wins while the other loses so that the sum of payoffs is always zero.

Lord Darlington is unwittingly dragged into these three strategic games, played very consciously by his political allies. What the American senator Mr Lewis calls naivety is, in fact, Lord Darlington's sincere desire to make Smith's invisible hand work in political and socio-economic affairs, either nationally or internationally.

Lord Darlington's death is an extreme case of zero-sum game, in which the player's bad reputation adds to the losses suffered in the stag-hunt game (the outcome of the conference in 1923) and the prisoner's dilemma game (the betrayal of the German ambassador and the true meaning of the Nazi doctrine and anti-Semitism): "His lordship sincerely believed he would get justice. Instead [...] his lordship's good name was destroyed for ever. [...] afterwards, well, his lordship was virtually invalid. [...] It really was most tragic to see" (Ishiguro 1989: 235).

As it turns out, Mr Lewis is right in criticising Lord Darlington's amateur idealism at the 1923 conference. Subsequent events prove how unprepared Lord Darlington actually was for participating in such complicated strategic games along with seasoned diplomats, who would easily choose between cooperation and betrayal. Unlike the book, the movie *The Remains of the Day* goes a step further by rewarding Mr Lewis for being maybe the only fair player in the stag-hunt game of the 1923 conference, in the sense that he is also the American buyer of Darlington Hall after Lord Darlington's death.

6. THE PROSPECT THEORY

The purpose of presenting the characters' choices and decisions from multiple perspectives was to prove that the world's politics, as well as economies, do ultimately stem from people's choices and decisions. What would then be the best explanation for the failure of the invisible hand in *The Remains of the Day* as in real life?

In an ideal world, the one envisaged by Adam Smith, people under unbounded rationality would be able to maximise their benefits while minimising their costs at

all times. Thus, they would be able to have access to all information available, know all potential consequences or outcomes and unemotionally choose the most satisfactory alternatives or options.

Mr Stevens has all the qualities of a maximiser, and, if there were many people like him, they would certainly render the invisible hand feasible, regardless of the period they lived in:

[...] a butler's duty is to provide good service. It is not to meddle in the great affairs of the nation. The fact is, such great affairs will always be beyond the understanding of those such as you and I, and those of us who wish to make our mark must realize that we best do so by concentrating on what is within our realm; that is to say, by devoting our attention to providing the best possible service to those great gentlemen in whose hands the destiny of civilization truly lies. (Ishiguro 1989: 199)

However, scientific studies indicate that human beings seem incapable of long-term cooperation, trust and fair exchange of goods and services (Sutherland/Rainbird 2000: 189–209; King *et al.* 2009: 261–285). According to the prospect theory, in behavioural economics, people are risk-averse only in relation to gains, and risk-seekers when they have to face losses (Kahneman/Tversky 1979: 267). Thus, while conventional economics sees people as risk-averse at all times, if they cannot see acceptable advantages for taking risks, the phenomenon of loss aversion, connected to the prospect theory, proves that people are ready to take risks in order to avoid probable losses, therefore their choices and decisions will be irrational and impulsive most times, rendering the invisible hand shaky and biased.

Another explanation of cooperation failure could be the chaos theory. The collective mind is a very sensitive system and, by extension, so is the entire physical world. Therefore, one individual mind can create the very small change that will make the whole system behave uncontrollably. This phenomenon is called the butterfly effect: small choices and decisions will almost always have large effects. A person's actions can therefore influence the socio-economic and political advance of a country and, ultimately, of the whole world (Cambel 1993: 46–78).

This, in turn, comes to prove that the whole will always be "something else than the sum of its parts" (Koffka 1999: 176).

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SUMMARY

THE INVISIBLE HAND IN *THE REMAINS OF THE DAY*

The modern economist Eric D. Beinhocker rightly states that economies stem from people's choices and decisions.

The miniature model of reality within the confines of any fiction book could offer a bird's eye view of the decision-making process. This is what the English writer of Japanese origins Kazuo Ishiguro indirectly proves in his third novel, *The Remains of the Day*, which thus gives a literary answer to a question all economists, past and present, have asked themselves at least once: Why is *the invisible hand* concept, proposed by the father of modern economics Adam Smith, so unfeasible in the real world?

KEYWORDS: Kazuo Ishiguro, *The Remains of the Day*, the invisible hand, behavioural economics, heuristics, game theory, the prospect theory, interdisciplinary.

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■ COLLABORATIVE CO-EXISTENCE: HUMAN-ANIMAL BODIES AND NATURE IN SARA BAUME'S *SPILL*, *SIMMER*, *FALTER*, *WITHER*

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Sara Bom je savremeni irski romanopisac i umetnik. Do sada je objavila dva romana i dokumentarnu zbirku „Artefakt“ (2020). U ovom radu autor se bavi njenim romanom prvencom „Starac i jednooki“ (2015). U ovom radu se sagledava kako Bomova koristi jezik da izrazi ono što određeni kognitivni psiholozi nazivaju kvalija (*qualia*): „stanje uma koje proističe iz osećanja kako je biti neko ili nešto ko/što doživljava određeno iskustvo“. (Herman 2010: 173). Glavni junak romana je Rej, starac koji u životu nalazi izvesno olakšanje nakon što usvoji jednookog psa. Sa njim, Rej se upušta u pustolovinu u seoskim područjima Irske. To mu omogućuje da istražuje svoje ‘simbiotske’ polovine, ‘simbiotsku’ prirodu. Spisateljkin eksperimentalni pripovedački stil ne vrti se oko brzog i dramatičnog zapleta, već uvlači čitaoca u središte same radnje. Njen jezik besprekornih opisa omogućava čitaocu da se približi protagonistu koji proživljava razna iskustva i sagledava pejzaže i životinjski svet, što dovodi do buđenja dubokih osećanja u čoveku. Rad takođe ispituje inovativne načine kojima se može preispitati povezanost životinja i ljudi tako što bi se stvorila nova i drugačija koegzistencija u našem antropocentričnom dobu. Bomova zalazi u ključne etičke teme i postavlja važna pitanja o mogućnosti skladnijeg suživota ljudi i prirode.

Ključne reči: savremena irska fantastika, telo, životinje, pejzaž, jezik, antropocentričan, narativ.

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1. INTRODUCTION

There is an important paradox that is noticeable in our contemporary societies. In one way, people are urged to have a heightened focus on their appearance, and as such, on their bodies. Tattoos, body-modifications of all sorts, training programs, health-obsessions all direct the focus on the physical. At the same time, we also live in a world of technology, cyborgs, virtual reality, which in turn distracts attention from the physical realm, transforming it into an afterthought. The focus shifts from the materiality of the body to drive the users into a universe of minds and thoughts expressed without the physical presence of the body. Irish essayist Sinead Gleeson expands this idea when she explains that in everyday life people tend to assume the material coordinates of the body, its weight, the working of the organs as a given:

Unless it's involved in pleasure or pain, we pay this moving mass of vessel, blood and bone no mind. The lungs inflate, muscles contract, and there is no reason to assume they won't keep on doing so. [...] The body – its presence, its weight – is both an unignorable entity and routinely taken for granted. (Gleeson 2019: 1)

There is one consistent occurrence, though, that has been a moment of body-awareness since the existence of humanity i.e. illnesses. One usually becomes more body-conscious and aware of one's own biological ephemerality in case of sickness, old age, or experiences at the limit, when the finite capacities of matter suddenly become obvious. Psychologist Bessel Van Der Kolk states that even when experience, especially a traumatic one is treated as forgotten, the body works as a precise mnemonic device “the physical effect on the organs go unabated until they demand notice when they are expressed as illness [...] the body continues to keep the score.” (2015: 46) This happens in such a way that every emotion, every life event is carved into the body, and even when the mind tends to or wants to forget, our bodies are constant reminders. Cells store the memory of emotional pain, and the only way to rewire these memories is through reprogramming the body itself and the automatic reaction patterns that it created (Kolk 2015: 1–25).

Can reading, reading about our own and others' experiences and coping strategies be a type of therapy of similar rewiring? It can be suggested that reading about other human beings going through time and space can challenge the way we think of ourselves and our own bodies.

One of the fields in human culture that has been preoccupied with the body is literature. Novels record what it is like to lead a life in a human body. Writing is tied to the body and what the body experiences, and through the process of reading, one is forced into the experience itself. Controlling a narrative through writing also means controlling bodies and minds that exist through the dimension of narrative space and time. *The Cambridge Companion to the Body in Literature* (Hillman *et al.* 2015: 1) argues that “the body participates in crucial ways in thinking, feeling and the shaping of our personalities [...] being constitutive of what we call the self.” However, bodies are hard to define or describe, as literary critic David Hillman sustains: “for the body, it is notoriously difficult to theorize or pin down, because it is mutable, in perpetual flux,

different from day to day and resistant to conceptual definition.” (2015: 1) And whereas there are no actual bodies in the written text, literature can change the way we think of our embodied life. As early as 1949, Gilbert Ryle stated that “novelists have always been satisfied to exhibit people’s motives, thoughts, perturbations, and habits, by describing their doings, grimaces, gestures, and tones of voice.” (1949: 301) This is why bodies, or more specifically, the mode and experiences of an embodied life, have long been the main focus of narrative writing. Sustaining Merleau-Ponty’s assumption that every experience that a human being can have is essentially an embodied one – “rather than a mind *and* a body, man is a mind *with* a body” (Merleau-Ponty 2004: 67), the reading experience itself can be termed as a bodily one.

Analyzing the various representations of the body in literature has become a well-established approach in literary criticism. However, the body seems to be a rather under-theorized aspect of Irish fiction, although it carries relevance, particularly in contemporary Irish writing. According to critic Maeve E. Davey, the body is often the site through which “slippery concepts of national identity and ambivalence towards the prevailing conservative religious, cultural climate are represented.” (2010: 12) James Joyce has constructed *Ulysses* by dedicating each chapter to an organ, referring directly or indirectly to it throughout the lines.

The experience of living in a body has started to gain a special focus in contemporary Irish non-fiction writing. Sinéad Gleeson, a contemporary Irish essayist, has recently published a collection entitled *Constellations* (2019) that centers on a very personal yet paradoxically universal theme of how it is to live through sickness, trauma, mother and womanhood. The fourteen essays in the book tell the history of the female body, as the writer herself argued: “it is about finding the parts you want to extract.” (Dass 2019) She writes about pain, the body in pain, which is considered a universal and almost inexpressible experience, yet as Gleeson states, “pain is as unique as a fingerprint [...], I was interested in the inexpressibility of it” (Dass 2019). She forces the reader into the living body through a meticulous female voice, described by Anne Enright (2019: par. 4) as “coming from the blood and bone of her body’s history.”

On the terrain of Irish novel writing, there has been a noticeable boom of female writers in the past decades who challenge previous concepts regarding gender roles and national stereotypes in their work. Many of these novelists have created works that center around the body and its experiences. Sara Baume is a young, contemporary Irish writer and visual artist, who has so far published two novels and a non-fiction book entitled *handiwork* that appeared in March 2020. Thematically her works raise important questions about the limitations of art and the body, the struggles of early adulthood, Irish identity, womanhood, the decline of Irish rural living, and the relationship that humans have with their physical existence and through it with the natural world. She also implies a heightened need for a greater eco-awareness. The following essay examines how Baume uses language in her novel entitled *Spill, Simmer, Falter, Wither* (2015) to portray the landscape and the animal world, creating a body-tied, innovative narrative tone and style.

2. LANDSCAPE AND LANGUAGE

Sara Baume's debut novel entitled *Spill, Simmer, Falter, Wither* was published in 2015 by a small Irish independent press, and since then, it has been translated into several languages. It can be termed experimental prose, or as the writer herself declared, a novel that seeks to "break the rules." (Crim 2016) The sense of genuine creativity or 'rule-breaking' is manifested through its narrative language and the mode of rendering seemingly traditional Irish topics like the broken family unit, religion, rural existence through a fascinatingly new perspective. The individual and the various ties that control its bodily and interconnected societal existence are in the central focus of the novel. Baume considers herself to be part of the Irish writers who dealt with rural tradition, like John McGahern or William Trevor (Crim 2016). However, although focusing on a rural setting, the style that she pursues is very different from that of McGahern's and Trevor's. In Baume's, prose the natural landscape is ripped from its geographical specificity and functions as an anthropomorphic projection of different states of human emotion. Nature has a paradoxically destructive yet also constructive power in her fictional world; it becomes a separate character of the plot. The narrative style conveys the immediate experience of nature with all its sounds and silences. The plot follows the uncanny co-existence of an old, solitary man and his pet. They are forced to run away from the village because the dog is falsely accused of biting a little child and faces the threat of being euthanized. Through a first-person utterance suspended in an eternal present of remembering, the protagonist retells and confesses his past life to his dog, while traveling across the rural Irish countryside. Ray, the protagonist, is very much an outsider, suspected to be suffering from childhood traumas. He was raised by a single father who did not show much affection towards his offspring. He is also an outcast from his community. He lives in a small seaside village, but never actually spoke to anyone. His social interactions were confined to his father and a neighbor, to whom he refers to as 'aunt'. He was also denied a formal education by his father, who simply degraded his son by lying that he was 'handicapped' and unable to attend school. From this perspective, Ray shares a lot in common with his nonhuman partner. The dog was suffering at a shelter house, physically damaged after a fight with a badger. Ray appears as a savior because no one wants to adopt him. They also become similar throughout the course of the novel, as the dog eases into Ray's loneliness. The dog becomes less feral through the care he receives while Ray adapts a similar observer, a sense-acute attitude towards the world as the dog. The dog is named One-Eye, referring to his physical handicap; he has lost one of his eyes in the respective badger fight. However, his other senses are very acute; he smells and hears other animals from a far distance. By spending time with this weird creature, Ray also learns a new mode of experience and starts to view the world animate and inanimate in a peculiar new detail, gaining a beauty that he was unable to find in human society.

Although language can act as a barrier in the process of evoking the bodily experience itself, Baume's style attempts to bring the reader as close as possible to *qualia* as defined by cognitive psychologists like David Herman (2010). Herman (2010) enumerates *qualia* (a term borrowed from Daniel Dennett) among the main capacities of every literary narrative. The term is described as "a state of the mind that arises from

the feeling of what it's like to be someone or something having a given experience." (Herman 2010: 173) Baume's novel applies meticulous descriptions, using a surplus of adjectives that relate to all the senses so that it forces the reader into the experience. At the same time qualia has another layer in the text, the protagonist often gets carried away by his memories, he reveals moments from his childhood, but not through the eyes of that long gone child. Ray distances himself from the experience, he comments on them using qualia, trying to see himself as someone else. He makes himself the subject of his own understanding: "when I was a boy, I used to sit here in this window and watch children. [...] I didn't really believe I was of the same species as the children." (Baume 2015: 63-64) He also experiments with qualia whenever he tries to envision how living would feel in a dog's body: "What do you smell? Fox spray and honeysuckle, pine martens and stinkhorns, seven different kinds of sap?" (Baume 2015: 133) He is often amazed by his dog's complex olfactory ability: "You learn each new stopping spot detail by detail, by its symphony of smell, and never by its signpost." (Baume 2015: 140) The language of the narrative gives direct access to his thoughts capturing the vivid emotional, visual and sensory experiences. From the very beginning, the landscape acts as a crucial element in the character's life. Ray is staring into the distance and describes with minute detail both the view itself as well as the effects of it on his body:

At high tide, the sea rises to lap against the bird walk's wall, and gulls bob at beak-level with the concrete. At low tide, the water falls back to expose a no man's land of stinking mud. It's at low tide that the wading birds come. Oystercatchers with their startled eyes [...] little egrets freshly laundered, whiter than white. (...) As I turn back you're still hustling amongst the greenery. (Baume 2015: 40)

The narrative focalization starts from a bird's eye view, and it slowly approximates itself towards the internal focalizer, the narrator. The human element is gradually introduced, being the endpoint of the description. Language functions here with almost total dramatic inertia, communication is being reduced to a minimum. When the characters do interact verbally, this is relayed through indirect speech and always as a moment that is recollected. This is partly due to the fact that the protagonist himself is an old, cantankerous, solitary man who has lost almost all social connections with the human world. Language is made into a living organism capable of producing an affective reading experience, one that can strongly apply to the senses. It is a language that makes the reader see, smell, and feel. At the same time, there is also a paradoxical mistrust in its expressive forces. Ray absolutely dreads human communication, yet puts a lot of trust in sensations that he values as authentic forms of expression: "the outer noises are important to me. It doesn't matter what form they take or how loud they are [...] I depend on them to gag my thoughts." (Baume 2015: 162)

The close connection to the natural world, animals, and the wordless beings is a narrative driving force in this novel; it tries to grasp the silence in a way too. It is a productive silence that seeks a more authentic mode of contemplation. Although transmitted through language, these descriptions of nature appeal directly to the senses and don't involve any communicatively informative purpose as a human verbal interaction would:

The clifftop is studded with scabious, chamomile, campion. Ladybirds hug the grass stalks. Hoverflies tread the air. [...] Now there's silverweed, its under-leaves gilded like the scales of a white fleshed-fish. The track leaves down slope. The earth and furze give way to sea pinks and lichen."

(Baume 2015: 94)

They also function through a physical, bodily experience of living. Baume argues regarding her own writing: "I try to approach it with the sensibility of a filmmaker, to conceive of my fictional world as sound and vision as opposed to static letters of the alphabet arranged on a page to capture something." (2015: 2) This is why her narrative captures every modicum element of the setting or event that is described. The narrator carefully shows the different visual, auditory and olfactory aspects of close proximity objects as well as of those in the distance. Ray functions as a cameraman who silently transmits and verbalizes all the colors, scents and sounds. According to critic Jean-Michel Rabaté (2015: 231), the different styles and modes of expression in novel writing can be attributed to different political, social, and economic structures surrounding the birth of the work. But the actual linguistic "product," the narrative itself is always about "the interaction of the human bodies" (Rabaté 2015: 231) inside and outside of the text. Novels explore the inevitable relationship between the body and the written word, having the capacity to sublimate or redirect bodily functions. Jean Luc-Nancy (2008: 15) suggests that words are comprehensible through the body and are essentially linked to what the body as physical clothing experiences. At the same time, as he points out, the body as materiality is a complex "open space" and not a "filled space," it is a "place of existence," that is not settled, it is in a constant flow. (Nancy 2008: 15) Novels can have the power to carry their readers into an act of possession by allowing the entry into the experiences of characters, so that through reading our "emotional and cognitive repertoire expands." (Mahon 2017: 103) Baume's work can also be similarly described as a novel with style, with a language that forces the reader into the center of the experience. Everything is narrated through the eyes of the first-person narrator Ray who acts as an acute observer. He talks directly at his dog, addressing every sentence to his companion, often asking questions too, "Have I told you about my birthday?" (Baume 2015: 90) He reveals memories of his traumatic childhood, his loneliness and at the same time plays with the idea of imagining certain experiences from the perspective of the dog. His utterance is viscerally driven and it also functions as a re-living of all those emotions and sensations: "my father is the man you can smell all over the house [...] you'll smell his dead skin cells in the leather bind of never-opened books." (Baume 2015: 84) He also often examines his ageing body, commenting on it sarcastically: "even though my feet are uncommonly long and flat to balance the plundering mass of my limbs and pork of my gut." (Baume 2015: 84) The whole narrative is in a way a portrayal of the history of his body augmented with comments on how this ageing body finds ways to reconnect with the world around him. His bond with the dog strengthens his awareness of the beauty of both animate and inanimate objects, by the end of the novel the cantankerous Ray grasps an aesthetic vision of life, declaring that "everything holds a diaphanous kind of potential." (Baume 2015: 277)

3. ANIMAL AND HUMAN BODIES

In a recent essay by Kathryn Kirkpatrick (2015), it is suggested that animals have always been an essential part of Irish writing: not only as added plot elements but on a symbolical level as representations of Irishness. The evocation of the animal in literature can symbolically expand the understanding of concepts like race, ethnicity, gender, class. As Kirkpatrick points out, the Irish have often been compared to animals, which was “justified by the colonial use of force to subdue and constrain.” (2015: 1) One of the earliest literary accounts on the Irish was given by a half-Norman half-Welsh priest, Gerald of Wales, in *The History and Topography of Ireland* (1185). His perspective is driven by the dominating force of the colonizer, denoting that Irish people are “wild and inhospitable people. They live on beasts only and live like beasts.” (Gerald of Wales 1185: 101) Kirkpatrick suggests that the “representations of the animals have literal consequences for nonhuman animal lives,” (2015: 3) creating a subordinated, degraded category of animality. She urges the need for a new methodology and means of understanding that can be initiated by literature:

If, as scientists maintain, we are now living in the Anthropocene era, then clearly reframing of life on earth has produced the awareness that humans must better understand the other creatures with which they share the planet in order to come to grips with the fouling of both human and nonhuman habitats. (Kirkpatrick 2015: 2)

Literary representations of animals can shape the way us humans relate to these creatures. According to Kirkpatrick (2015: 3), literary texts often portray animal species as being subordinates to humans, creating a degrading effect. Sara Baume’s novel seeks to dismantle old, traditional representations of the human-animal relationship. The narrative’s experimental power lies not only in its language but also in its thematic innovations. The addressee of the text is the one-eyed dog, “I address it all to you. You who never spoke anyway. You who misunderstands everything.” (Baume 2015: 163)

The human and animal body is a major element of focus in the novel. Baume chooses a character who lacks the ability to use the full communicative potential of language, who lives a lonely, resigned life. At the same time, Ray manages to arrive at a deep understanding of the natural world through his senses. This suggests that the animal-type is a more authentic form of communication. The mode of living that occurs in the natural world compared to the thought-driven, sometimes ‘overthought’ societal mode of humans is given a primordial role here in this novel. This is further sustained by the chosen narrative structure signaled in the title, denoting the rhythm of the four seasons. The seasonal changing of the landscape is concurrent with the moral, emotional changes occurring in the character’s life. Ray slowly transforms from an old cantankerous, lonely man to a vulnerable, forgiving, kind member of the community. The pace of existence is slowed down in this novel, undertaking the slow movements of the inanimate world. However, at the same time, there is also a constant experience of motion. Even the transformed season-names become verbs that denote physical action: spill, simmer, falter and wither.

The reader sees the dog constantly running, roaming through the landscape, and this movement becomes a stylistic device. It can be compared to a cinematic technique where the protagonist is the camera that functions as a projector of the setting, without any judgmental diction. The motion of nature is there, captured through descriptive language, but there is no real human action. The whole plot operates within this device, adequately grasped by Ray at the end of the novel: "I close my eyes, and our life is a film, and we are rolling, rolling, rolling." (Baume 2015: 276) This way, the focus of the narrative is expanded, creating a third nonhuman character in the plot, that being nature itself. As Ray learns to cope with silence, paradoxically, he gives voice to the natural world, through his monologic utterances. Baume herself admits that the novel is "very much about nature too; the setting is very important." (Crim 2016) It can be suggested that through her innovative prose style, she anthropomorphizes the nonhuman world into a body: a felt, throbbing physicality. This strategy may lie open the charge of pathetic fallacy. The term itself denotes the process through which humans present the natural world around them in terms of their own personal feelings. This leads to the conclusion that whatever is visualized and described by language is processed and modified by the viewer's internal emotional bias. Baume's prose may lie open to the charge of pathetic fallacy, yet in her case, it cannot be considered a falsification. Even if the landscape is transmitted through a distorting subjective mood, the process itself is authentic. The narrative carries the readers into the process through which the character experiences the natural environment. It shapes a new vision of the attempt to apprehend our natural habitat and the world of animals in a reverential way. At the same time, it opens up the human body as a closed system of organs working together while at the same time directing its sensory receptacles out into the natural world. The process of symbiotic pathos-generation rather than the outcome as putatively a pathetic fallacy is what is important here. This is still a process through which, as Elaine Scarry (1985) argues, humans relieve themselves of their own pain and suffering.

The novel can also be termed a geographic, almost scientific itinerary through the wild rural landscapes of Ireland. Ray knows all the elements of nature, from plants to trees and rocks. By the end of the novel, he almost gains a superhuman ability to sense, smell, view these as acutely as his hunter dog. He embodies the dog through an almost intimate connection, trying to feel the world as the animal to an almost anatomical degree:

You shift your weight to lean against my shin. You're dry and warm and soft yet solid. I feel the bulge and fall of your ribcage as you sigh. I find it strange because I always thought of sigh as an expression of the sort of feeling which animals are not supposed to be capable of, and I wonder do you sigh because you have the smog inside you, my sapping smog. Does it build within your chest until your muscles spasm and push it out, away. (Baume 2015: 75)

There is a constant dynamic of human-animal perception in this novel. The adjectives point to the tactile sensations that Ray experiences as "dry, warm, soft" yet the proprioceptive description of the sigh is an assigned: a human sensation that he envisions as felt by the dog. Baume's narrative is experimental in this explorative

manner of using the narrative language with expressive power. This mode comes very close to that suggested by Kirkpatrick (2015), one that can reshape the imbalance of the human-animal ontology. It can reiterate the “anthropocentric existence” by using degraded outcast characters from both worlds, who yet achieve the deepest mutual understanding. Baume herself stated that the intention was to “give voice to the overlooked guy, the strange guy on the street who doesn’t stand for anything visual or tangible, but has a soul as well.” (Crim 2016: par. 14) One-Eye similarly is the least appealing creature, yet through the eyes of Ray, he is viewed as an equal, without a discombobulated sense of its “Otherness.” There is a crucial moment in the narrative where this equity liberation is carried to a heightened persuasive level. On their adventurous journey, Ray notices a family stopped at the side of a road, with a woman crying while staring at something. As Ray comes closer, he notices that the scene is prompted by a dead body of a swan. This reminds him of all the other dead animals that they encountered on the roadsides:

Now we see it, lying in the middle of the road. A swan, a mute swan [...] We see its wings are tucked back as if the tar is liquid and the swan is swimming. [...] The woman is kneeling down besides the swan. I think she is crying. [...] I think of all the creatures we’ve seen since we set out. [...] Why didn’t anyone stop for the jackdaw? Because the swan looks like a wedding dress that’s why. Whereas the jackdaw looks like a bin bag. Because this is how people measure life. (Baume 2015: 148–149)

As critic Torrey Crim suggests, this is a pivotal scene that strengthens the strong argument against anthropocentrism, showing the unfair treatment of “how we value animal life versus human life.” (Crim 2016) It also resonates with the argument posed by Derrida in his work, *The Animal That Therefore I am* (2008), where he states that the human-nonhuman binary has been for too long based upon false assumptions. The animal-human opposition has been characterized by a deceptive recognition of failure that needs to be re-addressed. While one cannot escape the human experience through which we unfairly project ourselves into animals, we can change the way we think about them. Instead of defining it in the same methodological context, we should accord a distinct mode of existence to them that is not constrained by human attributes. As Derrida sustains, it is less a matter of asking: “whether what calls itself human has the right rigorously to attribute to man [...] what he refuses the animal.” (2008: xi)

4. NEW MODES OF COEXISTENCE

Sara Baume’s novel is a living experiment. Innovative in many ways and at the same time using the ancient capacity of language to carry and express intimate human, body-tied experiences like fear, love and ageing. Ray offers a possible, new means of co-existence with the natural world and also with our own limited body. His fear of death that features strongly at the beginning of the narrative transforms into a zest for life. He learns to appreciate the world he lives in and discovers a new humility towards the natural world. The connection he has with his dog is one that does not involve

inequality, degradation or dominion. It can be suggested that in our Anthropocene era, this is an important path that we need to discover because in it lays our collaborative survival. Only through a deep reverence for the natural world can a viable future be built. One is reminded here of anthropologist's, Anna Lowenhaupt Tsing's account of the matsutake mushroom in *The Mushroom at the End of the World* (2015). It is a species that grows in Europe, Northeast Asia, and the Pacific Northwest but interestingly only in human-disturbed forests. This mushroom becomes thus a metaphor of a new type of humanity, one that is serendipitously interconnected to other species and the natural world. Baume, in her novel *Spill Simmer Falter Wither* (2015) via her character Ray, also imagines a similar future, urging us to re-construct our relation to the world and our own complex bodies.

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SUMMARY

COLLABORATIVE COEXISTENCE: HUMAN-ANIMAL BODIES AND NATURE IN SARA BAUME'S *SPILL, SIMMER, FALTER, WITHER*

The following paper focuses on contemporary Sara Baume's, Irish novelist's debut novel, *Spill, Simmer, Falter, Wither* (2015). It examines how Baume's uses language to create an experimental narrative that doesn't revolve around a fast-moving and dramatic plot yet forces the reader into the middle of the experience. Her meticulously descriptive language allows the reader to become closely tied to the experiencing body and see the landscape, the animal world, and the visceral means that it delivers to the body. The essay also analyses the innovative ways through which the novel re-examines the animal-human bond, urging a newly imagined co-existence in our current Anthropocene era. Baume touches upon crucial ethical topics and raises important questions about the possibility of a more harmonious bond between humans and the natural world.

KEYWORDS: contemporary Irish fiction, body, animal, landscape, language, Anthropocene, narrative.

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■ POST-COLONIAL PERSPECTIVE OF IDENTITY IN JEAN RHY'S *WIDE SARGASSO SEA*

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Postkolonijalna teorija pruža mogućnosti i koncepte savremenog promišljanja o istoriji i iskustvima ljudi pod kolonijalnom hegemonističkom vlašću. Tumači političke, književne i kulturološke pojmove poput rasizma, ropstva, krize identiteta, hibridnosti, emancipacije i složenosti pojma roda. Različiti naučnici opsežno su raspravljali o odnosu pojmova identiteta i fenomena „Drugosti“ (npr. Edvard Said, Gajatri Spivak i Homi K. Baba). Ovaj rad teži da precizira način na koji se navedena dva pojma predstavljaju u romanu Džin Ris „Široko Sargaško more“. Naime, Ris prikazuje krizu identiteta kod Antoanete, junakinje karipskog porekla koja odrasta između dva različita sveta i između dve drugačije kulture, što je motiviše da izdrži sve životne borbe.

Ključne reči: kolonijalizam, identitet, orijentalizam, Drugost, postkolonijalni, Ris.

1. OVERVIEW

In the mid-nineteenth century, the emergent academic institutes of the colonized nations began to intellectually investigate the way Western colonial authorities biased their representations of the “other” (non-European) cultures in Western literature, leading these cultures to a state of identity loss. Thinkers and theorists from different nationalities now seek to break the limits of Eurocentric literary trends, exposing the true colonial universalism in global academics. Counter-colonialist discourse applies in purpose of publicizing the pure experiences of colonialism from the perspective of the ‘defeated’, the ‘colonized’, and the ‘other’, conducted by the Europeans’ colonial campaigns against the cultural identities of their lands. Thus, there emerges a new literary school of thought called “Post-colonialism”, established by a number of critics

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such as Homi K. Bhabha, Edward Said, Gayatri Spivak, Frantz Fanon, and many others, contributing to the basic elements of such a contested field. Dialectical connections and cross-cultural representations draw attention towards the continuing colonial process that governs wealthy nations; even after gaining their independence, they are still a product of invasion, subjugation and exploitation reflected in their turbulent political realities and lack of national consistency. Practically, to offer a comprehensive overview on the concept of identity within post-colonial literature, we consider the classic fictitious prose of Jean Rhys's *Wide Sargasso Sea* to highlight her post-colonial journey of finding her existence through her fictionalized protagonist, Antoinette.

2. *WIDE SARGASSO SEA*

Wide Sargasso Sea (1966) is a classic novel involving matters of racism and otherness within the socio-political boundaries of West Indian communities in the early nineteenth century. The story is set when the English Empire begins to abolish slavery which coincides with the achievement of the Emancipation Act of 1833 that provides freedom to black slaves and leads to the vanishing of white slave owners. The story introduces Antoinette, the principal character who is a product of mixed-race population; a daughter of ex-slave owners whose childhood foreshadows her emotional vulnerability as she is devoid of her mother's love and her peers' company. Antoinette thus rests in a space of restlessness and instability in the middle of racial diversity; she is the "white cockroach" for her black scornful servant and a bizarre to her own English husband. Her identity loss lies in her inability to fit in any particular community of the society she lives in, thereby her mental emotional decline begins early in the novel. Her life takes a turning point when she gets married to an English man who is left unnamed in the story, referred to as Mr. Rochester who is assumed to be Mr. Rochester of *Jane Eyre* (1847). *Wide Sargasso Sea* is a revisiting of Charlotte Brontë's *Bertha*, with specific reference to self/other discrepancies as well as Antoinette's identity construction.

3. IDENTITY PERCEPTION IN *WIDE SARGASSO SEA*

The question of identity has been a heated debate in many hybrid nations that have become open to more cultural diversities and witnessed large influxes of migrants, who brought their customs, cultural orientations and values with them. Nations that experience an act of colonization and establishment of colonies inevitably end up engaging in such hybrid productions and identities. The West Indies are one part of the world witnessing fragmented identities in terms of individual and geography as whole caused by long history of British colonialism which disrupts the social and cultural consistency of the territories. Rhys's *Wide Sargasso* is a good example to look at the identity crises ranging from subtleties of race and complicated Jamaican social hierarchy. The story offers existential inquiry through considering the alienation of the "other", class distinction, gender inequality once woman subjects to male authority, as well as greed and exploitation.

The problems of identity extends to ethnic structure which evokes antagonism and resentment among different racial groups of the society leading to increasing violence and hatred. As each group seeks their identity, the society is a split of whites born in Britain, the white Creoles who are descendants of European ethnicity living in Caribbean Islands for one or two generations, besides the black ex-slaves who keep their own sort of stratification and stand apart from Creole and English individuals. Amid this mosaic backdrop, Antoinette must manoeuvre diverse cultures and struggle to have a space which enables her to escape the dependency upon her husband.

The novel is a perfect mirror to Homi Bhabha's concept of hybrid identity and "in-between" condition. Antoinette obviously exemplifies Bhabha's "in-between", hybrid and liminal condition which contributes to her ambivalent state of mind. For Bhabha, hybridity is "particularly the disturbing distance in-between that constitutes the figure of colonial otherness [...] the liminal problem of colonial identity and its vicissitudes" (quoted in Loomba 1998: 125). Antoinette's subordination and otherness ranges from her husband's alienation to her; her hybrid position causes her emotional grief and depression. There is no longer a home or place for her: "So between you, I often wonder who I am and where is my country and where do I belong and why was I ever born at all" (ibid. 77). Bhabha's third space offers a "spatial politics of inclusion rather than exclusion that initiates new signs of identity and innovative sites of collaboration and contestation" (quoted in Balfour 2013: 28). Loomba comments on Bhabha's concept of hybridity; for her, hybridity is perceived as "an indispensable feature of his inner life as well as he can be existed anywhere as oddly widespread and homogeneous being" (Loomba 1998: 178).

In post-colonial discourse, otherness is a product of domination carried out through establishing binaries that necessitates Western supremacy over the "other". Metaphors of civilized/uncivilized, white/black, self/other, First/Third World are often triggered in colonial discourse to doom the other and to celebrate the assumed unequal relations of power. Rochester's speech conveys discourse of the British Empire in the Caribbean, considering people in West Indies as "uncivilized", proudly giving hints that English people are more "civilized". Profound meanings of British absurdities exclude the "other", and deny his/her identity in order to generate influence:

The first man was not a native of the island. 'This a very wild place – not civilized. Why you come here?' He was called the Young Bull... 'He don't know how old he is, he don't think about it. I tell you sir these people are not civilized!' (Rhys 1968: 45)

Said's theoretical model, rendered in his seminal book *Orientalism* (1978), expounds the issue of Eurocentric universalism that lies in any society which does not string with colonial structure of power as "other", non-European, the rest. Relationally, Rhys shows success in questioning the already-assumed superiority of the West over the other, which according to Said is a product of the false stereotypes made by Western academics or orientalists (in the case of viewing the East, the Orient). 'Non-European' means of existence exist just to recognize the pure ideality of the West. For Said, geography does not hold any role in determining the orientalist approach of the West

towards the rest of the world. He clarifies that the occident “the West” and the orient “the other” are merely two different geographies through which they “support and to an extent reflect each other” (Ashcroft *et al.* 1989: 165):

Just as the Occident itself is not just there either. We must take seriously Vico's great observation that men make their own history, that what they can know is what they have made, and extend it to geography: as both geographical and cultural entities – to say nothing of historical entities – such locales, regions, geographical sectors as ‘Orient’ and ‘Occident’ are man-made. (Said 1978: 5)

Racism is a product of false colonialist assumptions and stereotypes addressed in colonial discourse and presented in worldwide academics. The British representatives of such discourse, namely Mr. Rochester, his brother-in-law, and Amelia (female servant) show their contempt and some negative references on “Antoinette”, considering her to be of “bad blood” (Rhys 1968: 73). The racist feeling of Antoinette's husband leads him to manifest indifference towards his wife, his attitude turning to the unearthly. It is rather exposed on another occasion when he expresses his dislike towards the servant's commitment to obeah (a kind of sorcery practiced especially in the Caribbean) when offering him a coffee; “I like the drink, but I hate the language” (ibid. 45)

More to the perspective of identity, Mr. Rochester is also looking for his identity in unfamiliar environment and culture alien to his. He is disturbed by the West Indian cultural semblance. He conducts Eurocentric universalist behavior to feel at home. He does not succeed in welcoming those cultural and regional differences, marking them as inferior facets of corruption as he sees things from a broader side. The “otherness” of the environment and its indigenous people represent a threat to Mr. Rochester and reminds him of his inability to control it; “I feel very much a stranger here, I said. I feel that this place is my enemy and on your side” (ibid. 51). He feels vulnerable to the hostility of the potent attitudes of the slaves. Therefore, he bears racism and bigotry against them, their geography and culture.

The dichotomy between reason and emotion shapes the perspective of identity Rhys attempts to address. Rochester's mindset operates in reason by coming to an alien land, having financial benefit from it, even his marriage is of a transactional purpose, not based on love. He looks at West Indian people with a degree of loathing. In time, this hatred is transferred towards Antoinette, resulting in her insanity, infidelity and drunkenness. To him, she simply becomes another matter of Caribbean otherness; madness exists in her blood and she is a part of planned scheme to have him married blindly: “she thirsts for anyone – not me [...] a mad girl. She'll not care who she's loving. She'll moan and cry and give herself as no sane woman would – or could” (ibid. 134). Her emotionality becomes a source of intimidation to her husband. This alerts him to be more alienated and leave the West Indies to go back home to England. Both Antoinette and her country become a threat to his existence; he thinks that Antoinette's extreme emotionality stems from being West Indian coupled to insanity. He can find himself and run things properly when at his home. Thus, he celebrates his return to his native place; “I was exhausted. All the mad conflicting emotions had gone and left me wearied and empty Sane” (ibid. 141).

On the contrary, Antoinette's tragic trauma sufferings emerge from her sensitivity and lack of reasoning. She is affected by her husband cruelty, her mother's fall into madness and the exclusion from her community for ethnic reasons. She questions her identity and isolation among her living community by manifesting her self-loss as being labelled a "cockroach" by black members of society, and a "white nigger" by English settlers.

It was a song about a white cockroach. That's me. That's what they call all of us who were here before their own people in Africa sold them to the slave traders. And I have heard English women call us white niggers. So between you I often wonder who I am and where is my country and where do I belong and why was I ever born at all (ibid. 77).

The destruction of Antoinette's Self develops when recognizing herself as a ghost in the mirror. She refuses her image; "the girl I saw was myself yet not quite myself. Long ago when I was a child and very lonely I tried to kiss her. But the glass was between us – hard, cold and misted over with my breath" (ibid. 145). Although the mirror stands for Antoinette's appropriation of her Self, becomes a means, needed to escape the image conferred on her by her husband. The mirror symbolizes a refuge for Antoinette to seek her own lost self. She lacks sense of belonging. Approaching the very last lines of the novel, when again looking in the mirror, Antoinette is unable to recognize the reflection of her own: "It was then that I saw her – the ghost. The woman with streaming hair. She was surrounded by a guilt frame but I knew her" (ibid. 153).

Post-colonial representation of race addresses the British utilization of the West Indian people and territories by building colonies, changing the structure and economics of the nation. Said defines the term *colonialism* as a practice of "implanting of settlements on distant territory" (Said 1993: 8). Throughout the novel, English residents like Rochester struggle to sustain grip on island when their colonization is put into an end, though realizing the reality that the area is too different from Europe. Antoinette's speech previews the downfall of colonial empire when chaos prevails in Coulibri Estate; she "did not remember the place when it was prosperous" (ibid. 3). Mr. Rochester's marriage to Antoinette increases his budget thirty thousand pounds paid as a dowry and enables his inheritance from her. Antoinette is aware of her husband's utilitarian purpose of entering their marriage, she anticipates and articulates his greed; "[he] will not come after me. And you must understand I am not rich now, I have no money of my own at all, everything I had belongs to him" (Rhys 1968: 84).

Rochester is a victim of familial Victorian values. Rhys rejects the version of Rochester as commanding and intensely sexualized by drawing a picture of Victorian male who is annoyed by his own and mostly his wife's sexuality. Furthermore, Rochester mistrusts the feminine as connected to emotions and nature; this is, if not complete, a partial outcome of serious demarcation between male and female in Victorian Britain.

In search of her identity, Antoinette agrees to marriage proposal from Mr. Rochester in the hope of lessening her fears as vulnerable outsider in her society, but her husband abandons her and leaves her in a pathetic emotional madness. Antoinette's husband comments on the financial benefit he gains from his marriage to Antoinette:

I have not bought her, she has bought me, or so she thinks. I looked down at the coarse mane of the horse... Dear Father. The thirty thousand pounds have been paid to me without question or condition. No provision made for her (that must be seen to). (ibid. 47)

Dislocation and disintegration minimize Antoinette's role when Rochester evacuates her from her own native place by shifting her to England where she feels an outsider and stranger. She becomes cooped in unfamiliar surroundings and setting: "I get out of bed and go close to watch them and to wonder why I have been brought here. For what reason? There must be a reason" (ibid. 144). Symbolism of "birds" and "lights" suggest freedom to her; "When I took the keys and went into the passage I heard them laughing and talking in the distance, like birds, and there were lights on the floor beneath" (ibid. 147).

Women are made lesser to men who are considered as the superior gender. Womanhood interlaces with matters of enslavement and subjugation; they are inferior to their men who have affairs, die, ignore their wives' wishes with tragic results, imprison them, take their money, drive them to madness. Annette Cosway, Antoinette's mother, had suffered her husband (Alexander Cosway) cheating on her publicly with multiple affairs. When he dies, he leaves the family impecunious. Anette's second marriage to Mr. Mason is also disastrous, he rejects her pleas to flee Coulibri when prone to ex-slaves mobs' attack, leaving the family defenceless, hence their home is destroyed, their son killed, and Annette's is forced into her decline into madness. In the novel, males are depicted as patriarchal tyrants; they exhibit strong sense of misogyny towards females; they drag women into their agency and out of their own.

The closing part of the novel witnesses a serious issue of betrayal committed by Antoinette's husband when sleeping with the black servant who resides next to Antoinette's room. Woman's subordination is developed when Victorian society does not despise male marital betrayal nor hold it as an "offence". But on the contrary, a woman who betrays her husband is either put to death or exiled. *Wide Sargasso Sea* presents women as incapable of changing the order of gender superiority in a tightly male-controlled environment. Antoinette does not have any right or means of resistance to get rid of the weakness of her condition simply because any possible means are either helpless or rendered powerless by patriarchal hegemony.

The betrayal causes a big transformation in Antoinette's life, especially when it takes place in their "honeymoon" house. Her problem lies in her surrender to the circumstances that have turned her life into a permanent misery. In one conversation with her husband, she says:

I loved this place and you have made it into a place I hate. I used to think that if everything else went out of my life I would still have this, and now you have spoilt it. It's just somewhere else I have been unhappy, and all the other things are nothing to what has happened here. (Rhys 1968: 118)

The negative role of husbands and their oppressive mastery and patriarchal tyranny traces Rhys's disapproval of the male dominant gaze expressed in leaving the antagonist, Antoinette's husband unnamed throughout the whole course of the novel though names are important to her as announced by Antoinette "names matters"

(ibid. 147). Relationally, Robert Kendrick argues that names have been significant to reflect inherent meanings, therefore Rhys resorts to unname one major characters of her novel in order to censure patriarchy reflected in “sexism, colonialism, English law, and law which constructs sanity and insanity” (Kendrick 1994: 1). The opening words narrated by Antoinette’s husband express his masculine rights over the female body. To him, the female body is equivalent to the surrounding islands where both are needed to be dominated and utilized. As noted by Burrows, “in the narrative of Antoinette’s husband and his metaphor-making, the female body gradually becomes inseparable from the actual surroundings and territory of their honeymoon island” (Burrows 2004: 44).

Reshaping indigenous people’s identity validates the decline of their culture and embodies their otherness in the British colonialist methodology. The idea is that colonizers (say the British) take the lead to shape entire countries in a specific image that serves their discourse and powers sometimes without the colonial representation being aware of such process. Identities of non-Western nations are internalized through strategic inscription to colonized natives, which supports their essentialist claims and extensive generalizations that have long-term impact on the once colonized. The indigenous identities, histories and cultures are mere “pre-civilized voids” in the discourse of empire, as Frantz Fanon asserts (Fanon 1965: 43–46). Therefore, the process of shaping and reshaping the “other” is continuous in the British policy to ingrain their gaze and centralism.

In short, Rhys’s post-colonial philosophies disclose one’s own identity loss through demographic changes of a nation and psychological traumas of individuals that mark an increase of internal conflicts and other social and cultural inconsistencies. In this case, recalling the history of the Caribbean Islands is important to archive the missed voice of the other. Accordingly, in *Beginning Theory*, Barry sums up Fanon’s view of history:

The first step for colonialisied people in finding a voice and an identity is to reclaim their own past. For centuries, the European colonizing power will have devalued the nation’s past, seeing its pre-colonial era as a pre-civilized limbo, or even as a historical void. Children, both black and white, will have been taught to see history, culture, and progress as beginning with the arrival of the Europeans. If the first step towards a post-colonial perspective is to reclaim one’s own past, then the second is to begin to erode the colonialist ideology by which that past had been devalued. (Barry 2002: 192)

The limitation of identity applies in Mr. Rochester’s choice to rename Antoinette with English name “Bertha”, thereby facilitating the denial of her self-recognition. Calling her “Bertha” spoils her “public identity”. The change in Antoinette’s name suggests her husband’s intention to shift her from Jamaica to Britain; it is another attempt to domesticate her in terms of class, race and sex, thus she ends in the attic where she unsettles her frustration, setting fire to the house where she is captive. She disapproves the abandonment of the island, expressing her sense of nostalgia for it: “I loved [the island] because I had nothing else to love, but it is as indifferent as this God you call on so often” (Rhys 1968: 102).

Antoinette withstands Rochester' both masculinist and imperial enterprise by refusing her inauspicious name; "When I turned from the window she was drinking again 'Bertha,' I said. "Bertha is not my name. You are trying to make me into someone else, calling me by another name. I know, that's obehah too" (Rhys 1968: 118). Apart of this, he also rejects Antoinette's traditional and authentic Caribbean ways of hair styling, dressing and clothing, in exchange, he offers her new "Western alternatives".

When the end approaches, Antoinette's freedom is achieved once she disappears to get rid of all her imprisonments. She dreams of burning "Thornfield" (her husband's house) so as to liberate herself; "Then I turned round and saw the sky. It was red and all my life was in it. I saw the grandfather clock and Aunt Cora's patchwork, all colours, I saw the orchids and the stephanotis and the jasmine and the tree of life in flames" (ibid. 153).

The title of the novel, *Wide Sargasso Sea*, accounts for Antoinette's identity decline. It represents her inability to reach one of the shores on the two sides, as one might be drawn away by the outside forces into the vast stretch of "ocean" between the West Indies and Europe. In other words, the "Sargasso Sea" is situated between the Caribbean and Europe which means that Antoinette is stuck in the middle of a wide river and she cannot cross it. Her situation is much like that of a ship that gets stuck in the shallow water (Shapiro 1968: 686). Furthermore, the geographical contrast between the two divergent shores stands for the contrast between Antoinette and her husband whose life turns to be more complicated due to his "paranoid behavior".

Antoinette's increasing fear of insecurity turns her to lose hope, consequently resorting to join convent school where she can get a temporary care by Aunt Cora, a senior nun in the convent, who compensates her missed family and offers her a mental care. Love comes second to safety and security existed in the convent where she grants sense of place and human interaction; "all the same, I did not pray so often after that and soon, hardly at all. I felt bolder, happier, more free. But not so safe" (ibid. 38). The convent becomes a spiritual cure to her curbed emotions and loneliness. Her feeling of insecurity turns her to be overly sensitive. She proceeds to describe her life in the convent; "the girls were very curious, but I would not answer their questions and for the first time I resented the nuns' cheerful faces. They are safe. How can they know what it can be like outside?" (ibid. 40).

Spivak examines the absence of the role of women under male dominance by questioning their existence within social and cultural surroundings. Contesting imperial legacy that legitimates man's superiority, she comments: "He (the European agent) is worlding their own world, which is far from mere uninscribed earth, anew, by obliging them to domesticate the alien as Master (Spivak 1985: 133). This force-building strategy renders the native as other, as shown in Antoinette's surrender to her husband; she lacks the free will to flee her state of being mere "sexed subject" (ibid. 144).

Disappointment makes Antoinette a person who has no reason to exist. Rhys manifests the betrayal of woman by the one who is responsible of protecting her, as well as providing peace and safety for her. She has been betrayed in her own house. As the house is an early property of her mother, it recalls her memories with her mother as if it were a person: "More than a person" (Rhys 1968: 65). Her husband grabs everything she has with absolute power to an extent she becomes an outcast, she can no longer

resort to any other person or place. Despair turns Antoinette into a colourless person who has no role in life. Her husband comments her tragic condition saying that she becomes the "silence itself" (ibid. 137), or a "doll had a doll's voice, a breathless but curiously indifferent voice" (ibid. 140).

4. CONCLUSION

This paper focuses on the analysis of identity perspective presented through post-colonial lens. We cross the lines of Antoinette's struggles that tend to have an in-between status, then turn into nothingness. Her life is intersected with social and cultural barriers of her surroundings. It has been clearly shown that her identity crises come from her sexuality. Gender complexity and female body play significant role in woman's loss of belonging. *Wide Sargasso Sea* is a journey to discover the possibilities of female existence amid invincible male hegemony assumed in patriarchal societies which subordinates the woman and outclasses the man. We have touched upon Bhabha's issues of hybridity and liminality as necessary features for individual's otherness within which Antoinette has reached a tragic end and self-destruction.

Said's notion of orientalism deconstructs the Western view of the "other" and the Eurocentric universalism of Rochester. For Said, the subjugation of a community or nation comes first from what is so-called orientalist movement which acts as a colonial strategy to engrain the superiority of the West over the non-West. Furthermore, Rhys makes use of Spivak's philosophies of finding a space for marginalized women. It has been noted that Antoinette has lived under double oppression, i.e., male dominance and colonial consequences on her community. The efforts of Rhys have been serious to construct a "self" to Antoinette in the middle of such harsh settings filled with women rejection and social racism. *Wide Sargasso Sea* can be considered as an application of what Spivak advocates as critical discourse that could support the issue of subaltern representation. The place of Antoinette among her society has been a major concern for Rhys to raise awareness of the untold stories of the subaltern gender.

Fanon's historical perspective taken from his seminal book, *The Wretched of the Earth*, expounds the necessity of history in framing identities and determines individual's life in her/his environment. Rhys crafts unbiased history of West Indies devoid from false generalization of the colonial discourse; it is what Fanon assumes to be a perfect step for the colonized to reclaim their pasts. The bias of superiority occupies a big part in colonizer's history which, for Rhys, needs to be contested and shown from the viewpoint of the colonized, not the colonizer.

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SUMMARY

POST-COLONIAL PERSPECTIVE OF IDENTITY IN JEAN RHYS'S *WIDE SARGASSO SEA*

Post-colonial theory attempts to recall lost histories and people's experiences under colonial hegemonic rule. It covers up political, literary and cultural concepts such as racism, slavery, identity crises, hybridity, emancipation, and gender complexities. Relationally, the concepts of identity and otherness have been extensively debated by different scholars (e.g. Edward Said, Gayatri Spivak and Homi K. Bhabha). In particular, this paper tends to pinpoint how the two concepts are viewed in Jean Rhys's *Wide Sargasso Sea*. Rhys intensively invites her readers to a journey of identity crises through her heroine, Antoinette, who grows between two different worlds and cultures, which leads to an increase in her life struggles.

KEYWORDS: colonialism, identity, otherness, post-colonial, Rhys.

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■ AESTHETIC LEGITIMACY FOR THE DYSTOPIAN ENVIRONMENT IN ORWELL'S *NINETEEN EIGHTY-FOUR*

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Roman Džordža Orvela „Hiljadu devetsto osamdeset četvrta“ (1949), opisujući totalitarno društvo i totalitarni režim na dosad neuobičajeni način, ostavio je veliki trag u književnosti i snažan uticaj na čitalačku publiku. Publika se zainteresovala za temu pojedinca pod nadzorom države, kao i za nove književne forme i za sve one druge promene koje je postmodernizam sobom doneo. Džordž Orvel je najpodrobnijim opisom distopijskog okruženja nadmašio fenomen konačnog ljudskog propadanja zbog nerazborite okrutnosti. Orvelov izmišljeni svet estetski je opravdan, iako su neki kritičari primetili da je u njegovom stvaralaštvu prisutan samo jedan pripovedački glas. Upotrebljavajući parabolu, autor je stvorio iracionalni, izmišljeni svet po uzoru na Kafku, ali paradoks je da ga je publika strastveno čitala zbog njegovog okrutnog realizma i događaja koji će se čitaocima urezati u sećanje. Roman ne uspeva da dostigne estetski apsolut i ne prikazuje izuzetno konstruktivnu radnju, već potvrđuje veliki ljudski problem i egzistencijalnu napetost, stvarajući utisak iscrpnog ispitivanja čovečanstva. Složenost Orvelovog izražavanja je metafora za iracionalni svet, a njegova knjiga je sredstvo pomoću kojeg se na najtransparentniji način sagledava mehanizam terora.

Ključne reči: distopijsko okruženje, mentalitet, ljudska degradacija, napetost, mehanizam terora.

1. DYSTOPIAN SOCIETY UNDER THE ASSAULT OF TERROR

In his *Nineteen Eighty-Four*, George Orwell depicted the most accurate image of a dystopian environment, surpassing the phenomenon of ultimate human degradation under the assault of irrational cruelty. A dystopia that imagines extreme developments

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of totalitarianism is Aldous Huxley's novel *Brave New World*, published in 1932, which led to the criticism of the similitude of vision between the two authors. Unlike Huxley's book, *Nineteen Eighty-Four* seems to concentrate the whole dismay of a world that was affected by two world wars in just half of a century. The psychological conditions in which this novel was conceived decisively influenced the writer, who had previously participated in the Civil War in Spain. His creative mind went all the way to the boundary of the social abyss in order to be able to contemplate and reveal to the readers the abyss of the human being and the darkness of the soul. Orwell demonstrates through this novel that literature lends credit to narrative formulas, to compositional structures, to formal fantasies, for, as Eugen Negrici claims, "form creates the background and not the other way around" (Negrici 2002: 335). Orwell's fictional world has aesthetic legitimacy, even though there are critics that have pointed out the presence of a single narrative voice. The author created a parable developed with Kafkian means, an irrational fictional world, but which is, paradoxically, passionately read for its cruel realism and for its memorable scenes. The novel does not touch the aesthetic absolute, it does not illustrate an exceptional constructive performance, but does confirm a major human problem and an existential tension, creating the impression of thorough analysis of humanity. The difficulty of writing is the metaphor of the irrationality of the world and the book is a transparent product, through which we follow the mechanism of terror in full operation.

Oceania, the space imagined by Orwell, similar to Faulkner's imaginary location – Yoknapathawpha, is aesthetically validated. Famous dictionaries, such as *The Grand Larousse* or *The British Encyclopedia*, illustrate the author's importance. The pertinence of judgments pronounced by scholars on this strange dystopia, the repetitive quotes that seem to be permanent, the frequent use of the terms *Big Brother*, *Proli*, *Double Thought*, *the Thought Police (Thinkpol)*, and the adjective Orwellian, the journalistic, essayistic and academic criticism, plus the assent from the trained public, particularly the young, highlight the aesthetic value of this book.

2. LITERARY VERSUS POLITICAL INTENT

Critical emphasis in both older and recent studies of the fact that the reader receives political information from this fictional world is correct. "The marked political intent" (Grigore 2016: 32), visible in all Orwell's novels, which Rodica Grigore speaks about, explains the genesis of the work rather than its content. The opinion advanced by Antoine Compagnon, according to which "the only intention that matters to an author is to create literature" (Compagnon 2000: 82), is worth mentioning, as the reader deduces that it seems reasonable to relate the intention to the creative project. The validity of this theory is confirmed by Eugen Negrici, who stated that in the space of authentic literature, the writer understands that the characters become valid through the illusion of art (Negrici 2002: 16).

Orwell's novel is a political novel, but it is equally a novel about love and social problems. If it had been only a political novel, in which the theism was unavoidable, as the effort of unmasking and revealing the truth is a condition of the genre, the creation would not have had the same literary destiny.

Nineteen Eighty-Four comprises the description of a poor people's society, a Great Britain after a hypothetical nuclear war between the East and the West, which would have occurred in the mid-twentieth century. The regime established in Oceania, Soceng (the English Socialism), is of Stalinist inspiration with Nazi nuances. It is basically a mixture of two antagonistic political systems.

In pages containing a maximum economy of stylistic means, but of great expressivity, the author creates a terrifying atmosphere: people live from one day to the next, with rationalized food, in buildings with degraded walls. Poverty is obvious everywhere. On the immense posters present in all the civil buildings and in the institutions, the portrait of the dictator is omnipresent, a person who maintains the myth of control, below which is written: "Big Brother is watching you". In all the rooms of the apartments are tele-screens that continuously transmit and receive images and sounds with a special feature: the volume can be turned down, but not switched off completely. Police patrols supervise the population by flying in helicopters at low altitude, descending to the level of the windows of the buildings.

In Soceng ideology, Orthodoxy is the love for Big Brother. To ensure this, governmental institutions are created – the Ministry of Truth, the Ministry of Abundance, the Ministry of Peace and the Ministry of Love, which is responsible for the Thought Police. The Soceng doctrine is built within the Inner Party by diabolical minds and is based on the knowledge of human weaknesses and possible types of reaction when facing terror. The thorough plan to create, by any means, a climate of powerlessness and mistrust in values proves to be efficient. The policy of orderly amnesia, the leveling of personalities, the suppression of any trace of dignity have transformed people into grotesque, mechanically functioning beings, because thoughts and feelings are controlled, culture is abolished and the past is changed in official documents and in the common daily newspaper according to the Party's interests. This world has no chance of recovery, because the children are educated in the cult of lying and emulate their spirit according to the principles of the system: the daughter of the Parson family denounces her father to the Thought Police. Referring to the sick state of our society in the years of the Stalinist regime, Eugen Negrici makes a disturbing confession, which urges us to believe in the possibility of an overturned mimesis: "The Romanian scholars from the beginning of the 1950's (among whom I am myself) will be delivered the story of the pioneer Paul Morozov, murdered by the members of his own family because he had turned in his father" (Negrici 2002: 79). The few people who search for the origin or identity are locked in the Ministry of Love, scorned, healed and then killed.

3. THE CRISIS OF THE INDIVIDUAL FACING TOTALITARIANISM

In *Nineteen Eighty-Four*, George Orwell relied on the literary motive of the revolt against authority. What sets the boundary between ordinary and artistic in this novel is the unmistakable type of reaction of the individual, a kind of rebellion against the barbarianism of totalitarianism.

The main character, Winston Smith, defined by a reflective mind with access to philosophical references, faces a disgusting social system, with aberrant practices, based

on an oppressive and yet cunning apparatus. The character is kept away from total engagement and sublime gestures, not letting himself become an unbridled enemy of the schizophrenic society in which he lives. George Orwell had a great dose of aesthetic courage, thematically speaking, and his character became emblematic for a certain type of revolt. With Winston Smith, the author offers us a destiny prone to failure, a plausible artistic hypostasis, showing us that nothing can be changed when people face the absurd, because men may seem helpless and the rebellion means suicide.

In this vision of the human environment as an irrational system of absurd anti-human powers, heroism and grandeur remain terms that cannot gain empirical content, as they have no chance of affirmation. Winston knows he is helpless, and the readers, following the movement of his soul, understand that lack of sincerity can also fit into what we suppose to be the essence of the human being.

Nineteen Eighty-Four is considered a very representative novel for its visionary boldness, opposing to the proletarian hypostasis of the heroes of the great literature. It depicts the tragic image of the vulnerable human being, who understands his limits. The author is not concerned with an abstract humanity, with the history of the species, but he firmly opposes the humble neglect of humanity. He takes the side of literature and is able to speak deeply about the complexity of history. Throughout the epic deployment, the human substance remains the same: the biography of a petty man, of the human being subjected to humility and pain. Winston Smith, an official of the Lower Party, reveals himself in all his fragility and weakness, a suffering man, terrified of rats, able to enjoy some prohibited food purchased by his beloved Julia.

The complexity of writing and the finesse in the dosing of allusions and symbolism are obvious features of this novel. Although it is a creation of anticipation, in which the real, the fantastic, the oniric, the intuition and the realistic observation are mixed, they remain equal throughout the novel. Concerned with symmetries and significant coincidences, the author inserts a decisive detail of a scene in the novel.

In a society marked by historical tragedy, helplessness and resignation, in a godforsaken world, Winston Smith questions the morality of freedom, not from the perspective of concepts, in the Sartrean style, but in a simple way, in an attempt to change the order of things in any way. His revolt does not materialize in a heroic decision, it is not the effect of an irrational and aggressive lucidity, nor does it remain an act in itself, as in Camus's *L'homme révolté* (1985), but coagulates slowly, uncertainly, without reaching the maximum intensity. In the conditions of life under an oppressive regime, in which the physical suppression of the individual is usual, rebellion, in any form of manifestation, is dangerous and, in any case, has no prospect of a liberating conclusion. Winston revolts, even if he does not reach towards a profound molecular change of life and expresses a lust for intense living in the name of a superior sense. His revolt has a dramatic evolution. He starts writing a diary which he keeps hidden, and then puts his hope in the proletarians of whom he thinks had never lost their humanity. He sees in them a force that could awake and bring life back to the natural course, but he will not try to approach them. Discovering, due to the negligence of an official, the technology of falsifying the past and the truth, he wants to get out of the state of resignation caused by the contemplation of the evil that surrounds him. Animated by a

diffuse meliorism, he seeks a way of social engagement, not through the unconditional assumption of a heroic posture, but by engaging in an alleged organization of which he believes it conspires against the Party. Prudent, elusive, fearful, he goes with Julia to the person who will prepare his horrible end, O'Brien, the terrible oppressor, a member of the Inner Party and Thought Police, a doctrinal maker of Soceng, whom he naively suspects to be part of the plot.

The adherence he communicates to O'Brien has nothing exalting, but is disturbing by its veracity: it is the testimony of a tormented soul, a mixture of insecurity, fear, hope, revolt, which is equivalent to a sublime impotence, located at the boundary of cowardice. He is not looking for an ally in O'Brien, but rather for a protector:

– I came here because ...

He paused, realizing for the first time how vague the reasons were. Since he did not know what kind of help he was expecting from O'Brien, it was not easy to say why he had come. He continued, aware that the words sounded to him as unconvincing as to be pompous:

– We think there is a kind of conspiracy, a kind of secret organization that plots against the Party and in which you are involved. We want to join and work in it. We are enemies of the Party. We do not believe in the Soceng principles. We are criminals in thinking. We also make ourselves guilty of adultery. I tell you all this because we want to let you go. If you want to incriminate and do some other way, we are ready to do it. (Orwell 1991: 187)

In Orwell's novel there is an acute moral disagreement between the individual and the society. The author always supervises his character, disgusted with his own conformism and dehumanization. When the tension of self-deprecation goes beyond the barrier of a natural example, it reveals its tragic fright, for the unassailable aspiration to re-establish within the limits of normality a society bursting with evil does not lead to fulfillment, but calls for the ultimate sacrifice. By responding to O'Brien that he is willing to commit suicide when and if he is ordered to do so, the character appears in his fatal naivety, in a desperate need for confidence.

The lack of hope seen in the twisted evolution of the destiny of the character disturbs the consciences decisively and transfiguratively, as do the figures of the great rebels of the great masterpieces of literature. Orwell's hero is not one of them, but he offers a tragic dignity to the conflict between the individual and the world, not by the greatness of the revolt, but by its affirmation.

4. THE ROLE OF THE LANGUAGE IN CREATING SCIENCE FICTION PROSE

In a dystopian novel of anticipation, which contains the topic of tragic subjectivity, crushed by the odious mechanism of a totalitarian state, Orwell puts us in front of an unbelievable image of the world, but the human truth it carries is undoubtedly verisimilar and can be received, understood and lived through reading. Although it is a virtual epic, transfiguring space, the observation of the human being is as convincing

as it is in the objective literature. The author may be criticized for the validity of the vision of the world, but not for the solidity of it as an aesthetic object. Critics, especially the Impressionists, had in mind, in particular, the atmosphere created in the novel, the recognizable political practices, the original fiction and the ambiguity of the human experience.

What we gather at the first reading of the book is the complexity of the imaginary language that creates the impression of the most realistic fictional prose, crossed by a grim parabolism and a distinct symbolism. The novel conveys the sense of distress and, technically speaking, it is the consequence of introducing insolvency, of breaking the relationship between cause and effect.

The imaginary universe is the particular sign of this science fiction creation, even if it is limited to coexistence in the verosimile chain of the insoluble element. The formula of veracity meets the fantastic, both as hypostases of the aesthetic universe, which has as its only substance the human truth. This novel confirms the thesis of Marin Beşteliu's realism of fictional literature.

The attempt to define the fictional structure of *Nineteen Eighty-Four* is required by evidence and supported by detail. We can observe that, from the compositional point of view, the reader's hesitation (possibly by refusing the allegorical perception of the text) and the peculiarities of the style (modulation) can support the exigencies of the category of science fiction. Reducing its features to formal attributes by ignoring the authenticity of the human substance that the novel communicates is, however, out of analytical lucidity. At the ideatic level, the fictional expresses the most acute terror of the object-to-object relationship.

At the level of the narrative structure, the fictional confirms the genre of narrative, in which the realistic and the fictional images dispute the space of knowledge. The writing is infused with strange coincidences whose significance is related to semiotics. Umberto Eco's (1989: 53) comment on the tendency of the modern prose structure to include open work can be applied to Orwell's novel.

The ambiguity resulting from this complex piece of writing determines the author's open-mindedness in the process of narration. Coincidences are added to the identities of the dream images with the signs of horror and the degradation metronomies of the real order, symmetries of symbols, repeating allusions, obsessive memory flashes and ugly dream breaks. The most interesting thing in the book is the transfer of the fictional into the real. In the epic field, the distinction of the two domains cannot easily function. The impetus that we have of resuming reading to reconstruct the previously distributed sequences is the clue which shows us that we deal with a complex writing which is a successful demonstration of ambiguity. This results not only from the sliding of the science fiction into the realistic of the narrative construction, but also from the interference of the oniric in the real. We consider that characters are hesitant human beings, trying to find a balance between a natural explanation and a supernatural explanation of the evoked events.

5. ANTICIPATION AS A METHOD OF GENERATING AMBIGUITY AND TENSION

The unusual in the novel triggers images of serious premonitions, anticipating dramatic events. The image of his mother sinking with his sister somewhere in an underground place – the bottom of a well, for example, or a very deep tomb, is repeated in nuance, terrorizing him while he is in a state of wakefulness. He sees himself compelled to confront the embarrassing fantasies of the past, his embarrassing hypostases, with cruel, punishing reality sequences. This nightmare becomes a way of recovering the traces of his sensibility and humanity, bringing painful memories back to life, which intensify his sense of guilt. The epic passage in which he takes away from his sick sister the chocolate ration that had been distributed by authorities is memorable because of its blunt realism. The mother's gesture to protect her baby by covering her with her arm still obsesses him and this gesture is yet repeatedly recognized thirty years later by the Jewish woman whom he had seen in the informative film trying to keep the little boy out before the helicopters took them both up into the air. The helpless mother's attempt to defend her little girl is the anticipation of an evil beyond forgiveness over which the hero begins to think and to perceive it differently from the way it appears on the front page of his diary: "April 4th, 1984. Went to cinema last night. Only war films. A very good film about a ship full of refugees bombed somewhere in the Mediterranean" (Orwell 1991: 206).

The tension of the character's experience in identifying the realm of the dream landscape, which he called the *Golden Realm*, is also communicated to us: "Winston looked out into the field beyond the forest and slowly felt a strange shock of recognition. He knew the spot from sight. An aged pasture, roughened to the ground, through which a bumpy path was streaming, with a tuft of horns here and there" (Orwell 1991: 231). The Prison without windows – The Ministry of Love, where Winston will be imprisoned and tortured – is anticipated in dreams in the cynical form of a voice that seems to be O'Brien's:

Years ago – how many? about seven, probably – dreamed that he was going through a darkened room. And someone sitting in a corner somewhere said to him as he passed: "We'll meet in the place where there is no darkness." This phrase had been uttered very softly, almost indifferent – as a statement, not as a commandment. He continued to walk without stopping. The strange part was that at that moment, in a dream, the words had not made it too strong. It was only later, and gradually, that they seemed to have a meaning. He no longer remembered whether he had first seen O'Brien before or after his dream, or when he had first identified his voice as O'Brien's. In any case, however, this identification exists. O'Brien was the one who had turned from the darkness. (Orwell 1991: 261)

The certainty that starts to sink in, when O'Brien utters at a meeting the same phrase as if he had recognized the allusion, is then projected into a wide field of indeterminations, the ambiguity being enhanced by negative aspects and modulation.

In the gestures, attitudes and expressions of the prisoners, the main character recognizes the objective correlatives in Eliot's language – of his permanent fear:

Parson was taken. Then other prisoners came and vanished mysteriously. One of them, a woman, was sent to *Room 101* and, as Winston remarked, she seemed to be twitching when hearing those words. Accumulating details of people's manifestations before being taken to *Room 101* is a way of highlighting anxiety in the face of the unknown. The simple fact of announcing her number by the officers causes Winston a state of mind that can be compared to the numbness of the senses following a blow, when the full perception of reality is not yet possible, and things seem to express interferences that the human mind does not dominate. The terror intensifies, becoming almost paralyzing, preventing him from asking O'Brien what was there:

He still had not asked the first question that had come in his mind. She had to ask it, yet the tongue seemed to refuse to speak. O'Brien's face had a trace of amusement. Even in his glasses was an ironic glint. He knows, Winston thought, he knows what I'm going to ask him! At this thought, the words gushed into him:

- What's in Room 101?

The expression on O'Brien's face did not change.

"You know what's in Room 101, Winston!" he said. "Everyone knows what is in Room 101." (Orwell 1991: 274).

The question is just an attempt to postpone the decisive moment of confronting the worst thing in the world that he knows he can not avoid. This, O'Brien explains, differs from individual to individual, and for him it happens to be rats. Terror would not have sought expressivity in the text if it had not been tense from within, in the scene in which Julia discovers a rat in the rented room in Charrington's shop:

For a few moments he felt that he had been in a nightmare he had sporadically. It was always the same. He stood in front of a wall of darkness and on the other side was something unbearable, something too horrible to be seen. In that dream, the strongest feeling was self-deception: the truth was that he knew what was beyond the wall of darkness. If he was making a colossal effort, as if he were pulling a piece of his brain, he could even bring that thing to light. He always woke up before discovering what it was. But it had something to do with what Julia said when he had interrupted so suddenly. (Orwell 1991: 296)

Winston's terror contains the germs of his own destruction. The methodical analysis of O'Brien's psychological abyss casts a sudden light on the meaning of selling dreams. The character cannot survive because he does not bear the principle of salvation in him. The hungry rats, ready to be released on Winston, who found himself tied to a chair, with his head trapped in a mechanism that forced him to look ahead, is O'Brien's final argument to cure him of heresy, clean his memory, feelings, humanity and his spirit, in order to love Big Brother. Under a type pressure he cannot resist, Winston betrays Julia – she is also incarcerated – demanding that her body be pushed between him and the rats. Cured, he walks to death, regretting the mistake of not having loved Big Brother for such a long time:

He walked through the white tile corridor with the feeling that he was walking in the sunlight with an armed guard in his back. The much-wanted bullet penetrated the brain. He looked up at that enormous face. And it must have been forty years to find out what kind of smile he hid under the black mustache. What cruel and unnecessary misunderstanding! Oh, what a willing, spirited gesture from that loving chest! Two tears smelling of gin slid them to one side of the nose. But it was all right, everything was all right, the fight was over. He was loving Big Brother! (Orwell 1991: 305)

6. CONCLUSION

All things considered, *Nineteen Eighty-Four* is the fictional expression of human realism. Ambiguity defines this novel, even though the fictional intention develops as a realistic analysis of life. The author is deeply interested in the human personality. The strange happenings impress through their insolency, as the events are out of the ordinary, cumulating everything that the cruel and destructive modern spirit could have ever imagined. The indecision and the uncertainty of perceiving the real are assimilated by us, readers, who integrate ourselves into the world of the novel, living the fictional as an aesthetic reality.

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SUMMARY

AESTHETIC LEGITIMACY FOR THE DYSTOPIAN ENVIRONMENT IN ORWELL'S *NINETEEN EIGHTY-FOUR*

George Orwell's *Nineteen Eighty-Four* (1949) contributed to the appearance of strong feelings of dislike against the type of oppressive, totalitarian regime, through the impact the novel had upon an enormous number of readers. The interest of the public in the image of the controlled individual by an almighty state remains high, even though Postmodernism, with its permissiveness, has generated the diversification of literary forms, technical inventions and, in the sense of reception, changes in taste

and mentality. George Orwell imposed the most revealing description of a dystopian environment, surpassing the phenomenon of definitive human degradation under the assault of irrational cruelty. Orwell's fictional world has aesthetic legitimacy, even though there were critics that noticed the presence of a single narrative voice. The author created a parable developed with Kafkian means, an irrational fictional world, but, paradoxically, passionately read by the public for its cruel, revealing realism and memorable scenes. The novel fails to reach the aesthetic absolute, it does not illustrate a remarkable constructive performance, but confirms a major human problem and existential tension, creating the impression of thorough analysis of humanity. The difficulty of writing is the metaphor of the irrationality of the world and the book is a transparent product, through which we follow the mechanism of terror in full operation.

KEYWORDS: dystopian environment, mentality, human degradation, tension, mechanism of terror.

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■ THREE CHAUCERS: THE MAN, THE TELLER, THE ANTHROPOLOGIST

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Rad se zasniva na istraživanju koje povezuje antropologiju i književnost. Stoga se pristup autora može posmatrati kao interdisciplinarni pristup kojim se želi podstaknuti savremeni čitalac na to da razmišlja o mnogostrukim odgovorima pohranjenim u tekstovima srednjovekovnih autora. Čosеров književni opus, posmatran kroz savremene postmoderne kulturološke i socijalne antropološke teorije, pre svega one koje se odnose na potrošačku kulturu, pokazuje upravo takav pluralizam tumačenja, što omogućava bolje razumevanje sveta i nas samih. Te savremene teorije mogu se posmatrati kao uvod u ponovno čitanje Čosera, i to kroz prizmu antropologije.

Ključne reči: antropologija, književnost, sopstvo, drugi, kulturološka svest, (antropo)čitanje.

1. CHAUCER, HIS SELVES AND THE OTHERS

Geoffrey Chaucer has been re-read, refigured and even multiplied into two, three and even four different *selves* many times by many scholars. Given our advocacy for an alternative reading route to Chaucer and his works, subject to the anthropological approach of the literary text, we will use the idea of Chaucer's *selves* as it derives from the literary criticism of his works in order to relate them to the central and basic anthropological theme: *self* and the *other*.

The idea of writing an article titled *Three Chaucers* comes from an article in the *Medium Aevum Journal*, by Norman Klassen, *Two Chaucers* (Klassen 1999: 22). The author starts from the idea of polarization in terms of critical issues and discussions regarding a *Social Chaucer*, who gives a remarkable record of a fourteenth century pilgrimage, read in the context of the medieval society he represented, on the one hand, and a kind of a cultural one, on the other.

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Recent critics of Chaucer, such as Lee Patterson and Paul Strohm, have explored the importance of the idea of social status in his works based on his position in the aristocracy both by profession and by marriage. Paul Strohm looks at Chaucer's work and Chaucer himself as deeply implicated in the urgent social context of the time. By virtue of his connections both with the Court and with the increasingly powerful mercantile class, Chaucer was exposed with a peculiar intensity to what Strohm describes as "the transition from feudalism to capitalism in the fourteenth century" (Strohm 1989: 198), and his work attempts to give a voice to different and competing social outlook. He looks at *The Canterbury Tales* as if it were the climax of Chaucer's social thinking, reading the work as "a project of representation of the various social groupings and as conciliation between them, in the environment of lessened risk provided by a literary work" (Strohm 1998: 225).

On the contrary such modern scholars as David Wallace with his study that internationalizes Chaucer expresses himself in favour of Chaucer's fascination for experiencing with cultural diversity. In his most recent study, *Geoffrey Chaucer: A New Introduction*, he suggests a new possible productive route to reading Chaucer and speaks for the first time about "an internationalization of Chaucer [...]. He was a European who spoke English, Italian, French and Latin, while being exposed to Dutch, too, a kind of a 'poly-localities' influence in his life" (Wallace 2017: 48). He travelled from England to Florence, France, Lombardy and Bohemia where he encountered different human types representing different cultures.

In the context of our suggested approach we may look at Chaucer crossing borders as a field researcher does, in a kind of a *jump* into the *others'* culture which we may assimilate with the so called "ethnic leap", disclosing an unprecedented self in which the anthropologist overlaps the writer. In Chapter II, *Cultural Immersion* of his study, *Joseph Conrad and the Anthropological Dilemma*, John Griffith compares the anthropological fieldwork with the work done by Conrad's characters who *make a jump into the unknown* which equals with an ethnic leap (Griffith 1995: 47).

We are entitled to believe that in his travels he behaved like a field researcher by assuming a possible parallel with Borislav Malinovski, a famous anthropologist endowed with the artistic gift of a writer. Clifford Geertz claims that only a few anthropologists, Borislav Malinovski being one of them, may be recognized as having a distinctive literary style.

Practically David Wallace is the first scholar who speaks about two Chaucers, one who gives his literary texts the image of *univocity* and the *other* of *arbitrariness*, which lead to two alternative ways of reading him: "These two alternatives [...] persistently give shape to two rather different Chaucers and represent a challenge that might profitably be addressed more explicitly in ethical terms such as Ricoeur's carefully explored notion of 'oneself as another'" (Wallace 2017: 53).

In his writings, Chaucer seems to divide his own self according to his immediate interests into: Chaucer the pilgrim-narrator, also known as the teller, Chaucer the poet, Chaucer the historian, a stance in which he may be read as the anthropologist. Almost anyone who reads Chaucer becomes aware of at least one duplicity pair: the man and the teller, the civil servant and the poet.

There is a disparity of Chaucerian criticism regarding Chaucer himself and *fictional Chaucer* that started with Professor Donaldson's article in which he attempted to show that Chaucer the poet puts on different masks in order to hide himself behind the comic figure of Chaucer the pilgrim. For H. Marshall Leicester Jr., "Chaucer the pilgrim is a complex and sophisticated impersonator who directs us to the roles he plays." (Leicester 1980: 214) In fact, he undertakes several impersonations, hiding under different masks, the ones which suit him best, as in a Venetian carnival.

S. H. Rigby, in *Monologic versus Dialogic Chaucer* sees two opposite ways of reading Chaucer: "real life observation versus literary convention" (Rigby 1996: 56). Similarly, Chaucer's *Canterbury Tales* have been refigured many times from a double perspective: as a literary study and as a study of history.

Another group of critics, including Carolyn Dinshaw and Elaine Tuttle Hansen has analysed Chaucer's engagement with gender issues, while Susan Schibanoff, a main voice in her own group identifies ethnic and religious aspects by raising questions regarding *the other* and about blurring the boundaries of gender and geography. In this view she notes religious aspects in "The Man of Law's Tale" and speaks about Chaucer's non Christian as being the *Other* (Schibanoff 1996: 59–96).

Starting from the critics' opinions we will reconsider Chaucer and his *other* entity, that of an anthropologist, by looking at and analysing his *selves* (the man, the poet, the pilgrim, the historian) in their interdependent relation.

Chaucer *the man* assumed many roles in his real varied life as courtier, soldier, diplomat, customs collector, royal clerk and Knight of the Shire – as well as, of course, poet, and all them were connected with the court, whose central place will be later kept and acclaimed in the geography of his *Canterbury Tales*. Diversity plays a key role both in his life and in his works and it will be later accessorized a cultural component.

Geoffrey Chaucer looks at his diverse positions and inherent *selves* by experiencing them in the same way a field researcher experiences with the culture of the *others*.

Chaucer's life and literature have to be seen in terms of one another because the knowledge of his person can never be complete, no matter how full the records. In his poems there is no solid biographical information, too.

E. T. Donaldson described him as "a bit absent minded but affable and, one supposes, a very good company, a good-fellow; sagacious and highly-perceptive" (Donaldson 1954: 125), the traits which will be used in composing his literary *selves*.

From all biographical data we know that two major facts emerge about Chaucer: Chaucer was a bourgeois who made himself a civil servant and a poet of the court who became a pilgrim in *The Canterbury Tales*. At the surface appearance this is the best resume of his life divided into many *selves*.

Biographers do not know exactly when or where he was born, the date of his birth is in the 1340s, presumably in London. He grew up in London where his father was a flourishing wine merchant with very good connections with the Court, which marked a good step for Geoffrey Chaucer into a good education and the high society. He became in turns *valletus noster* and esquire. Also, he had a permanent deputy in the customs, and became justice of the peace and a member of parliament for Kent. From 1391 until 1398 Chaucer was deputy forester of North Petherton Forest Somersetshire where he may have composed most of *The Canterbury Tales*.

He used his chances in order to travel several times on the Continent in the king's service on diplomatic and trading missions to Spain, France and Italy which brought him into contact with French and Italian Renaissance poetry in particular with that of Dante Alighieri, Francesco Petrarch and Giovanni Boccaccio. In these foreign territories he developed another *self* as field researcher and behaved like one of them, he encountered other people and entered their *selves*, explored them, got his inspiration out of them, experienced cultural diversity, and was finally *internationalized*. (Wallace 2017: 56)

Chaucer died in 1400 and was buried in the part of the Westminster Abbey, which has become the Poets' Corner.

How does life context relate to the literary one, and how does the variety of life represented in *The Canterbury Tales* compare with the variety of Chaucer's own life, as well as with the overall variety of life in England at the time?

We should turn to his other *self*, the *writer's*, also called the *poet*, the *teller*, the *story-teller*, and look for signs of this variety in his work. That is obvious enough, as there are representatives of many – though not all – sections of late medieval society in *The Canterbury Tales*. There is almost everyone, from the cook to the knight, a prioress and a pardoner, representing all strata of his contemporary society, although representatives of the very rich and the very poor do not even exist because the higher aristocracy and clergy went on pilgrimages with their own private retinues, while the great mass of the population could not afford to go on pilgrimages at all. He tells us that he is looking at each of the pilgrims in terms of “rank, clothing, physical and moral state and the person's actual reason or being on the pilgrimage” (“*estaat*”, “*array*”, “*condicioun*” and “*cause*”, respectively (II.35–41; 715–17)). We are dealing with a carefully constructed fiction, in some sense a “*type*” of character. This applies in varying degrees to all the pilgrims. They are not all equally “*individual*” or equally “*typical*”, that “*individuality within typicality*” is simply the counterpart of “*variety within unity*”, a kind of multiculturalism within one and the same culture, which entitles us to re-read it in the light of a cultural and social anthropological approach.

Chaucer gives his characters unique voices, each one different, and each of the twenty-four characters has its own tale. The characters belong to professional groups and have social ranks such as: knight, squire, yeoman, (one group); merchant, clerk, lawyer, franklin (third group); monk, friar, prioress, chaplain, priests, parson (second group); five specified guildsmen, a haberdasher, carpenter, weaver, dyer, tapestry maker (fourth group); the wife of Bath with her professions in matrimony and cloth industry, the shipman, ploughman, miller, manciple, reeve, summoner, pardoner represent different trades. Contrasts and comparisons between groups, as well as within them, might focus on such matters as the presentation of the rich and the poor, or women and men, as well as a whole range of related contrasts between the learned and the ignorant (Chaucer's terms were the “*lured*” and the “*lewed*”) – the anthropology of craft is visible here.

We should also look at the emphasis on the presence of the court in his life and the way it is present in his poems. In *The Canterbury Tales* the Knight who is obviously the most symbolic representative of the court occupies a central position: it is the Knight who “*by chance*” tells the first tale and he is also, of course, idealized. Now we should turn to the other end of the social scale, at the Parson and the Ploughman. These, too,

are idealized types, but they are also examples of the pious, hard-working and dutiful lower orders. There is an ordained scheme of things in which both high and low classes of society know their respective places.

In *The Canterbury Tales* the storyteller is actually one of the pilgrims, and we can therefore call him "Chaucer the pilgrim" or "Chaucer the narrator". We find "Chaucer the pilgrim/narrator" talking about himself in II.715–46. The first few lines deal with the rank, appearance and motives of the other pilgrims:

Now have I toold you soothly, in a clause,
 Th'estaat, th'array, the nombre, and eek the cause
 Why that assembled was this compaignye
 In Southwerk at this gentil hostelrye
 That highte the Tabard, faste by the Belle.
 But now is tyme to yow for to telle
 How that we baren us that ilke nyght,
 Whan we were in that hostelrie alyght;
 And after wol I telle of our viage
 And al the remenaunt of oure pilgrimage.
 But first I pray yow, of youre curteisye,
 That ye n'arette it nat my vileynye,
 Thogh that I pleylnly speke in this mateere,
 To telle yow hir wordes and hir cheere,
 Ne thogh I speke hir wordes proprely.
 For this ye knowen al so wel as I,
 Whoso shal telle a tale after a man,
 He moot reherce as ny as evere he kan
 Everich a word, if it be in his charge,
 Al speke he never so rudeliche and large,
 Or ellis he moot telle his tale untrewre,
 Or feyne thyng, or fynde wordes newe.
 He may nat spare, although he were his brother;
 He moot as wel seye o word as another.
 Crist spak hymself ful brode in hooly writ,
 And wel ye woot no vileynye is it.
 Eek Plato seith, whos that kan hym rede,
 The wordes moote be cosyn to the dede.
 Also I prey yow to foryeve it me,
 Al have I nat set folk in hir degree
 Heere in this tale, as that they sholde stonde.
 My wit is short, ye may wel understonde.
 (II. 715–46)

Well, we are likely to have picked up the fact that Chaucer was keen to record what everyone said and looked like, and to do so as accurately as possible ("hir words and hir cheere... as ny as evere he kan"). The other big idea in the passage is fairly obvious too:

Chaucer is not too sure of himself and keeps apologizing in case he offends anybody or says something stupid (“But first I pray yow, of your curteisye Also I prey yow to foryeve it me ... My wit is short, ye may wel understonde”). Again, what we are dealing with is a tension, which in this case is in the narrator himself. On the one hand, there is his claim that he is just observing and being objective; on the other, there is his admission that he may have missed or misjudged some things because he offers himself as a kind of naïve reporter because of the pressures on a court poet: that he would deliver his poem in person, that he had to entertain and be interesting, but that he also had to avoid giving offence. Clearly it was wise to appear a little simple, just as it was wise “to tinge everything with ‘myrthe’”, the sense that everything is basically “fair” and “wel”.

While Donaldson considers the writer a distinctive entity, “The poet or the teller is another entity who operates in a realm which is above and subsumes those in which Chaucer the man and Chaucer the pilgrim have their being” (Donaldson 1954:67), we are arguing here that the pilgrim has a double identity: on the one hand he is an impersonation functioning as a mask he puts on in order to give the impression of objectivity or to mock at a society he wouldn’t criticise otherwise, and if it is so, it is part of his hypocrisies as a writer. On the other hand, Geoffrey Chaucer purposely makes himself a pilgrim in order to become realistic and convincing. He reports real events in which he is an involved participant; he behaves exactly as if he were a field worker engaged in anthropological research for whom cultural assimilation is possible. Chaucer tries to be impersonal and *bewildered* at the same time. In the Introduction to his book, *Joseph Conrad and the Anthropological Dilemma: “bewildered traveller”*, John Griffith clearly states that in most of Conrad’s writings there is a cultural interest in “primitive” people that relates him to the works of the anthropological writers such as E. B. Tylor, the founder of cultural anthropology. In his approach, Joseph Conrad does not manifest a personal interest though he remains an “emigre”, a kind of a cultural outsider himself in his relation with the English people but he is enrolled in the highly manifested concern of the Victorian writers with journeys around the world that coincided with “the philosophical wanderings of anthropological writers” (Griffith 1995: 5).

Chaucer is concerned with the human and social typology of his age, and he remains personally involved in his research, he acts like a cultural insider under the disguise of one of the pilgrims, a traveller-participant engaged in a journey of discovery, adding a new identity to his other *selves*.

Therefore, if we assume an anthropological point of view we may say that the poet is also in a relationship with a fourth *self*, the anthropologist’s. It is this new undisclosed and unassumed identity of the writer that adds a new dimension to the first one, and it increases complexity of his *self* in relation with the *others*, be they his contemporaries, his critics, his readers or his characters. Like Kurtz in Conrad’s *Heart of Darkness*, he launches his *self* in a journey of self-discovery in the jungle-like medieval society of his time exploring such anthropological themes like gender differences, highlighting female experiences, and varieties of religious beliefs.

Looking at literary texts anthropologically infers a new critical experiment in which the reader may relocate both the writer and the text. From this perspective, Chaucer’s *self* is a fusion of *the man* with *the poet* or *the teller* and *the pilgrim* together with the hidden stance, that of *the performer*, or *the actor*, and it is detectable like this

at all levels of his literary production. Above them, in an interdependent relation with all his *selves* there is *the anthropologist* detectable by modern readers only, in a new approach targeted to track social and cultural anthropological ideas and themes.

2. CHAUCER AND HIS POSSIBLE (ANTHROPO) READERS

As modern readers, we find ourselves in the midst of a most recent *close reading* of the texts, starting from the well-known thematic criticism, socio-political, cultural and historical conditions of literature production and psychoanalysis, known from the histories of literature and anthologies of the academic days to the critical approaches of hermeneutics, and consequently, as teachers, we tailor up our approaches according to these patterns. In light of the deconstructive method of *re-reading* today we will focus on re-interpreting, re-emphasizing, re-validating meanings of the literary text not approached by the critique so far, namely the literary anthropology, which we may reconsider within the modern critical frame of literature today.

Literary texts can be remote from learners in all sorts of ways – historically, geographically, socially and in terms of life experience. Modern readers may find it impossible to understand medieval or early modern concepts of honour or chastity, for example. Only an anthropological approach could solve this problem.

Perhaps the most satisfying from this point of view is the approach typified by the work of Ricoeur (1981). He sees the process of interpretation in three stages: first comes a thorough and detailed description of the text, its linguistic features and its broader structure, with attention to content as well as to form; this is carried out in an objective manner. Then the actualization of the world of the text follows, that is creating the text by engaging creatively with it in the process of reading. Finally, there is the stage in which the text is reflected on and appropriated existentially and personally.

According to Parkinson, “The work thus draws us into it, distancing us from ourselves, but only to deepen our self-understanding by reflecting aspects of and possibilities for ourselves that we might otherwise never encounter” (Parkinson 2000: 8). The study of literature is set within the broader interdisciplinary context of “cultural studies”. Literary value seems to reside somewhere in the relationship between the inner experience of the author, the “truthful” expression of that experience in language, and the sympathetic reception of that expression by the reader.

Literature may also be regarded as writing that fulfils certain socially and culturally approved approaches, and this is especially so with a work written over six hundred years ago. We stress the specificity of an anthropological research of literature that blends together the historical, cultural and social background, the writer’s life and writing experience, the readers’ selves, their life and cultural experience.

In spite of all these factors that characterize a holistic approach of the author and the text, there is a relative neglect of anthropological approaches to medieval literature.

An anthropological re-reading of *The Canterbury Tales* by modern readers reveals new characteristics and different levels of text interpretations based on anthropological elements and themes such as: the traveller and his journey seen as a field researcher (Chaucer as a pilgrim and anthropologist), the characters seen as natives, the readers

cultural immersion, transculturality, the theme of *going native*, the encounter with *the other* and his culture (The Middle Ages), alterity and reactions to it, the characters' different voices, professional, social representations and ranks giving contour to an anthropology of craft, female versus male voices, sex and gender issues, and last but not least divergent religious beliefs. There is also Chaucer the pilgrim alternatively seen as a field researcher, as one between the *others*, oneself seen as another, such new concepts as cultural immersion, cultural displacement, ethnographic behaviour, linguistic anthropology, too.

The encounter with the *other* and the view of the *other* are basic anthropological themes very much debated within the modern readers' *selves* in their imaginary journeys of *going native* while reading texts dating back to the medieval period of history and literature. Readers suspend their own identity, they *go native* in order to get cultural awareness and foster awareness of ethnic, religious, and racial issues. They have to read *like a native*, as we sometimes say. Reading literature from this point of view provides readers with a truly cultural experience and it develops new competences which do not replace the readers' *selves* but add to and project their *selves* in a process of transculturation.

The newly acquired cultural competences equip them with culturally-pragmatic and socio-psychological components around which to build effective identities, which will enable their socialization in the target culture and enhance the effectiveness with which they participate in that culture. To use the terminology of social psychologist Erving Goffman (1990) referring to learners' issues, these identities do not replace the readers' *selves*, but "are the culturally effective and palatable identities which the learners may elect to project or present before the target culture" (Goffman 1990: 111).

David Wallace in his study *Geoffrey Chaucer – A New Introduction* underlines some of the most innovative features of his work, out of which the blend of genres and strong female voices are ranking first in his advocacy of the uniqueness of Chaucer's writings. Sex and gender issues are anthropological themes, too.

In order to exemplify, in the view of our study, we will resume our approach to sex and gender issues because they are cultural constructs related to a country's historical context, to its ethnic, geographical and religious identities, all of them issues that anthropology as a science deals with. In light of our new approach to re-reading Chaucer anthropologically, we may consider them fundamental literary anthropological themes, present in eighteen stories of *The Canterbury Tales*, which, analysed through anthropological lenses make the difference in the reader's understanding of the cultural frames of the medieval society on the one hand, and also in the author's and his text's reception over the years by readers of different cultures, on the other.

According to most scholars, this period in the history of humanity was a male-dominated one with heterosexual activities loaded with certain violence in the sexual intercourse, directed from men to women. The image of masculinity was one of assault, very often associated in the literature of the time, and in *The Canterbury Tales*, too, with images of knives and swords brought by men into their erotic relationship. "The Reeve's Tale", for example has been claimed by some scholars to characterize male competitions over women as sexual possessions, or even male revenge. Love making is associated with cutting and piercing, the rape is a frequent act as in "The Wife of Bath Tale".

This representation of sex aligns with the medieval conventions regarding gender because masculinity in the Middle Ages asserted itself through battles, an ethos and identity specific to courtly love, and its main actor, the knight. On the contrary female sexuality is characterized by consumption in which their sexualized bodies are consumed by men. For women, obedience in the Middle Ages was an axiom as they were always in a submissive position.

A specific characteristic of sexual behaviours is their interaction with social interest. The narrator in Geoffrey Chaucer's "Manciple's Tale" recognizes that medieval women are habitually labelled differently depending on the social class they belong. Therefore, a pure woman is described in derogatory terms while for an aristocratic one he uses a vocabulary of romantic love. Prostitution existed in the Middle Ages and sex outside of the marriage was punished by law, but poor women were more likely in practice to bear the burden of enforcement. Generally, female servants, laundresses or washer women were occupations suspected of sexual deviance, and therefore we may draw a conclusion that in the English medieval society the regulation of prostitution had standards differently applied to different social levels.

Ruth Mazo Karras in her analysis of "The Manciple's Tale" clearly states that, "the tension expressed by Chaucer's *Manciple*, between women's differences and their similarities, was a pervasive feature of medieval construction of gender" (Karras 2003: 210-229).

More recently, in light of our approach based on the (anthropo) reading of the text, we may bring forward the most recent critical opinions which have called attention to Chaucer's ethnic differences, such as his view of orientalism in "The Squire's Tale", or the portrayal of the Islamic *other* in "The Man of Law's Tale". Critics have noted Chaucer's attention to multicultural issues regarding the cultural contact between the European Christian and the Islamic world of the Middle West. The religions and ethnic differences are clear in the portraits of the Islamic Sultan and his mother on the one hand, and Custance, an apostolic Christian on the other.

They have recognized the importance of the trinity race-class-gender in mapping a human geography, an attractive field of research for the (anthropo) reader. The perception of *the other* is evident in the latter tale in which we find blending of the Byzantine, Islamic and Judaic cultures, all of them representing religious *others*.

3. CONCLUSIONS

The possibility of an interdisciplinary approach of literary studies and anthropology started when Clifford Geertz argued for interpreting culture as if it were a text and hereafter he opened the door to interpreting literature as part of culture in an anthropological sense (Geertz 1988: 28). After the cultural movements of the 1960s, literary studies were reconnected with new ideological themes such as: race, gender religion, as part of multiculturalism.

At that time a theoretical critique of culture and ethnography began, and alternatively there have been transformations in anthropology as a science, which followed a new course of interdisciplinary studies with the publications of Bronislaw

Malinovski, an anthropologist who wrote a journal of his field research, later on acclaimed to have literary value, too.

Reflections on the two disciplines complicity have been growing after 1973 with Talal Asad's *Anthropology and the Colonial Encounter*. A new focus appeared that of textuality, to be found in anthropology and this has led to the borrowing of techniques and theories by ethnographers who experienced such literary devices as intertextuality, juxtaposition, etc. Ethnography is to be seen here as a methodology of anthropology.

Looking at literary texts anthropologically infers a new postmodern experiment in two directions: on the one hand there is the literary criticism, and the reader, on the other. If the former rediscovers possible identities of the writer, his many *selves* in relation with the readers, the latter relocates the writer and the literary text in his/her own culture in an *ethnic leap*, which the anthropologist used to do in contact with a new culture. An anthropological approach of the literary text, Chaucer's in our case, may facilitate the process of acculturation when reading foreign literature.

Chaucer is different from other writers because he assigns many roles (many selves) as if he himself were searching for his own identity, and the way he exposes them to his readers has many common elements with the one used by some anthropologists in their field reports, hiding under the mask of the scientists in order not to become too much attached to their new territories of investigation, and eventually to dislocate themselves into them. Finally, we may conclude that there are as many Chaucers as there are readers of Chaucer, however our Chaucer remains one that, in spite of his many selves overlapping, impersonations and disguise under different masks, lets himself open to being read as an author whose text becomes an anthropological journey of self-discovery, one in which his own *self* gains substance by the detour of the *others*, be they his characters or his readers.

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SUMMARY

THREE CHAUCERS: THE MAN, THE TELLER, THE ANTHROPOLOGIST

Based on a research study that connects anthropology with literature our approach should be considered an interdisciplinary one that aims at provoking the modern readers to a multiple-choice response when re-reading medieval authors and their texts. Such postmodern ideas as cultural and social anthropology, the anthropology of craft and the anthropological gift theory of what is called commercial culture, applying to Chaucer and his literary works may lead to a plurality of interpretations that make us better understand his world and our own. They are to be framed as prolegomena to re-reading Chaucer and his works through anthropological lenses.

KEYWORDS: anthropology, literature, self, other, cultural awareness, (anthropo) reading.

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■ LONELINESS AS SELF-IMPROVEMENT: IBN TUFAIL'S *HAYY* *IBN YAQZAN* AND DANIEL DEFOE'S *ROBINSON CRUSOE*

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Uprkos tome što postoje različite vrste usamljenosti – preuzeta, nametnuta, neizbežna, morbidna, ili „kolektivna“, koje na različite načine ispoljavaju svoju prirodu – neke su kreativne, neke nekreativne, prazne, neke smislene, neke bezazlene budući da ne prete nikome i ničemu, neke su vulgarne itd., svima njima je zajedničko sledeće – čovek oseća svu težinu zadatka da bude sam sa sobom i oseća strah da u tome neće uspeti. Temom usamljenosti bavio se Danijel Defo u romanu *Robinzon Kruso* i to tako što je pokazao da usamljenost vlada glavnim junakom; on živi usamljenički i preživljava usamljenost. I u romanu *Istorija Haj ibn Jakzana*, andalužanskog romanopisca i filozofa Abu Bakr Ibn Tufaila tema je usamljenost. Ovaj pak pisac pokazuje da se i u stanju usamljenosti razum može razviti nezavisno od uticaja društva. Ova dva pisca u svojim delima tako predstavljaju dva različita tipa „robinzona“ – srednjevekovnog i savremenog evropskog. Srednjovekovnog „robinzona“ Haj ibn Jakzana koga je opisao u filozofskom romanu XI veka samouki filozof iz Granade Ibn Tufail, a savremenog evropskog Robinzona Krusoa opisao je Defo u svom čuvenom romanu iz XVIII veka. Ova dva „robinzona“ odražavaju dva potpuno različita stava prema društvu, svetu, misli i Bogu. Ti stavovi, pošto su karakteristični za različite istorijske trenutke u kojima su nastali, odražavaju istovremeno i dve dimenzije ljudskog bića.

Ključne reči: kartezijanski, Defo, Ibn Tufail, individualnost, Drugost, religija, Robinzon, usamljenost, istina.

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1. INTRODUCTION: WHEN THE EAST MEETS THE WEST

It is no news that the Arabs, inheriting the knowledge of the great scholars of Greco-Roman antiquity, taking over elements of Chinese or Indian culture, managed to transmit to Europeans many universal values. They facilitated the transmission of Hellenistic cultural elements and contributed to the spread of the study of books. Through them, many Arabic, Indian or Persian legends and stories came to delight the readings of Europeans. It is well known that without the extraordinary contribution of the Muslim world, there would have been no Renaissance in Europe. This is the context in which Ibn Tufayl's philosophical work *Hayy bin Yaqzán* fits, a work considered to be the most original creation of the Middle Ages. Specialists have emphasized the Aristotelian affiliation of Ibn Tufayl's philosophy, its connections with the writings of great Arab philosophers such as Avicenna, al-Farabi, al-Ghazali, the transmission of this writing to Western Europe and the influence it had. Critics point out, on the one hand, the influence of this work on the writings of European philosophers Albert the Great (1207–1280), Thomas Aquinas (1225–1274), René Descartes (1596–1650), Benedict Spinoza (1632–1677), Gottfried Wilhelm Leibniz (1646–1716), and on the other hand, on fiction, the most obvious example being Daniel Defoe's adventure novel, *Robinson Crusoe* (1719).

Five centuries before Defoe, the Andalusian novelist and philosopher Abu Bakr Ibn Tufail wrote *The History of Hayy Ibn Yaqzán* (حي بن يقظان *Alive, son of Awake*), an attempt to show how reason can develop independently of the influence exerted by society: by its own efforts and by the impulse it receives from the agent intellect, human reason is able to unravel the secrets of nature and answer the most complex questions of a metaphysical kind. On the other hand, for others, the fundamental problem that the author tried to solve was that of the reconciliation between philosophy and revelation.

The figure of Ibn Tufail and his astronomical and medical works were forgotten to some extent by the fame and influence that his disciple Averroes reached. The only work that has come to us, *Risala Hayy ibn Yaqzán fi asrar al-hikma al-masriqiyya* ("Epistle of Hayy ibn Yaqzán on the secrets of Eastern wisdom"), was translated into Hebrew by Moses of Narbonne in 1349, who accompanied it with a comment.

The English Arabist Edward Pococke (1604–1691), first professor of Arabic at the University of Oxford, published, in 1671, the Arabic text accompanied by a Latin translation, titled *Philosophus autodidactus sive Epistula Abi ebn Tophail de Hai ebn Yoddhan*. Ibn Tufail's book, thus discovered five hundred years after it was composed, soon became widespread: in 1672 it was published in Dutch, shortly after it was rendered into English by Ashwell and again by the Quaker Jorge Keith (in 1674, which transformed the Islamic mystic of Granada in book of devotion for subscribers to that Christian sect, excited with its inner light). In 1700, the second edition of Pococke was published, in 1701 the second Dutch edition, in 1708 a new translation into English, by Simon Ockley, disciple of Pococke. In 1719 Daniel Defoe's work, *The Life and Strange Surprising Adventures of Robinson Crusoe of York*, appeared, and it is undoubtedly inspired by Ibn Tufail's account.

What follows is a comparative approach to Ibn Tufail and Defoe, meant to demonstrate not only the indebtedness of the British writer to the Arabic heritage of Europe, but also the differences and similarities between the two writers.

2. THE EXPERIMENT IN SOLITUDE

World literature provides numerous examples of what man is, and what he can be in a lonely situation. Sophocles's *Philoctetes* in Greece, Cervantes's *Don Quijote*, and Baltasar Gracian's *El Criticon* in Spain, Defoe's *Robinson Crusoe* in England – all in the European tradition – and *Hayy Ibn Yaqzán* in the Hispanic Muslim literature are nothing but novel examples of situations raised by the philosophy of Plato, for example, or Aristotle, Avicenna, Descartes, Rousseau, Nietzsche. What is involved in all cases is to make the unusual experiment of observing the broken man, torn from society, thus facing his most pressing, serious and urgent problems. If society gives them, supposedly, resolved, in part or in full, the question is to know to what extent they can solve them alone, with their own means, without the help of others. It all depends on the answer, because it could very well happen that there were questions for which society could not only not help but even become a positive obstacle. It is that, basically, the problem is, first of all, in knowing the value that society itself has, compared to the individual person alone; and, secondly, to find out what kind of problems and needs are those that are at stake. And it is clear that, to a large extent, these problems and needs will be marked by the historical time and moment in which they are formulated or, more generally, by the philosophy of man and the world that beats behind them. And on those problems and their solution, the value of the society or the isolated individual will also depend.

But the experiment in solitude has another perspective: isolating man from his social environment, his true dimensions that might otherwise be hidden and still hidden by society, culture and environment in which he lives, will eventually become visible. There is no doubt that the historical moment and the vital and social circumstance of the hypertrophic individual or atrophy, on many occasions, of certain dimensions of the human personality that, on the other hand, are perhaps essential to him.

The two Robinsons, the medieval and the modern, depart from society, being confined to life on an island: the first, because from the beginning of its existence lives in it – it is not known whether for having been born on the island by spontaneous generation or for having arrived at its shores in a basket, new-born and abandoned by a princess from neighbouring lands – the second, because he found rescue on the island after a shipwreck. From the very beginning, there is a great difference between them, because although both intend to return to the “natural state”, however, the medieval Robinson does it in a more radical way for not having previously known social life, as Robinson Crusoe had.

On the other hand, what they want to put into play and find out is also very different. Let us consider the ending of the two novels. Hayy ibn Yaqzán, after having known the solitary life and then the social one, chooses the first one again, only accompanied by another person, Asal, with whom he agrees in his approach to existence. Hayy, who initially believed in the natural goodness of man, ends up being disappointed by social depravity and prefers to go on living alone, in the company of his friend. But that company turns out to be extraordinarily superficial, oblivious to the most intimate aspects of being which remains mired in the deepest loneliness: Hayy and Asal coexist side by side, juxtaposed, as mutual confirmation of their own views.

In such circumstances in the midst of the harsh reality and in total solitude, the castaway laments his fate, expresses complex thoughts, reflects on the human condition and expresses fears as a consequence of the social exclusion to which he is exposed. But at the same time Robinson is the king of an uninhabited territory, small but immense, he is a monarch who dictates laws and dreams of a slave. This is undoubtedly a political issue that Jacques Derrida underlines throughout the seminar that he dedicates in the years 2002 and 2003 to the reading of this novel with Heidegger.

That is precisely the ambiguity of loneliness, the sovereignty of the self over the world without others, and at the same time, anguish that there are no others. The Robinsonian drama in Derrida's reading is the human drama in front of the world, the man in the world from the suggestive and necessary interrogation of the most basic and personal of every subject, his world. There Robinson is a man and is all men in the face of the ambiguity of loneliness: abandoned and distraught in the face of absolute human loneliness, he is comforted in becoming a master and lord, absolute king of a territory without others. Derrida says:

Does solitude *distance* one from others? What am I saying when I say "I am alone"? Does it distance me or bring me closer to the other or the others? Am I coming closer or distancing myself from the others or a particular other by the simple statement that "I am alone," be it a complaint, a sigh of despair, or on the contrary the sign of a complacent and narcissistic presumptuousness? (Derrida 2011: 62)

It is true that Robinson suffers from his loneliness, he is distressed, he panics (Defoe is ahead of psychiatry for about 300 years describing the panic attacks suffered by the unfortunate Robinson), but at the same time he protects himself narcissistically from others, from enjoyment of the others, who could devour him cannibalistically or make him a slave, seize his assets, his achievements, his small objects of enjoyment.

The protagonist of *Robinson Crusoe* knew of himself that he had never done what was right, it seemed to be understood that what is right is not what everyone knows, which is gained through a standardized education of society. "What is right" is to find out, to get through search and risk (direct action on reality), by temporarily placing brackets to the public convention. Luckily, in full swing – even helped by his helplessness – Robinson will find, amazed, that the bitterness of his loneliness is full of gifts, and that in the disorder of his destiny there is profound order. From now on, the island is sufficient: from a space of wandering it becomes a place of founding. Loneliness becomes the "instructor" demanding for life in the world: the island is no longer escape, nor detachment – as it is commonly believed – but propaedeutics, exercise, and self-discipline.

The road to the paradisiacal euphoria of communion with others is utopian, exalted unless you pass through the radical-formative experience of the "wilderness." Loneliness has a sacred descendancy since cosmogonic myths tell about God's loneliness. Sociability is the "conspiratorial" act of man against divine motivation, which founded the world. Every human community is, from this perspective, a refined protest against loneliness.

3. HAYY, CRUSOE AND THE OTHER

For the reader uninitiated in Islamic literature, the story of Hayy ibn Yaqzán, the Spanish-Muslim Robinson, is, briefly, as follows: on a "Great Island", the sister of a "Price of a Proud and Jealous Disposition" marries in secret and gives birth to a boy, Hayy. In order to save him from the rage of the prince, she placed the baby into "a little Ark" and let him float on the sea, accompanied by her prayers: "O God, thou form'd'st this Child out of nothing, and didst cherish him in the dark Recesses of my Womb, till he was compleat in all his parts; I, fearing the Cruelty of this proud and unjust King, commit him to thy Goodness, hoping that thou who art infinitely merciful, will be pleas'd to protect him, and never leave him destitute of thy care." (Tufail 1929: 43)

And God provides salvation, as the boat carrying the child is washed ashore another island, where a Roe (or gazelle), takes care of him until he "attain'd the State of highest Perfection." Here is Tufail's account of the rescue:

The Nails and Timbers of the Ark had been loosen'd when the Waves cast it into that Thicket; the Child being very hungry wept and cry'd for help and struggled. It happened that a Roe which had lost her Fawn, heard the Child cry, and following the Voice (imagining it to have been her Fawn) came up to the Ark, and what with her digging with her Hoofs from without, and the Child's thrusting from within, at last between 'em both they burst open a Board of the Lid. Thereupon she was moved with Pity and Affection for him, and freely gave him suck; and she visited and tended him continually, protecting him from all Harm. This is the account which they give of his Origin, who are not willing to believe that a Man can be produced without Father or Mother. We shall tell 'anon how he grew up and rose from one State to another, till at last he attain'd the State of highest Perfection. (ibid. 44-45)

Eventually the gazelle dies and Hayy suffers a strong impact from the loss. But that emotional situation leads him to wonder about life and death, about the order of the world, about its constitution and cause, thus questioning all the principles of Philosophy. His final state of mystical ecstasy deepens as the culmination of philosophy and wisdom. Asal and Hayy soon get to understand each other, and Hayy decides to go to the island to preach the wonders he has found in his life as a loner to those who practice external religiosity. Despite his efforts, he is not understood, and is rejected. In the end, Hayy and Asal turn to the island to continue their practices of inner religiosity and mystical life alone, in no way constitute a proper social body and life. Basically, Hayy's story is a denial of the social and an apology of loneliness.

Robinson's case is very different because, having lived in solitude, he not only leaves the island, returning to society, but recreates it: he marries, has family and property, also reproducing all this, in the form of children and inheritances, giving the island willingly to the inhabitants. It is a denial or overcoming of lonely life, demonstrating, on the one hand, the values of loneliness; on the other, the convenience and wisdom of social life; and, finally, the essence and individualistic structure of the same social order and of the State, as a synthesis of the binomial loneliness society.

In Robinson's drama, the man apparently frees himself from the dangers of the other. His biggest problem is that he has to deal with the Other all the time, being someone taken all the time by ghosts, terrors, mandates and words that constantly resonate. One of the highest points of Robinson's anguish is when on any given day, walking along the beach finds a lonely footprint. Is it the final announcement of the presence of others on his island, or is it a hoax, his own abandoned, unrecognized footprint? That mysterious imprisonment captures him, encloses him in his small and strong fortress. He refuses to leave, makes sure he cannot be seen from anywhere, he is absolutely locked in the face of the possibility that someone may surprise him in his den.

The imminence of those other strangers is a drama he faces, and before which diverse elucidations arise: Who is that other? What does that other want? Why does that other love me? These are the questions that resonate permanently in their dialogues. Building a house, moving forward, exploring, maintaining a logistics of daily life, obtaining and producing food, and manufacturing various tools, are human activities in which he has a resounding success; here, he triumphs over nature, he is always in action and all this becomes a problem that, although it occupies him all the time, is clearly of the second order, because at each step, the problem that distresses him is the imminence of the encounter with the other.

Robinson is a lonely but absolute king on his island. The presence of the other as a footprint, or as a party of cannibals who periodically visit the island and whose presence is hidden among the trees, threatens such sovereignty. When a multitude of others appear at the end of the novel, he will need guarantees and they will sign documents to be recognized by the owners of that territory and of what lives there. Order everyone to recognize your total sovereignty, and others grateful for the rescue they are subject to will sign full of joy. Loneliness and sovereignty are two complementary circumstances: absolute sovereignty reaches it in the face of the absence of others, nobody threatens the free exercise of their joys, but at the same time they are empty and narcissistic joys in that lonely fortress. We are facing the other problem of loneliness, as a fortress that protects but at the same time contains. Robinson's problem is the other as missing. In the absence of the other, he is tormented among anguish, he fears being eaten and that the earth opens and swallows him, but he is tortured before the threat of his possible presence, being eaten, being enslaved, losing his sovereignty.

Robinson feels he is the exclusive owner of the island and everything in it, to the point of living as absolute king of it, with total powers in his hands. It is the staging of the bourgeois Absolute State at the time of Defoe. His dream comes true at the end of his days, making the island an effective object of inheritance. And in another place, seeing that it is surrounded by goods, flocks, farms, dogs, cats and a parrot, which is named Poll, who accompany him, cannot help but exclaim:

It would have made a Stoick smile to have seen, me and my little Family sit down to Dinner; there was my Majesty the Prince and Lord of the whole Island; I had the Lives of all my Subjects at my absolute Command. I could hang, draw, give Liberty, and take it away, and no Rebels among all my Subjects. Then to see how like a King I din'd too all alone, attended by my Servants, Poll, as if he had been my Favourite,

was the only Person permitted to talk to me. My Dog who was now grown very old and crazy, and had found no Species to multiply his Kind upon, sat always at my Right Hand, and two Cats, one on one Side the Table, and one on the other, expecting now and then a Bit from my Hand, as a Mark of special Favour. (ibid. 125-126)

Finally, the day he sees some canoes approaching with people on board, he has again those feelings of absolute dominance and power:

My Island was now peopled... My People were perfectly subjected: I was absolute Lord and Law-giver; they all owed their Lives to me, and were ready to lay down their Lives, *if there had been Occasion of it*, for me. It was remarkable too, we had but three Subjects, and they were of three different Religions. My Man *Friday* was a Protestant, his Father was a *Pagan* and a *Cannibal*, and the *Spaniard* was a Papist: However, I allow'd Liberty of Conscience throughout my Dominions: But this is by the Way. (ibid. 203)

Robinson does not see the neighbor – the other – as another self in terms of egalitarian, interpersonal, social and human relations, but as an object of command and dominion: he feels he is king of a territory and, for that royalty to be full, he needs subjects. It is the object and purpose of the existence of other selves: that they are subjects in their territory. Then there is the topic of people's dominance, and the liberal element of the bourgeois state, even proclaiming freedom of conscience, of religion. In the end, it is the desire to dominate the interiors, under the layer of giving them freedom to have the faith they want.

Such is his sense of royalty, of power over his domains and his cave that he calls "castle", only that this notion houses not only the idea of government but also that of defense and misgivings against others, of isolation of the self in the middle of the community. It is curious that, when he discovers some human footprints on the ground, he is invaded by such fear and terror that take away his dream and even take him away from God. It is then that his castle is less than a king's palace than the defensive fortress of his solitude against any possible aggressor:

When I came to my Castle, for so I think I call'd it ever after this, I fled into it like one pursued; whether I went over by the Ladder as first contriv'd, or went in at the Hole in the Rock, which I call'd a Door, I cannot remember; no, nor could I remember the next Morning, for never frighted Hare fled to Cover, or Fox to Earth, with more Terror of Mind than I to this Retreat. (ibid. 131)

Robinson embodies the maximum realization of the right of property, the ideal of the absolutist state that capitalism, instead of dissolving, atomizes. It gives the anthropological experiment that should reveal the constitution of that "State of Nature" that most political thinkers of the time speak of so much. In his *Second Treatise on Government*, John Locke explains:

To understand political power aright, and derive it from its original, we must consider what estate all men are naturally in, and that is, a state of perfect freedom to order their actions, and dispose of their possessions and persons as they think fit, within the bounds of the law of Nature, without asking leave or depending upon the will of any other man. (Locke 2003: 101)

It is not easy to imagine another situation more suitable for carrying out the adventure of self-determination of will than that of Robinson on his island. In this absolute state, in this society, ultimately, what prevails is the individual, the right to property and freedom, the three concepts being essential and closely linked. We are in the individualism of modern and bourgeois society, as Stuart Mill puts it:

The laws of the phenomena of society are, and can be, nothing but the laws of the actions and passions of human beings united together in the social state. Men, however, in a state of society, are still men; their actions and passions are obedient to the laws of individual human nature. Men are not, when brought together, converted into another kind of substance, with different properties... Human beings in society have no properties but those which are derived from, and may be resolved into, the laws of the nature of individual man. In social phenomena the Composition of Causes is the universal law. (Mill 1882: 1066)

Ibn Tufayl's attitude towards society, before others, is not at all similar to that of Robinson: no symptoms of desire for dominance, royalty, submission of territories or people. The natural and human world, the island and its future inhabitants are seen as other selves, as subjects of exchange of consciousness, of ideas, never as meat of submission and subjects. Later we can see it with some added detail. On the other hand, Ibn Tufayl sees social life not as the only and exclusive form of social realization, but as the other alternative beside lonely life. He says thus, on the subject of the religion that was professed on that island that was next to his own, that of Asal and Salaman:

Now there were in this Law some Passages which seem'd to exhort Men to Retirement and a solitary Life, intimating that Happiness and Salvation were to be attain'd by it; and others which seem'd to encourage Men to Conversation, and the embracing Human Society. Asal gave himself solely to Retirement, and those Expressions which favour'd it were of most weight with him, because he was naturally inclin'd to Contemplation, and searching into the Meanings of Things; and his greatest hope was, that he should best attain his End by a solitary Life. Salman, on the other side, applied himself to Conversation, and those Sayings of the Law which tended that way, went the farthest with him, because he had natural Aversion to Contemplation and free Examination of things. (Tufail 1929: 157-158)

On the other hand, this society is seen by Hayy ibn Yaqzán in two different ways: one, before coming into contact with her and another after. Before, he is convinced of

the natural goodness of man and, consequently, dreams of a utopian society; but then, seeing the reality, he is disappointed by the ambitions, passions and egoisms of the people who live in society.

Hayy ibn Yaqzán comes to this disappointing conclusion when, after preaching his message, his inner truth, they ignore him. Hayy preaches to the men of the island and they don't understand what he tells them: things contrary to those that they had previously understood, whereby he says that they turned away from him, their souls took horror of the doctrines that he brought inside, they were irritated against him, although they showed him a good face, out of consideration for his character as a foreigner and out of respect for his friend Asal. People preferred to follow "along the common path of men" without giving entrance to the truth of Hayy even though they were good and sincere. In this way, Hayy becomes aware of the vices that these people have and the passions that drag them. Thus, he sees that his preaching was useless and that the greatest utility that the vulgar could derive from religious law, referred only to his worldly life, to pass the existence quietly, without anyone opposing them to enjoy what they judge their own thing; that they would not achieve the happiness of the next life, except for rare and isolated individuals, namely, "whoever desires the Hereafter, and pursues it as it should be pursued, while he is a believer; these – their effort will be appreciated. To all – these and those – We extend from the gifts of your Lord. The gifts of your Lord are not restricted" (Al-Qur'an XVII. 19–20).

Hayy realizes that, as a solution to human depravity, and as a means of coexistence, there is the law, but the law emanated from the supreme Truth, of thought, of reasonable and rational revelation. It is the law deduced from absolute principles. Interestingly, Hayy ibn Yaqzán, who did not know the law when he was alone, hearing Asal, accepts it. So says ibn Tufayl: "Then he began to ask him concerning the Precepts which the Messenger of God had deliver'd, and the Rites of Worship which he had ordain'd. And Asal told him o Prayer, Alms, Fasting and Pilgrimage, and such other External Observances. These Hayy Ibn Yaqzán accepted and took upon himself and practis'd, in Obedience to his Command, of whose Veracity he was very well assured" (ibid. 167–168).

In this respect, let us compare the soft morals, liberal morals tolerant, uncompromised and ambiguous, not deductive or founded on higher principles of bourgeois society, as Robinson puts it. It is a moral in which, hidden behind it, beats the individualism that previously showed. It is a moral that, if it speaks of God, it is not in a religious sense, but utilitarian and as a personal and subjective criterion of man. Thus, Defoe says that Robinson, once he saw some human remains that had been victims of cannibalism, hesitates to judge this wild attitude and thinks:

What Authority, or Call I had, to pretend to be Judge and Executioner upon these Men as Criminals, whom Heaven had thought fit for so many Ages to suffer unpunish'd, to go on, and to be as it were, the Executioners of his Judgments one upon another. How far these People were Offenders against me, and what Right I had to engage in the Quarrel of that Blood, which they shed promiscuously one upon another. How do I know what God himself judges in this particular Case? (Defoe 2007: 144)

These are, therefore, two types of society (that of Robinson and that of Hayy ibn Yaqzán) that are totally different. Or rather, it is about two different social dimensions of man. One, moral, religious, facing the ultimate destiny of man (with all the variations and nuances that I have pointed out); the other, dominant, stately, powerful. And in the face of the two social forms, two attitudes of man as an isolated subject: the moral, authentic individual who dispenses with corrupted society, departing from it (it is the case of Hajj) and the individualism of bourgeois society and state which carries with it the same characteristics of the State and society, as with Robinson.

And in both cases, two forms of morality and law: one founded, another unfounded; one clear, another ambiguous; one that springs from an interiority, another one of pure convenience and no social compromise.

But returning to the individualistic attitude embodied by Robinson, it is important to underline the epochal mood that he expresses, along the same lines as bourgeois society and state. Indeed, it is curious that Robinson's desire for power and dominance is also manifested in the colonialist and stately sense that pervades his attitudes:

He kneel'd down to me, seeming to pray me to assist him; upon which I shew'd my Ladder, made him go up, and carry'd him into my Cave, and he became my Servant; and that as soon as I had gotten this Man, I said to my self, now I may certainly venture to the main Land; for this Fellow will serve me as a Pilot, and will tell me what to do, and whether to go for Provisions; and whether not to go for fear of being devoured, what Places to venture into, and what to escape. (ibid. 167-168)

And when he meets Friday for the first time, that young man who will accompany him continuously until the end, which will be his closest being, the first thing he can think of is to turn him into a servant (the concept of friend seems to be excessive and improper): "now was my Time to get me a Servant, and perhaps a Companion, or Assistant; and that I was call'd plainly by Providence to save this poor Creature's Life" (ibid. 171).

The attitude of Hayy ibn Yaqzán, very in line with the values it represents, is totally different. When Asál is found, he who teaches to speak is this, not Hajj, although the religious foundations of the Muslim Robinson are superior to those of his visitor Asál. Moreover, Asál teaches him the religion that is practiced in his city, a religion of external norms, of laws, and that Hayy accepts: "Then he began to ask him concerning the Precepts which the Messenger of God had deliver'd, and the Rites of Worship which he had ordain'd. And Asál told him oi Prayer, Alms Fasting and Pilgrimage, and such other External Observances. These Hayy Ibn Yaqzan accepted and took upon himself and practis'd, in Obedience to his Command, of whose Veracity he was very well assured" (Tufail 1929: 167-168).

In this way he assumed Asál's honesty, in such a way he accepted his inner superiority (even though his was really unquestionable) that he decided to listen to him and be his servant in everything: "Upon which he address'd himself to wait upon him, and imitate him, and to follow his Direction in the Performance of those Works ordained by the revealed Law which he had occasion to make use of, and which he had formerly learn'd from his Religion" (ibid. 66).

Finally, within this chapter of individualism and bourgeois society embodied by Robinson, its concept of work and progress must be emphasized. Indeed: what dominates Robinson Crusoe is a labor desire, an obsession to demonstrate various aspects of work. First, make it clear that what society gives it can only be provided by its own means. Second, the important thing is to make sublime, great, that which is really as trivial and everyday as work is. The work that was developed in society in a normal way, remains in the pages of the novel as a true heroic. And this, because work is no longer punishment (within the classical and biblical conception of it), but a factor in the world domination, power and progress. Robinson, with his personal power (expressing political-social power) not only wants to dominate men but also nature. The world, which surrounds it, is not an object of contemplation but of transformative work, because Robinson is the man who opens the future, which advances material well-being, which is the important thing.

On the other hand, Hayy works to survive, but without giving importance to the subject. To the world, therefore, he does not see it as an object of transformation on which he pours his labor digestion, but rather contemplates and thinks it, in the way that we will soon see him. Its objective is not progress in the external material-transforming sense of work, but in that of deepening within, deepening in consciousness and in the sense of the world. Hayy, does not seek to manipulate the world but to seek its why and its ultimate meaning. For the rest, and consequently, Hayy does not believe it is important to prove to anyone that he can only do what others, collectively, do. What matters to him is to think alone, that which others do not think; he alone reaches the depths of consciousness and the world that others do not reach.

5. CARTESIAN CONCERNS AND THE SOLITARY SEARCH FOR GOD

The different ways of thinking of Hayy ibn Yaqzán and Robinson Crusoe have been mentioned several times. It is that behind these attitudes, deep down there are different gnoseologies and, behind them, in turn, different conceptions of man as a thinking being, as a *Ζῶον λογικόν*, as a rational or thinking animal, according to Aristotle. It is what he said at the beginning: at the bottom of the Robinsonian experiment, what is debated is a concrete conception of man. And, by contrasting the Islamic Robinson with the European, what we put on the table are two essential or possible dimensions of man as such.

For Robinson, thinking is reduced to mere calculation, to simply organizing the world mentally, in order to take advantage of it. It is a thought that resembles, on the other hand, when thinking about quantifying Descartes for which, seeing the world as a *res extensa* ("things extended"), is to consider it under the only point of view that provides me with evidence, which gives me clear and distinct ideas, for the fact of having been reduced to mathematics and mechanics: in the background, Cartesian thinking beats utilitarianism. It is also thinking even of Ignacio de Loyola, who organizes the reasons for and against, as if they were two armies that face each other, to see which of the two wins, providing usso tranquillity to our spirit, or ease to make any decision, all of which are nothing more than simple utilities that I look for with orderly thinking.

That passage in which Robinson says that “to deliver [his] Thoughts from daily poring upon them, and afflicting [his] Mind” and to console himself, he wrote down the reasons for and against two columns, the bad and the good that he had in his situation, he began “to comfort myself as well as I could, and to set the good against the Evil, that I might have something to distinguish my Case from worse, and I stated it very impartially, like Debtor and Creditor, the Comforts I enjoy’d, against the Miseries I suffer’d” (ibid. 57).

Some examples of this two-column annotation: as a bad aspect, being separated from humanity (the corresponding good was the one who did not starve), and as a negative side, not having anyone to talk to or who can comfort him (The corresponding good: that God, miraculously, would have left the ship to rescue some things to meet his needs): “let this stand as a Direction from the Experience of the most miserable of all Conditions in this World, that we may always find in it something to comfort ourselves from, and to set in the Description of Good and Evil, on the Credit Side of the Account” (ibid. 58). The allusion to Descartes has not been futile. At another time Robinson says the following:

So I went to work; and here I must needs observe, that as Reason is the Substance and Original of the Mathematicks, so by stating and squaring every thing by Reason, and by making the most rational Judgment of things, every Man may be in time Master of every mechanic Art. I had never handled a Tool in my Life, and yet in time by Labour, Application, and Contrivance, I found at last that I wanted nothing, but I could have made it, especially if I had had Tools. (ibid. 59)

And, seeing that he spent a lot of time doing certain things, he concludes: “I had no Remedy for but Patience, any more than I had for the prodigious deal of Time and Labour which it took me up to make a Plank or Board: But my Time or Labour was little worth, and so it was as well employ’d one way as another” (ibid.).

The conception of reason leads Robinson to consider only as good and reasonable, the useful, what gives benefit. And elsewhere, he abominates money, not because in itself it is not valuable or for moral reasons, but because, in those circumstances of solitude, it is not useful. It seems, then, that in Robinson any trace of thought about good is absent as good, as attractive, as valuable in itself. We are very far from that platonic conception of good as solar light that blinds the sublime and grandiose. Returning to utilitarian thinking: when he ever talks to his parrot Polí, he does not do so as the one who carries out an authentic interhuman selfless communication, but as one who seeks a simple personal, mechanical utility; which arises when he hears nothing but his name, automatically said by the bird, because he simply repeats what Robinson taught him, without the slightest sign of personal contribution, of awareness of what he says, even when it’s about the fate of Robinson himself.

With this we reach the top of the mind of Hayy ibn Yaqzán and, therefore, to the theme of God, both in him and in Robinson. He uses the Bible he found among the spoils of the ship he was traveling on. He puts himself eagerly to read it, but not as something that gives thought and meditation. He sees the sayings of Holy Scripture as an instrument and means, to be saved and survive. In a word, he uses religion for his

own inner survival, for his own comfort, and does not live it as a profound experience that arose from solitude, or from the contemplation of an admirable world, or from an intimate experience of pain or joy. In this way, the dialogue with God that he often establishes becomes a business rather than a prayer, a deal between two beings, one of whom is all-powerful, as if it were a king or emperor, without there being any underlying mystery that seduces Robinson, or makes him kneel. Providence becomes Robinson's hands on a matter of simple calculated comfort, with the same rational calculation that measures matter to make it useful through work.

It is only necessary to remember the pros and cons that he manages to see the hand of a providence that watches over him, when he observes that spikes have grown unexpectedly for him, inadvertently, he had thrown some grains of seed of some old bags. The utilitarianism of the Robinsonian God reminds us once more of that of Descartes, who, after the demonstrations of his existence, appears a God whose sole reason for being seems to be solely to serve as a guarantee for the evidence of clear and distinct ideas.

Needless to say, the difference that separates the two loners at this point: Robinson and Hayy ibn Yaqzán. For the latter God is the Supreme Truth, mysterious, hidden, which we can reach by reason, up to a certain level, but which, to penetrate Him, we must go to other records, which are the purely religious of prayer, of intuition, ecstasy, love. We are facing a philosophical but rapidly religious God, in the biblical sense of the word. Access to God requires a prior rational effort, but on condition that it is only instrumental, introductory, of the other supreme mode of knowledge, the super-rational, reserved for transcendent truths.

Revealed religion is necessary for both, for Robinson and for Hayy, with the only difference that the former considers it essential, as he confesses when he instructs Friday. The second, on the other hand, sees it as necessary for social life, for greater security in the fulfilment of duties, for the general public, for those who do not have intelligence. On the other hand, the God discovered on the island is for Hayy ibn Yaqzán the true God, the one who gives life inside and from within to existence at all levels. In fact, when he finds Asal, he agrees with him on the subject of the conception of divinity and mystical union; religious laws are adopted because they see that they are interesting, because they arise from the divinity in which both believe and because they serve to live with others. On the contrary, Salaman is oblivious to this problem with his religious conception of simple compliance with external law. Hayy demands that this fulfilment be impregnated with the inner sense of God that he has discovered and shares with Asal.

6. CONCLUSIONS: FROM LONELINESS TO SELF-IMPROVEMENT

Robinson's labor and material (and even philosophical and religious) purposes are only achieved in society. Precisely the seclusion on the island and the experience of the loner are focused on demonstrating that man alone can also achieve all that; so much so that even in society, it must be constituted as a community and state of individuals. On the other hand, in the case of Hayy ibn Yaqzán, man's ultimate goal is not material life

or rational philosophy, but his ultimate destiny expressed in great wisdom, hikma. And this task is the responsibility of man alone, of the individual as such. Society can help, power can lead to good, the authority may demand compliance with even religious laws. But the ultimate responsibility is the human subject as such, regardless of society.

This is one of the reasons for the myth of Hayy ibn Yaqzán: to make it clear that ultimate happiness does not depend on the social, on others, but on man alone, on his inalienable responsibility, on his personal freedom. There is no alienation or abandonment of responsibilities in the hands of fellow citizens or of power. Remember, no doubt, this situation to that Platonic caveman that, coming out of it after breaking the chains, caught on to the supreme truth. This adventure was carried out on condition of leaving society and going out alone to the outer light.

The end of both novels is so different: Robinson has just returned to the middle life of the average man, having experienced the idealization of the trivial of material work. Hayy ibn Yaqzán, returns to his solitude, in the company of Asal, after having proven that society is either inoperative or even an obstacle to the supreme end of the contemplation of the ultimate meaning of life, in which contemplation is integrated into a single block: Philosophy and Mysticism, Science and Ecstasy, World and God.

These are the two aspects of man that the two Robinsons raise in their solitary experience: social life, normal life, life of laws and norms, versus or beside a life that freely assumes the personal project of existence, of interiority of consciousness that is taken as the basis of entire existence; scientific-technical rationality sewn to the social community that provides us with material goods versus life in solitude that plunges into the depths of what is beyond reason and calculation and looks out to the seductive mystery; existence, reduced to simple space and time, to quantitative and material needs, versus or next to another, open to transcendence, to the divinity that gives meaning to the whole and to the whole man, both socially and alone. Finally, there is the perception of a utilitarian, mechanical, rationally known, versus a religious God, transcendent, patent and hidden at the same time that drags and enchants man and the entire creation.

To conclude, what the two stories have in common is the loneliness that has become almost palpable in the two islands on which the protagonists of Ibn Tufayl and Daniel Defoe have landed in turn. The loneliness of Hayy Ibn Yaqzán is voluntary, intended by the author, but with a metaphysical purpose. Robinson Crusoe's is accidental, reflecting the Western spirit tossed about by a violent mercantilist movement. In addition, Ibn Tufayl situates his fictitious island in a well-tempered region, suitable, according to him, for philosophical speculation, one capable of allowing him to develop his thesis on the natural disposition of man to orient himself towards the Creator. Daniel Defoe does not stray far from it. Thanks to his strength of imagination, to the stories of sailors, he allows himself to locate his island in Latin America, but at the expense of geographic truth since he has never travelled beyond his native England. His protagonist spent a little over twenty-eight years on his island following a shipwreck before returning to the civilization. And to say that at first, Defoe was inspired by a true story about a simple castaway on an island located, somewhere, in West Africa. So his imagination did the rest. In other words, the two stories have nothing in common except loneliness itself as a starting point for achieving two different goals from every point of view.

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SUMMARY

LONELINESS AS SELF-IMPROVEMENT: IBN TUFAIL'S HAYY IBN HASSAN AND DANIEL DEFOE'S ROBINSON CRUSOE

There are several kinds of loneliness: assumed, forcible, imposed, morbid, or "collective". Loneliness may be creative, or empty; there is even loneliness with nothing at stake, as there is meaningful loneliness, and vulgar loneliness. All seem to share something – the ordeal of being with oneself, the fear that one will not be able to bear it in the end. In Daniel Defoe's *Robinson Crusoe*, loneliness becomes the protagonist's tutor, he lives with loneliness and survives. In *The History of Hayy Ibn Yaqzán*, the Andalusian novelist and philosopher Abu Bakr Ibn Tufail shows how reason can develop independently of the influence exerted by society. The two writers introduce two types of Robinsons, such as the medieval Hayy ibn Yaqzán, in the philosophical novel of the 11th century, the self-taught philosopher of the Grenadian Ibn Tufayl and the modern European Robinson Crusoe, as Daniel Defoe shows him in his renowned 18th century novel. The two protagonists present two completely different attitudes to society, the world, thought and God: attitudes that, being characteristic of the historical moment of each one, mark, at the same time, two dimensions of the human being.

KEYWORDS: Cartesianism, Defoe, Ibn Tufail, individuality, otherness, religion, Robinson, solitude, truth.

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■ KRIZA REPREZENTACIJE: POTRAGA ZA JEZIKOM U ROMANU *GRAD OD STAKLA* POLA OSTERA

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Cilj rada jeste da predstavi roman *Grad od stakla* Pola Oстера u kontekstu pojmova traga i razlike Žaka Deride. Istražićemo način na koji se pojam znaka promenio od inicijalne ideje koju je postavio F. D. Sosir do znaka razigranog središta Ž. Deride. Centralna ideja u ovakvoj analizi jeste ideja izlomljenog znaka, odnosno znaka u kome je došlo do pucanja veze između označitelja i označenog i udvajanja označitelja, usled čega se javlja kriza reprezentacije. Pojmovi autorstva, naracije i identiteta dovedeni su u pitanje u poststrukturalizmu usled promene odnosa prema tekstu i samom jeziku. Analizom tekstualnog sveta ovog romana, autor nastoji da pokaže u kojim oblicima se javlja jezik, koja je njegova funkcija i koliki uticaj on ima na razvoj likova.

Ključne reči: Ž. Derida, trag, razlika, jezik, kriza, identitet, tekstualnost, Pol Oster.

1. POJAM ZNAKA PREMA FERDINANDU DE SOSIRU

Teorijsko polazište rada biće koncept znaka kako ga je ustanovio Ferdinand de Sosir u svom delu *Kurs opšte lingvistike*. Polazeći od pojma znaka, ispitaćemo kakav je uticaj Sosirova teorija imala na književnu analizu, pre svega na književnu dekonstrukciju poststrukturaliste Žaka Deride. Sosir navodi da „lingvistički znak ne spaja stvar sa imenom, već pojam sa akustičnom slikom. Ova slika nije materijalan zvuk, čista fizička stvar, već psihički otisak toga zvuka, predstava koju nam o njemu daje svedočanstvo naših čula“ (Saussure 1969: 83–84). Već u ovoj definiciji možemo primetiti da ne postoji direktna veza između predmeta koji imenujemo, ili o kome mislimo, i njegove fizičke realizacije u svetu već mi u glavi imamo samo pojam te stvari, naime njenu

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reprezentaciju. Sosir zadržava termin *znak* ali termine *pojам* i *akustična slika* zamenjuje terminima *označeno* i *oznaka*². Jedna od glavnih karakteristika znaka jeste njegova proizvoljnost, to jest, činjenica da je znak zasnovan na konvenciji. Možemo govoriti i o motivisanosti jednog znaka koja se može definisati kao proizvoljnost u odnosu na označeno, sa kojim nema nikakve prirodne veze u stvarnosti. Međutim, Sosir navodi dva prigovora koji nam govore protiv nemotivisanosti jezičkog znaka, a to su primeri onomatopeje i uzvika. Kod ovih reči može postojati prirodna veza između oznake i označenog, gde zvuk zaista jeste u vezi sa rečju koja ga opisuje. Domen Sosirovog istraživanja bili su konvencionalni znaci među kojima nema nikakve prirodne veze niti urođenih karakteristika.

Sosir ističe: „Može se, na primer, reći da promene u jeziku nisu vezane za smenu generacija, koje ne stoje jedna nad drugom kao fioke komode, već se mešaju, uzajamno prožimaju i sadrže individue svih uzrasta” (Saussure 1969: 90). Dakle, Sosir objašnjava da može doći do promena u jeziku, ali je potrebno dosta vremena i postepenog mešanja da bi se one postigle. Pojedinaц ne može izvršiti reformu jezika i svaki takav pokušaj biće dočekan neuspehom. „Čovek koji bi imao pretenziju da sačini nepromenljiv jezik, koji bi potomstvo imalo da prihvati takav kakav je, ličio bi na kvočku koja je izlegla pačje jaje: jezik koji je on stvorio bio bi, hteo-ne hteo, ponesen strujom koja nosi sve jezike” (Saussure 1969: 95). Način na koji se vrše ove promene najčešće su na fonetskom nivou oznake ili promene koje „uvek dovode do *pomeranja odnosa između označenog i oznake*” (Saussure 1969: 93). Kasnije ćemo kod Deride kao i drugih teoretičara poststrukturalizma i postmoderne kulturne logike, poput Žaka Lakana i Fredrika Džejmsona, videti da je upravo pomeranje tog odnosa ono na čemu se zasnivaju njihove teorije kao i glavna razlika između strukturalizma i poststrukturalizma. Promena u načinu shvatanja jezika i njegove sposobnosti označavanja suštinska je promena koja se odigrala na prelasku između ove dve teorijske matrice i bitno će uticati na identitet pojedinca i celog društva.

2. POJAM ZNAKA ŽAKA DERIDE

Pošto smo predstavili pojam znaka Ferdinada de Sosira, prelazimo na poimanje znaka, oznake i označenog u teorijama Žaka Deride. Polazeći od teorije F. de Sosira, Derida izvrće sam pojam vršeći dekonstrukciju i predstavljajući nam znak koji više nije sačinjen od oznake i označenog, kao što je bilo kod Sosira, već od dva označitelja. Prema viđenju jezika Ž. Deride označitelj nije u direktnoj vezi sa označenim i ne postoji podudaranje između označenog i označitelja. Derida tvrdi da nam značenje nije jasno istog trenutka kada pročitamo neki znak. Značenje se stalno kreće lancem označitelja i nikada ne možemo odrediti njegovu tačnu lokaciju, jer nikada nije vezana za jedan konkretan znak. Došlo je do prekida u lancu označavanja i oznaka više nije ta koja upućuje na označeno već postoji udvostručena predstava, označitelj koji ukazuje na drugog označitelja. „Označitelj označitelja, naprotiv, opisuje kretanje govora: u njegovu porijeklu, zasigurno, ali već se naslućuje da se porijeklo, kojeg se struktura tako razlaže

2 U Sosirovom originalnom tekstu ovi pojmovi se navode kao *signifié* i *signifiant*.

– označitelj označitelja – uvodi i briše u svom vlastitom stvaranju. Označeno tu djeluje uvijek već kao označitelj” (Derrida 1976: 14).

U *Struktura, znak i igra u diskursu humanističkih nauka*, Derida govori o „događaju” koji se odigrao na prelasku iz strukturalizma u poststrukturalizam a to je pomeranje središta strukture i njena zamena igrom. Autor saopštava da „[...] sve do tog događaja koji bih želio razmotriti, struktura, ili još bolje, strukturalnost strukture, uvijek je bila neutralizirana, reducirana, iako je uvijek bila na djelu: gestom koja joj je davala središte, dovodila do točke prisutnosti, čvrstog podrijetla. [...] Ipak, središte i zatvara igru koju otvara i omogućava” (Derrida 2007: 297). Pomeranje središta jeste jedna od glavnih odlika poststrukturalističkog i postmodernističkog razmišljanja time što omogućava da dođu do izražaja strukture koje su prethodno bile skrajnute. Više u centru pažnje nije prisustvo već se sada sve posmatra kroz odsustvo i supstitucije prisutnog. U toj igri značenja koja više nema stabilno središte dolazi do stalnog odlaganja značenja. Tada stupa na snagu pojam *razlike*.

Pojam *razlike* potiče od francuskog glagola *différer* koji označava razliku između pojmova u smislu distinkcije i nekompatibilnosti sa drugim stvarima. Derida uvodi pojam *différance* napisan sa slovom *a* koji ne treba mešati sa pojmom *différence* napisanom slovom *e*. „Naziv *diferancija* dajemo *istosti* koja nije potpuno *ista*: pisanjem nečujnog slova *a* otvara nam se mogućnost da ukazujemo na razlikovanje kao na vremensku i prostornu pojavu i pokret koji je u osnovi strukture svake disocijacije³” (Derrida 1973: 129). Prema predlogu Novice Milića, u daljem tekstu ćemo upotrebljavati izraz *diferancija* da uputimo na pojam *différance* Žaka Deride, dok će pojam *diferencije* (*différence*) u svom izvornom značenju ostati oslovljen *razlikom*. *Diferancija* nije pojam, niti Derida želi da ga mi shvatimo kao takvog. Kako Novica Milić navodi, dva razloga zašto *diferancija* nije pojam jesu što ona nema središte ni granice i ne podleže pojmovnim pravilima. *Diferancija* se odnosi na brisanje, odlaganje, izmicanje značenja. Njena suština sadržana je u samom formulisanju reči zamenom slova *e* slovom *a* koje ne utiče na izgovor reči već je samo vidljiva u pisanju: „Najpre, *diferancija* kao reč nastaje brisanjem, uklanjanjem jednog *e* u *diferenciji* i zamenom u *a*. Kao reč, to je ‘reč’ brisanja, ‘tihog upisivanja’, kako kaže Derida, pre nego isticanja ili govora” (Milić 2005: 33).

Kako tumačiti pojam znaka u kontekstu *diferancije*? „Znakovi predstavljaju sadašnjost u njenom odsustvu; oni zauzimaju mesto sadašnjeg⁴” (Derrida 1973: 138). Kretanje znaka odlaže njegovo značenje i tako se formira u igri njegovih označitelja. „Označitelj nikada nije prisutan sam po sebi na način koji bi mogao da se odnosi samo na njega. Svaki koncept nužno je i suštinski pripisan lancu ili sistemu značenja unutar kojeg se odnosi na druge koncepte, sistematskom igrom *diferancija*”⁵ (Derrida 1973:

3 “We provisionally give the name *différence* to this *sameness* which is not *identical*: by the silent writing of *a*, it has the desired advantage of referring to differing, *both* as spacing/temporalizing and as the movement that structures every dissociation.”

4 “Signs represent the present in its absence; they take the place of the present.”

5 “The signified concept is never present in itself, in an adequate presence that would refer only to itself. Every concept is necessarily and essentially inscribed in a chain or a system, within which it refers to another and to other concepts, by the systematic play of differences.”

140). Stoga, ono što mi smatramo diferencijom u kontekstu znaka će biti realizovano kao pomeranje i igra koja stvara značenje. „Diferencija je ono što omogućava pomeranje označavanja samo u slučaju da se svaki element za koji kažemo da je 'prisutan' odnosi na nešto osim sebe, ali istovremeno zadržava oznaku prošlog elementa i već dozvoljava da mu značenje popuni odnos budućim elementom”⁶ (Derrida 1973: 142). U tom smislu govorimo o narednom ključnom pojmu analize predstavljene u radu, a to je pojam *traga*. Ovaj trag odnosi se i na prošlost i na budućnost, i svoje značenje konstituiše na osnovu svega što jeste i što nije – na osnovu prisutnog i odsutnog.

3. RASKID U LANCU OZNAČITELJA

Prilikom istraživanja romana *Grad od stakla* uočavamo najpre raskid u lancu označitelja, a zatim i promenu u samom znaku. Umesto da oznaka nekog pojma upućuje direktno na njenog označitelja, sada dolazi do dodatnog koraka u procesu interpretacije. Označitelj se može definisati sledećim iskazom: „označitelj je ono što predstavlja subjekt, za koga? – ne za drugi subjekt, već za drugog označitelja” (Lacan 1986: 211). Lakan smatra da „treba operirati sa dva označitelja, jer se subjekt u otuđenje može pritisnuti uza zid samo pomoću dva [označitelja]” (Lacan 1986: 252). Problem kod situacije u kojoj postoje dva označitelja jeste u tome što se oba označitelja nalaze na istoj ravni postojanja u mislima, nijedan nije važniji od drugog. Oba označitelja predstavljaju samo ideju nečega, ne dolazeći do suštine same stvari. Ovakvo stanje se može pripisati „nesvedivom i besmislenom karakteru lanca označitelja” (Lacan 1986: 226). Jednostavnost jezika bila bi u tome što svaki pojam ima jasno određenu oznaku koja ukazuje samo na jednog označitelja i time ne izaziva dvosmislenosti i zabune. Kako je to nemoguće, treba naći način da se pomirimo sa sistemom reprezentacija kakav nam je dat. Džejmson navodi:

Prema ovom novom shvatanju, značenje izvedeno iz kretanja jednog označitelja ka drugom označitelju: ono što mi nazivamo označenim – značenje ili pojamovni sadržaj jednog iskaza – sada se posmatra kao efekat značenja, kao objektivni privid značenja stvoren međusobnim odnosom označitelja. Kada ta veza popuca i ovaj označiteljski lanac se prekine, imamo šizofreniju u obliku polomljenih, razdvojenih i nepovezanih znakova. (Jameson 2012: 508)

Umesto da upućuje na označeno, sada oznaka upućuje na drugog označitelja terajući ljude da sami rekonstruišu značenje znaka kroz tragove date u igri i stalnom pokretu označitelja, što izaziva nesklad i fragmentarnost subjekta. U dobu kada je znak toliko nestabilan u svom upućivanju, nije neobično naići na izlomljene ličnosti, izgubljene u prostoru, u potrazi za značenjem i smislom – što bi Lakan nazvao šizofrenim ličnostima. Takve ličnosti više nemaju predstavu o stvarnosti niti mogu da vide pravu

6 “Difference is what makes the movement of signification possible only if each element that is said to be ‘present,’ appearing on the stage of presence, is related to something other than itself but retains the mark of a past element and already lets itself be hollowed out by the mark of its relation to a future element.”

sliku stvari, jer je ona sakrivena iza mora označitelja. Dejvid Harvi takođe govori o procepu u ličnosti do kojeg dolazi usled prekida u lancu označitelja navodeći da je „efekat ovakvog sloma u lancu označitelja da svede iskustvo na niz čistih i nepovezanih sadašnjosti”⁷ (Harvey 1989: 53). Stvaranje ovakvog odnosa prema jeziku će dovesti do otuđenja od njega samog. Inherentna potreba čoveka jeste da traži smisao u haotičnom i fragmentarnom okruženju, jer ima potrebu za jednostavnošću označavanja. Prilikom prelaska iz strukturalizma u poststrukturalizam znak gubi svu transparentnost i put do njegovog otkrivanja postaje sve duži i kompleksniji. Lanac označitelja dodatno nas udaljava od same stvari. Sve ovo dovelo je do jedne opšte krize reprezentacija u postmodernizmu, koja se najbolje uočava upravo na planu jezika.

4. AUTOR U POSTSTRUKTURALIZMU

Poststrukturalizam ističe prirodu subjekta kao stvaraoca koji je često fragmentaran i kontradiktoran u svojim delima. Takav subjekt ne razume o čemu govori, a i ne mora razumeti, jer se nalazi usred krize reprezentacija kada više nije poznato šta se na šta odnosi. Kaler ističe da se „skrenula pažnja sa autora kao izvora i sa dela kao objekta i, umesto toga, usredsredila na dva korelativna spleta konvencija na pisanje kao instituciju i na čitanje kao delatnost” (Culler 1990: 197). Napisano delo počinje da postoji kao takvo tek kada bude pročitano. Čitaoci daju značenje tekstu tumačenjem tragova u njemu. Pripisati nekom delu autora znači odrediti mu granice, a priroda znaka u poststrukturalizmu takva je da zahteva slobodu tumačenja, slobodu kretanja i stalnog odlaganja značenja. U skladu sa karakteristikama ovog perioda, tekst postaje višeglasan i dobija onoliko autora koliko je čitalaca – umnožavaju se označitelji teksta.

U poststrukturalističkim tekstovima postaje nevažno ko je autor, ko je narator, ko govori. Svaki glas koji se javlja u tekstu predstavlja trag u deridijanskom smislu i time ulazi u igru značenja i širi mogućnost tumačenja dela. Pored različitih pomešanih diskursa i višeglasja, tekst može sadržati i tragove drugih tekstova. Linda Hačion definiše intertekstualnost kao nešto što od čitaoca zahteva „ne samo prepoznavanje tekstualizovanih tragova i književne i istorijske prošlosti već takođe i svest o onome što je – putem ironije – sa tim tragovima učinjeno. [...] Knjige uvek govore o drugim knjigama, i svaka priča kazuje priču koja je već kazivana” (Hutcheon 1996: 214). Intertekstualnost nije slučajna već ima svrhu da tragovima navede čitaoce koji su ih prepoznali na određena tumačenja datog teksta. Tekst u kome uočavamo intertekstualnost uklapa se u koncept znaka kakav nam je predstavio Derida – umesto da znak u tekstu upućuje na nešto konkretno i nešto iz stvarnog sveta, on nas navodi na druge tekstove, to jest druge označitelje i tako formira lanac označitelja koji se ne može prekinuti.

U romanu *Grad od stakla* javlja se osvrt na sam jezik koji se upotrebljava. U tom smislu možemo prepoznati postojanje metajezika koji Džejmson definiše kao „formu samosvesti u oblasti jezika, to je jezik koji govori o sebi, skup znakova čije je označeno po sebi sistem znakova” (Jameson 1974: 356). Ovaj jezik ne upućuje na konkretne

7 “The effect of such a breakdown in the signifying chain is to reduce experience to a ‘series of pure and unrelated presents in time.’”

predmete već sam na sebe u čemu prepoznajemo „označitelje označitelja“. Pričanje priča javlja se kao potreba za uspostavljanjem značenja i pozicije subjekta u svetu. Pričamo da bismo razumeli svoje okruženje, zbivanja oko nas, interakcije sa drugima, a pre svega da bismo razumeli sebe. Nemogućnost izražavanja sopstvene priče dovodi do fragmentarnog i otuđenog subjekta. Uloga jezika u formiranju ličnosti je značajna. Način na koji jezik učestvuje u konstituisanju nečijeg identiteta jeste upravo taj što kroz njega učimo o svetu i sebi, stupamo u interakciju sa drugima. Kada je okruženje izlomljeno i nepotpuno onda će čovek imati poteškoća sa odabirom odgovarajućeg jezika za izražavanje svojih misli. Kao posledica, jezik postaje fragmentiran. Jezik u kome dolazi do tolikog umnožavanja značenja i lanaca beskrajnih označitelja neminovno će odvesti u kaos u kome će ljudi početi da gube pojam o svetu oko sebe kao i sebi samima.

5. GRAD OD STAKLA

Njujorška trilogija Pola Oстера sastoji se iz tri romana: *Grad od stakla*, *Duhovi*, *Zaključana soba*. Svaka od navedenih knjiga bavi se tematikom identiteta, zamućenih granica stvarnosti i jezičkom reprezentacijom. U ovom radu bavićemo se samo knjigom *Grad od stakla*, jer je u njoj najjasnije prikazana kriza reprezentacije i prekid u lancu označitelja. Dok sva tri romana prikazuju slične ideje, prvi deo u centar pažnje stavlja sam jezik i njegov razvoj od pojma znaka kakav uočavamo u dekonstrukciji jezika Žaka Deride i uvođenja pojmova poput diferancije i traga. Primenom poststrukturalističkih teorija jezika, rad teži da prikaže ovaj roman kao fizičku reprezentaciju teorija poststrukturalizma u kojoj jasno uočavamo deridijanske koncepte jezika.

5.1 POTRAGA ZA IDENTITETOM DANIJELA KVINA

Kvin uze Marka Pola i krenu ispočetka da čita prvu stranu. 'Viđene stvari ćemo navoditi onako kako smo ih videli, one što smo čuli onako kako smo ih čuli, tako da naša knjiga bude tačan zapis, oslobođen bilo kakvih izmišljotina. I svi oni koji čitaju ovu knjigu ili slušaju iz nje, mogu to da čine s punim poverenjem jer se u njoj ne nalazi ništa drugo do sama istina.' Baš kad je Kvin počeo da se udubljuje u ove rečenice, da krhka uveravanja koja se u njima nalaze prevrće po svom umu, zazvonio je telefon. (Auster 2017: 12)

Kvinova priča počinje telefonskim pozivom upućenim detektivu Polu Osteru, čiji identitet Kvin preuzima u daljem toku romana. Činjenica da on čita o avanturama Marka Pola i priprema se da „uplovi“ u imaginarni tekstualni svet u trenutku kada je zazvonio telefon postavlja nam okvire tumačenja ovog dela. Poziv i sve što će uslediti nakon njega posmatračemo kao jednu priču, tekstualnu konstrukciju čije značenje treba da se odgonetne. Poput sveta Marka Pola, svet Danijela Kvina takođe predstavlja jedan jezički univerzum. Citirajući deo romana o verodostojnosti i istinitosti priče, autor implicira da za *Grad od stakla* takođe važe navedeni principi. Takva izjava dovodi u pitanje ne samo autorstvo dela već i kredibilitet njegovog naratora. Danijel Kvin je

pisac koji piše detektivske romane o liku Maksu Vorku pod maskom svog pseudonima Vilijama Vilsona. Kvin je ličnost koja sama po sebi implicira heteroglosiju i nikada nismo sigurni šta je zapravo on napisao, šta je pravo oličenje njegove ličnosti, a šta imaginacija i projektovanje želja u književni tekst. „U trijadi Kvinove ličnosti, Vilijam Vilson predstavljao je neku vrstu trbuhozborca. Sam Kvin bio je lutka, a Vork je bio animirani glas koji je čitavom poduhvatu davao smisao” (Auster 2017: 11). Sve ovo dovodi čitaoce u nedoumicu oko pravog identiteta Danijela Kvina što se dodatno komplikuje kada on reši da preuzme identitet i slučaj privatnog detektiva Pola Oстера čiji je telefonski poziv slučajno dobio. Nije slučajnost što se književni lik zove isto kao i autor romana što dovodi do daljeg zamućenja granica između fikcije i stvarnosti, čoveka i književnog lika, autora i naratora. Čitaocima se otvara čitav niz interpretacija i potencijalnih tumačenja ovih likova, jer središta u naraciji više nema. „Sve dobija suštinski značaj; središte knjige pomera se sa svakim događajem koji ga tera napred. Središte je, tako, svugde, i nikakve konture nije moguće izvlačiti sve dok se ne dođe do kraja knjige” (Auster 2017: 13). Postoji mnoštvo glasova, naratora i priča koje mi kao čitaoci možemo izabrati da pratimo, ali ono što važi u slučaju bilo kog našeg izbora jeste da se značenje stalno menja. Središte se pomera i ne može se odrediti u sadašnjosti već samo prema budućim interpretacijama, kako nam govori pojam diferencije. Značenje dela, njegovo autorstvo i naracija stalno se odlažu, prikrivaju i otkrivaju u zavisnosti od datih konteksta. Kvina možemo posmatrati kao jedan jezički znak koji poseduje više realizacija, odnosno više označitelja u vidu svih ličnosti koje on preuzima na sebe. Tragovi svih ličnosti sadržani su u ovom jednom liku koji zbog toga doživljava krizu reprezentacije svog identiteta. Slika u ogledalu je nejasna, i za razliku od Lakanovog stadijuma ogledala, u ovom slučaju ogledalo je polomljeno i reflektuje izlomljene i nejasne slike. „A zatim, najvažnije od svega: podsećati se ko sam ja. Podsećati se ko bi trebalo da jesam. Ne mislim da je ovo igra. S druge strane, ništa nije jasno. [...] Moje ime je Pol Oster. To nije moje pravo ime” (Auster 2017: 41). Kao Pol Oster Kvin se osećao „neuporedivo lakše i slobodnije” (Auster 2017: 49), jer je bio oslobođen svojih misli i svog života, „kao da nije više morao da hoda naokolo s teretom sopstvene svesti” (Auster 2017: 49). Preuzimajući označitelja koji je različit od sopstvenog imena, čovek je oslobođen svojih životnih priča, svojih patnji i ne nosi teret svog imena. Kaler tvrdi da imenovanje književnog lika igra važnu ulogu u strukturalističkoj analizi dela, jer lično ime podrazumeva prikupljanje osobina jednog čoveka i „uverenje da ove osobine prikupljene od početka do kraja teksta, mogu da se povežu u jedno i da obrazuju celinu koja je veća od zbira sastavnih delova” (Culler 1990: 350). Pored toga, lično ime predstavlja našu vezu sa svojom porodicom koja se može gledati kao sistem srodnih znakova, dok je samo ime označitelj ličnosti. Imena nas u tom smislu definišu i svako oslobađanje tereta tog označitelja izaziva slobodu da se istražuje ličnost i isprobavaju drugi označitelji. Međutim, koliko pruža slobodu toliko je preuzimanje Osterove ličnosti kobno za Kvinov identitet, jer je Oster samo jedan nepotpun znak - polomljen i nedefinisan, označitelj kome fali označeno. Kada je preuzeo taj identitet Kvin se osećao kao „čovek bez unutrašnjosti, čovek bez misli” (Auster 2017: 59). Prezevši ime Pola Oстера na sebe, Kvin je prihvatio tu ulogu i odbacio sve prethodne označitelje, naime svoje ime, imena V. Vilsona i M. Vorka. Vremenom postaje Pol Oster u svojim mislima i ponašanju, a Kvin se gubi i ostaje samo kao trag u označavanju, odsustvo nekada prisutne ličnosti koja je izgubljena u moru označitelja.

Tragovi u samom tekstu odnose se i na mnoštvo intertekstualnih aluzija i referenci koje možemo zapaziti, od kojih je najdominantnija uvođenje Don Kihota u tekst. Danijel Kvin deli inicijale sa čuvenim fikcionalnim likom M. Servantesa. Mišel Fuko u svom delu *Riječi i stvari* opisuje Don Kihota kao nekoga ko „bezbroj puta prelazi preko nje, ne prekoračivši nikad jasnu granicu razlike i ne dospjevši do srca identiteta. On sam, međutim, liči na neki znak. Dug, mršav grafički znak poput slova, kao da upravo izlazi iz otvorene knjige. Čitavo njegovo biće jeste samo jezik, tekst, odštampani listići, već prepisana priča” (Foucault 1971: 111).

Danijel Kvin se kreće u tekstu, pliva u jeziku i moru neodređenosti i pokidanih lanaca označitelja. On ne zna ko je, šta ga sačinjava, na šta upućuje niti na kojoj ravni zapravo postoji. Don Kihot, poput našeg Danijela Kvina, jeste junak koji ne stupa u klasičnu avanturu koju bi čitaoci očekivali, uprkos odrednicama žanra romana kojem pripada. Njegovo je putovanje kroz tekst, a njegova avantura može se shvatiti kao borba za čistotom i istinom jezika. Prema Fukou „taj podvig treba da bude dokaz: on se ne sastoji u stvarnom trijumfu – zbog toga pobjeda u osnovi nije ni velika – nego u transformisanju stvarnosti u znak. U znak po kome se utvrđuje da znaci jezika odgovaraju samim stvarima” (Foucault 1971: 112).

Na kraju poslednjeg poglavlja Osterovog romana uočavamo promenu iz trećeg lica naracije u prvo lice. Narator nam saopštava da je sve što je prethodno ispričano zasnovano samo na zapisima iz Kvinove crvene sveske i da se ništa ne može sa sigurnošću tvrditi o samim događajima niti o njihovom raspletu. Čitava priča koja nam je predstavljena jeste tekst iz sveske, zapisi jedne izgubljene ličnosti čiji život nije bio ništa više do jezičke konstrukcije.

5.2 JEZIČKI LAVIRINT NJUJORKA

Usled raskida u lancu označitelja i promene odnosa znaka u poststrukturalizmu, Danijel Kvin je pronašao sebe u haotičnom jezičkom univerzumu nepoznatih odrednica iz koga ne može da pobegne. Dolazi do rascepa ličnosti i ono što je potrebno jeste da se opet uspostavi stabilna pozicija u jezičkom koordinatnom sistemu. „Usled ovakve rascepljenosti, humani subjekt je u stanju konstantnog kretanja (fluksa), odnosno permanentnog ekstazisa, zauvek u potrazi za ukradenom istinom i čistotom jezičke reprezentacije kakva je postojala pre Adamovog izgnanstva” (Lojanica 2012: 170). O pojmu čistote jezičke reprezentacije u romanu biće reči u narednom poglavlju.

U skladu sa navedenom idejom da se u kretanju konstituše identitet i da je ono pokušaj povratka izgubljenog, možemo posmatrati šetnje Danijela Kvina kao način ponovnog uspostavljanja celovitosti svog polomljenog znaka. Kvin je voleo da šeta i šetao je uvek kada bi se za to pružila prilika, ne znajući kuda će ga noge odvesti:

Njujork je predstavljao neiscrpan prostor, lavirint beskrajnih koraka, i bez obzira na to koliko bi hodao, bez obzira na to što je dobro upoznao njegove kvartove i ulice, grad je u njemu uvek izazivao osećaj izgubljenosti. Izgubljenosti ne samo u gradu, nego isto tako i unutar sebe. Svaki put kad bi pošao u šetnju, osećao bi kako napušta sebe [...] Kretanje je predstavljalo suštinu, radnja stavljanja jednog stopala ispred drugog mogućnost da sledi tok sopstvenog tela. Od besciljnog lutanja sva mesta

postala su ista, i nije mu bilo važno gde se nalazi. U svojim najboljim šetnjama, mogao je da oseti kako se ne nalazi nigde. Njujork je bio to nigde koje je sagradio oko sebe, i shvatio je da nema nameru da ga ikad napusti. (Auster 2017: 10)

U ovom radu želimo predstaviti Njujork ne kao lavirint fizičkog prostora već kao jedan jezički lavirint u kome osećaj izgubljenosti stvara bezbroj znakova i njihovih upućivanja na različite označitelje. U tom pokretu mi uvek jurimo značenje koje nam stalno izmiče i odlaže se. Ne možemo doći do njegove suštine, jer je ona u konstantom fluksu, jezik se stalno menja i sa njim i način na koji percipiramo svet oko sebe. Međutim, Kvinovo besciljno lutanje gradom dobija svrhu i cilj onda kada počne da prati Pitera Stilmana. Dok je lutanje predstavljalo neku vrstu isključivanja uma i prepuštanja kontrole gradu, praćenje Stilmana bilo je kretanje sa jasnim ciljem i određenom putanjom. Iako je Kvin nije znao u trenutku svog kretanja, ona je unapred bila određena Stilmanovim odlukama. Stilman ostavlja tragove svog kretanja koje Kvin mora da prati kako bi došao do značenja. Kvinu je stalno „izmicao smisao onoga što vidi“ (Auster 2017: 56), jer se smisao poput traga stalno skrivao i otkrivao u igri, uvek na kraju nestajući. Kvin i Stilman obojica poseduju crvene sveske koje nose sa sobom i u kojima beleže nešto tokom svog kretanja. Kvin počinje detaljno da beleži Stilmanovo kretanje, praveći mape u nadi da će mu one pružiti neko središte i razjasniti značenje Stilmanovih dela. Kad Kvin okrene prazan list svoje sveske sa namerom da zapiše korake čoveka koga prati, on nije prazan. Taj list papira već je ispisan i ispunjen tragovima kretanja, predodređeno je šta će na njemu pisati. Još kada je kupovao svesku činilo mu se „kao da ga nešto u vezi sa njom privlači – kao da je baš njena sudbina na celom svetu bila da sadrži ove reči iz njegovog pera“ (Auster 2017: 40). Praćenjem Stilmana Kvin je počeo da živi njegovim životom, hoda njegovim stopama, da prati njegove tragove i da juri za značenjem koje mu stalno izmiče. Kada je prestao da prati Stilmana, protagonista je izgubio deo svoje ličnosti. Tokom te dve nedelje njih dvojica su predstavljali ujedinjeni znak, čiji su se delovi odjednom rascepili i odvojili, gubeći svako značenje. Kvinu se činilo „kao da je izgubio polovinu svog bića“ (Auster 2017: 84). Gubljenje Stilmana za Kvinu predstavljalo je gubitak svrhe, cilja, funkcije. U tom haosu i nesnađenosti, Kvin počinje opet da šeta gradom u nadi da će pronaći sebe ponovo i po prvi put koristi svesku da mapira svoje kretanje i pokuša da odredi svoj položaj i funkciju. Put ka pronalasku sebe je, u ovom slučaju, kroz pisani tekst – obeležavanjem svojih pozicija i misli u svesci Kvin namerava da povрати jedinstvo sopstvenog znaka. Kvinovo beleženje svakog svog koraka takođe se može posmatrati kao potreba za pričanjem svoje priče kako bi sebi razjasnio sopstveno postojanje.

Grad od stakla predstavljen nam je kao detektivska priča koja je u osnovi potpuno izvrnuta. Ne postoji zločin u konvencionalnom smislu već je učinjen zločin nad jezikom. Potraga za zločincem u ovom slučaju je potraga za značenjem jezika i za njegovom celovitošću. Ne postoji razrešenje misterije već samo veće zapadanje u vrtlog jezičkog univerzuma i gubljenje u tekstualnom lavirintu. Sve se svodi na pričanje priče, pisanje i sam tekt. Ističe se tekstualnost i bitna uloga koju jezik ima u životu i identitetu ljudi. „Likovi koji se kreću tekstualnim univerzumom *Njujorške trilogije* Pola Oстера koncipirani su kao retoričke figure ili kao eksponenti postmodernističkih teorijskih matrica. Oni 'žive' u svetu koji je strogo omeđen: kao i za Deridu, ni za njih ne postoji

ništa izvan teksta" (Lojanica 2012: 171). Likovi „umiru" tako što postaju deo teksta, gubi se svaki kontakt sa realnim svetom i ne preostaje im ništa osim da se stope sa gradom. „Stilman je nestao. Starac je postao deo grada. Postao je tačka, znak interpunkcije, cigla u beskrajnom zidu od cigala" (Auster 2017: 83). Ovime je naglašena tekstualnost samih likova. Grad je tekst i Stilman se zapravo izgubio u svom jeziku, izlomljenim i nejasnim mislima. Stilmanov nestanak predstavlja pobjedu poststrukturalizma nad strukturalističkom koncepcijom jezičkog znaka, konačno kidanje lanca označitelja, trivijalizovanje znaka i zapadanje u ultimativnu krizu reprezentacije. Isto se dešava i sa Kvinom ubrzo nakon Stilmanovog nestanka, jer i on „baš kao da se stopio sa zidovima grada" (Auster 2017: 105). Obojica postaju šizofrene ličnosti prema Ž. Lakanu, odvojeni od svojih oznaka i dovedeni do gubljenja značenja. Svaki trag njihovog postojanja se gubi – broj Virdžinije Stilman više nije u funkciji, Kvin je izbačen iz svog stana – jedino što ostaje jeste Kvinov zapis događaja u crvenoj svesci što pokazuje da su oni nestali u tekstu.

5.3 JEZIČKA REFORMA PITERA STILMANA – KONSTRUISANJE JEZIČKOG GRADA

Za interpretaciju problema jezika predstavljenih u romanu ključna su tri lika – Danijel Kvin, Piter Stilman i njegov sin Piter Stilman Mlađi. Piter Stilman je svog sina izolovao od ostatka sveta i na devet godina zatvorio u prostoriju u kojoj vladaju potpuni mrak i tišina. Želeo je da izvrši eksperiment čiji je cilj bio da proveri da li će dete koje nije pod jezičkim uticajem okoline progovoriti „božanskim jezikom", onakvim koji je postojao pre pada Raja. Stilman je smatrao da čovekov pad predstavlja ujedno i pad jezika, jer su tada „imena odvojena od stvari; reči su se pretvorile u zbirku arbitrarnih znakova; jezik je otrgnut od boga" (Auster 2017: 43). Adam je imao zadatak da imenuje sve stvari i to je učinio na takav način da „te reči nisu jednostavno nakačene na predmete koje je video, one su otkrivale njihovu suštinu, doslovno ih oživljavale" (Auster 2017: 43). Sve to prestalo je da važi posle pada, kada je umesto imenovanja koje prati naturalističke teze nastupilo konvencionalističko shvatanje. Čistota Adamovog jezika uništena je i Stilman je smatrao da se ponovna utopija može postići samo preko reforme jezika. Želeo je povratiti stanje u kome označeno ima svog prirodnog označitelja, u kome ne postoji dvosmislenost i jezička iskvarenost. Stilman je bio opsednut mitom o Vavilonu, smatrao je da je izgradnja novog Vavilona ono čemu treba težiti. Fuko navodi:

U svom prvobitnom obliku, kada je ljudima bio podaren od boga, jezik je bio apsolutno izvjestan i providan znak stvari zato što im je ličio. [...] Da bi ljudi bili kažnjeni ta prozirnost je uništena u Vavilonu. Jezici se podijeliše i postashe netrpeljivi u onolikoj mjeri u kolikoj je bila izbrisana njihova sličnost sa stvarima, koja je bila prvi razlog postojanja jezika. Sve jezike koje poznajemo mi danas govorimo samo na osnovu te izgubljene sličnosti i u prostoru koji je ona ostavila praznim. (Foucault 1971: 108)

Dok su ljudi delili isti jezik tada su svi imali iste znake koji su imali isto označeno i iste označitelje. U jeziku u kome nastupa kriza reprezentacije situacija se menja i

dolazi do raslojavanja značenja označitelja. Ne postoji prozirnost jezičkog znaka koja omogućava da svi imaju pristup istom značenju. Prava utopija bi bila kada bi svi opet govorili jezikom u kome postoji takav odnos unutar znaka, što znači da potencijalna utopija za Stilmana ne postoji kao mesto već kao pojam koji se može realizovati samo kroz reformu jezika.

Stilmanove ideje o stvaranju novog Vavilona izražene su u pamfletu koji je napisao Henri Dark⁸, za koga saznajemo da nije zapravo postojao već da je samo pseudonim pod čijom je maskom Stilman pisao ideje, za koje je smatrao da su previše delikatne da bi ih masa prihvatila. Značenje ovog imena leži u tome što je Stilman svog sina zatvorio u potpuni mrak kako bi dokazao valjanost svojih teorija i da je smatrao da će iz mraka proisteći čist i neiskvaren božanski jezik. Drugo značenje ovog pseudonima jeste to da deli inicijale sa likom Hampti Dampiti iz poznate pesme za decu.⁹ H. D. se polomio usled pada, poput jezika i ostao je tako fragmentaran da ga je bilo nemoguće sastaviti. Stilman svoju misiju ispunjava tako što, hodajući gradom, svojom putanjom ispisuje slova „TOWER OF BABEL“. Time on ostavlja samo tragove koji nestaju neposredno nakon što nastanu i ne mogu se ni pronaći ni dešifrovati u svom prikriivanju. Međutim, Kvin beleži Stilmanove korake, ucrtava ih u svoju crvenu svesku i time materijalizuje njegov poduhvat. Osim toga što koracima ispisuje slova gradeći novu jezičku utopiju u svojim mislima, Stilman ispunjava još jedan zadatak tokom svojih šetnji. Naime, on sakuplja polomljene predmete, vodeći dnevnik o svemu što prikupi dajući im novi naziv. Glavno pitanje koje se povlači u ovom delu teksta jeste: da li se polomljeni predmeti koji više ne mogu vršiti svoju funkciju još uvek mogu nazivati istim imenom? To pitanje zapravo je pitanje označavanja, naime, da li je moguće da jedan označitelj obeležava dva označena, koja su u ovom slučaju predmet koji je u funkciji i onaj koji više ne vrši tu funkciju. Povlači se pitanje da li imenovanje zavisi od funkcije predmeta i šta dovodi do toga da nešto izgubi svoje ime. Kišobran iako je polomljen i više ne služi toj svrsi još uvek jeste taj predmet. U njemu postoji trag prethodne funkcije koja je trenutno odsutna, ali ipak prikazuje nekadašnje prisustvo. Slomljeni predmeti dovode do slomljenih predstava o tim predmetima, što naposletku dovodi do slomljenih misli koje uzrokuju krizu reprezentacije.

Kada Kvin prvi put vidi Pitera Stilmana Mlađeg on je obučen sav u belo. „Sve na Piteru Stilmanu bilo je belo. Bela košulja otkopčana oko vrata; bele pantalone, bele cipele, bele čarape. Naspram bledila kože, tanka bleožuta kosa, zbog čega je bio gotovo proziran, kao da se kroz plave vene ispod kože na licu moglo gledati“ (Auster 2017: 19). Njegova prozirnost upućuje nas na transparentnost jezičkog znaka. Piter Stilman Mlađi govori na svoj način nakon što je proveo detinjstvo zatvoren u potpunom mraku,

8 Simbolika imena na engleskom jeziku leži u tome što ono znači *mrak* što se može povezati sa mrakom u kome je odrastao Piter Stilman Mlađi. Piter Stilman Stariji je smatrao da su mrak i tišina preduslov za razvijanje „čistog jezika“, jer su ljudi tako bezbedni od uticaja drugih govornika, stoga mogu formirati označitelje koji imaju prirodnu vezu sa predmetima iz svog okruženja.

9 Humpty Dumpty sat on a wall
Humpty Dumpty had a great fall
All the king's horses and all the king's men
Couldn't put Humpty together again

bez ikakvog jezičkog modela. Model njegovog govora možemo videti na primeru opisivanja smrti majke, ostajanje sa ocem i zlostavljanje koje je usledilo: „Onda, nema majke. Ha, ha. Moj smeh je sada takav, stomak mi puca od brbljanja. Ha, ha, ha. Veliki otac kaže: nema veze. Sa mnom. Odnosno, s njim. Veliki otac velikih mišića, i bum, tras, bum. Bez pitanja sada, molim” (Auster 2017: 20). Govor Pitera Stilmana Mlađeg je nepovezan, izlomljen i nesiguran. Često upotrebljava onomatopejske reči kako su one jedine koje imaju direktnu prirodnu vezu sa svojim označiteljem: „Vimblklik kramblčo belo. Klak, klica, stoličica. Muka buka, fleklmekl, čomama. Ja, ja, ja. Izvinite. Jedino ja razumem ove reči” (Auster 2017: 21). Da bi komunikacija bila moguća neophodno je da ljudi istoj oznaci pripisuju istog označitelja, što je moguće samo ukoliko je neko odrastao okružen jezikom i konvencijom naučio te označitelje. Piter Stilman Mlađi, pošto nije imao jezički uticaj, izmislio je reči koje samo on razume, to jest, za koje jedino on zna označitelja. Mrak u kojem je on odrastao predstavlja društvenu izolovanost i nepoznavanje jezika. Međutim, to nepoznavanje istovremeno predstavlja i Piterovu nevinost, i otuda belina njegovog celog lika. On je jezički neiskvaren i najbliži božanskom jeziku odnosno jeziku u kojem su veze između označenog i označitelja prirodne. Reči koje Piter smišlja su „čiste” upravo zbog takve prirode znaka, dok je u stvarnosti slučaj da ne postoji prirodna veza između označitelja i označenog već samo društveni dogovor.

Roman se završava u istoj sobi u kojoj zaplet počinje, sa Kvinom u mraku na podu sobe Pitera Stilmana Mlađeg. Stvara se pun krug naracije ne samo na planu prostora već i u tome što pravi Pol Oster postaje opsednut Kvinom isto kao što je on bio opsednut Stilmanom. Započinje se nova misterija, nova potraga, što pokazuje nemogućnost da se dođe do konačnih rešenja u pitanju jezika i teksta. „Grad je sad već bio potpuno beo, a sneg je i dalje padao, kao da nikada neće prestati” (Auster 2017: 119). Belina grada, poput beline Pitera Stilmana Mlađeg, označava čistotu i nevinost, svet otvoren za nove mogućnosti, nova tumačenja i nove priče. Ali, ujedno označava i odsustvo – Stilmana, Kvina, nade za pravom reformom jezika, nade za ponovnim ujedinjenjem znaka.

U ovom romanu autor uobličava poststrukturalističke teorije o prirodi i funkciji jezika, kao i ulozi koju jezik ima u ljudskom životu. U tom smislu možemo posmatrati Danijela Kvina kao figuru koja je reprezentacija poststrukturalizma – fragmentaran znak, bez fiksnog središta, uvek u pokretu, nejasnog identiteta i značenja koje se uvek odlaže. Piter Stilman Mlađi predstavlja jezički ideal i lingvističku realizaciju utopije. Piter Stilman Stariji je strukturalista koji očajnički želi da uspostavi red koji je postojao u strukturalizmu i da izvrši reformu jezika u pokušaju da se vrati na stari jezički poredak. Poput Kvina, on se oseća nesnađenim u poststrukturalističkom prostoru koji ga okružuje, ali je razlika između njih ta što je Stilman pokušao to da promeni, dok je Kvin prihvatio stanje stvari i prepustio se ovom tekstualnom univerzumu.

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SUMMARY

CRISIS OF REPRESENTATION: THE SEARCH FOR LANGUAGE IN PAUL AUSTER'S *CITY OF GLASS*

The goal of the paper is to present the novel *City of Glass* by Paul Auster within the context of Jacques Derrida's concepts of trace and différance. We shall examine the manner in which the concept of the sign changed from the initial concept as proposed by Ferdinand de Saussure into Derrida's playful sign. Central to our analysis is the idea of the broken sign, namely, a sign in which there is a gap in signification, a break between the signified and the signifier thus leading to the doubling of the signifier which ultimately leads to a crisis of representation. The concepts of authorship, narration and identity are questioned in post-structuralism due to a change in perception of the text and language itself. By analyzing the textual universe of the novel, the paper aims to exemplify the forms in which language is presented, its function and the effect it has on the development of the characters.

KEYWORDS: Derrida, trace, différance, language, crisis, identity, textuality, Paul Auster.

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CONTEXTING THE TRANSLATION OF MILITARY TEXTS

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U radu se analiziraju teškoće koje se javljaju u prevođenju vojnih tekstova, uzimajući u obzir specifičnosti vojne terminologije. Opsežna istraživanja na polju translatologije pokazala su da u stručnom prevođenju veliku ulogu ima prevodilac i da takvo prevođenje zahteva nove pristupe. Razmatraju se dve nedoumice: jedna u vezi s prisustvom i funkcijom metafore u vojnom diskursu, i druga koja se tiče uticaja stručnosti prevodioca na kvalitet prevoda.

Ključne reči: kontekst, metafora, vojna terminologija, prevod.

1. INTRODUCTION

Are solid knowledge of the target language and excellent command of the source language enough in order to produce a professional translation? These are paramount prerequisites but they are not sufficient to carry out such a challenging task as producing an accurate and readable translation. Knowledge of the field subject is a must. It would be tempting to assume that English, "as the lingua franca of translation" (Anderman and Rogers 2003: 1), has made the world of translation easier and more accessible, nevertheless, we consider that globalisation has turned this task into a greater responsibility. Can global communication function beyond translation? Besides, some (sub)fields of translation might be considered more accessible than others based on the assumption that they are highly technical, hence more easily subjected to the translation phenomenon. Military texts might be perceived as falling under this category, since they share some common characteristics, such as making use of military terminology, abbreviations and non-figurative language.

Admittedly, we set out to provide answers to the following research questions: Are military texts/speeches dry and devoid of metaphoric language? Are military texts/speeches easier to translate than other types of texts since they are seen as highly

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technical texts that make use of non-figurative language? What are the problems that a translator comes across when translating a military text? What are the functions that metaphors fulfil in a specialised text and does their presence make the text more translation resistant? Is the translation of military texts the realm of a highly-specialised military translator? And how has the role of the translator changed in recent years?

2. THE CHALLENGES OF MILITARY TEXTS

It is true that for a layman military texts seem to be poor in metaphoric language, yet history abounds in beautifully-written military speeches that made hearts beat faster and encouraged soldiers in battles. In this respect, we have chosen five excerpts that reveal the presence of skilful artistic expressions. The analysis of military texts cannot be produced outside an understanding of the concept of discourse. Derived from the Latin *discursus*, “running to and fro”, the word discourse denotes written and spoken communication modes; in semantics and discourse analysis, discourse is “the totality of codified linguistic usages attached to a given type of social practice, e.g. legal, medical, religious discourse”.²

The military discourse, which plays an integral role in a conflict, has a life and force of its own. In *Makers of Modern Strategy*, Shy and Collier state that “Language is used to isolate and confuse enemies, rally and motivate friends, and enlist the support of wavering bystanders.” (Shy and Collier 1986: 821) Words can be powerful weapons, since there is a strong relationship between language and the context in which it is used. The military discourse is worth being analysed from a social, historical, cultural but also a linguistic perspective.

1.1 COMMON FEATURES OF MILITARY SPEECHES

The excerpts selected for a linguistic analysis run as follows:

- Queen Elizabeth I’s speech – “Against the Spanish Armada” – a landmark of military speeches that Queen Elizabeth delivered when she visited her troops who were preparing for the battle against the Spanish Armada;
- Abraham Lincoln’s speech – “The Gettysburg Address” – which, in spite of containing only 272 words, is one of the most impressive pieces of rhetoric in American history;
- Winston Churchill’s speech – “We Shall Fight on the Beaches” – delivered on the 4th of June 1940 to the House of Commons of the Parliament of the United Kingdom. The Peroration can be considered a masterpiece of rhetoric;
- Franklin D. Roosevelt’s speech – “Pearl Harbour Address to the Nation” – in which the President declares War on Japan after the attack on Pearl Harbour;
- Colonel Tim Collins’ speech – delivered to the 1st Battalion of the Royal Irish Regiment in Iraq in 2003.

2 http://www.revetexto.net/Reperes/Glossaires/Glossaire_en.ht

These speeches are refined examples of rhetoric that when first uttered stirred the emotions of listeners, and continue to excite their readership and appeal to the mastery of the translator. Translation is an art and a skill, deeply rooted in scientific concepts and terminology. It starts from key concepts, theories and paradigms to lead to the recreation of the original. In other words, it underpins a framework containing the basic assumptions and methodology that are commonly accepted by the members of a community of practice. According to mainstream literature, Translation Studies has witnessed many kinds of turns or paradigms that shift from linguistic to culture and recently to technology (notably, Snell-Hornby; 2006; Cronin 2010).

Basically, three paradigms are attributed to translation: the linguistic paradigm, the cultural paradigm and the social and psychological paradigm. Whatever the approach, nowadays, it is difficult to imagine the translation process outside any of these paradigms as each involves and uses the others.

Owing to different factors, among which the cultural and the historical context, translation has been viewed and defined as a research-oriented process. Although translation has definitely turned into a science, it is undeniable that it was initially studied as a linguistic phenomenon. Our approach proposes the linguistic paradigm as a useful starting point of the translation process, taking into consideration the fact that the texts subject to analysis are extremely rich in language-related issues, which are recurrent in the practice of translation. According to Catford (1965), it is unreasonable to study translation outside its relationship to linguistics.

In what follows, we shall identify a number of common features of the military speeches selected for analysis. All the excerpts contain technical vocabulary, related to the battlefield and war: *air squadrons, armed attack, armed, battle, battlefield, bombing, camp, campaign, casualties, coalition, commander-in-chief of the Army and Navy, comrades, defend, field, fight, fleet, invade/invasion, launched an attack, lieutenant general, naval and air forces, offensive, raids, regiment, stratagem, surrender, take up arms, torpedoed, uniform, victory, war.*

Moreover, the sample speeches make use of powerful words – adjectives, adverbs and adverbial phrases abound in the aforementioned speeches: *absolute, ancient, brave, brutal, dastardly, faithful, ferocious, foremost, honoured, inevitable, loving, magnanimous, noble, odious, outlandish, premeditated, righteous, rightful, steady, treacherous, unbounding, unprovoked, upright, worthy; (defend) to the death, (defend) to the uttermost, (fight) with growing confidence, deliberately, duly, generally, highly, lightly, needlessly, nobly, properly, shortly.*

It is interesting to note the frequency of these words; for instance, the word *nation* appears five times in Abraham Lincoln's speech, the word *people* is mentioned four times and the word *dedicate(d)* is used six times in Abraham Lincoln's speech. Winston Churchill uses *we shall* fourteen times in his powerful speech. The word *deliberately* is repeated three times by Franklin D. Roosevelt, whereas Colonel Tim Collins mentions the word *alive* three times in his speech.

Another interesting feature is the recurrence of the personal pronoun *we*, which is used as follows: in Queen Elizabeth I's speech – nine times; in Abraham Lincoln's speech – ten times; in Winston Churchill's speech – eighteen times; in Franklin D. Roosevelt's

speech – twice; in Colonel Tim Collins' speech – twelve times. It is used to express a sense of belonging, of shared responsibility.

The associations of synonyms or similar words indicates the presence of metaphoric language in these highly technical texts: *with all its power and might; stratagem and ... manoeuvre; to the rescue and the liberation of ...; the very life and safety of our nation; no threat or hint of war; with confidence... with the unbounding determination; strength and safeguard; in the midst and the heat of the battle.*

Basically, conversation is intended to facilitate communication, and although people have a tendency to associate metaphoric language with written communication and poetic writings, it is not unusual for people to use metaphors and figures of speech both in informal written and oral messages:

Many metaphors are “off-loaded” into the cultural world to enable people to better solve problems, make decisions, and perform skilled action in the exact same way that having paper and pencil and abacuses allows us to do complex arithmetic. [...] People talk about their emotional experiences in metaphorical terms based on their interactions with real-world objects that take on symbolic character. (Gibbs 1997: 157-158)

Another factor that contributes to metaphor variation is the discourse contexts in which it is used. Furthermore, certain written registers display a much greater density of metaphor use than others.

There are instances of metaphoric language in all the sample speeches. Queen Elizabeth states: *I come amongst you ... in the midst and heat of the battle; the body of a weak, feeble woman ... the heart and stomach of a king; rewarder of every one of your virtues in the field; for your forwardness you have deserved rewards and crowns; Abraham Lincoln also relies on metaphoric language: our fathers brought forth ... a new nation; testing whether that nation ... can long endure; that cause for which they gave the last full measure of devotion; a new birth of freedom; Winston Churchill resorts to figures of speech throughout his speech: an absolute guarantee against invasion; In the days of Napoleon, of which I was speaking just now, the same wind which would have carried his transports across the Channel might have driven away the blockading fleet; It is that chance which has excited and befooled the imaginations of many Continental tyrants; the originality of malice, the ingenuity of aggression; to ride out the storm of war; the New World, with all its power and might, steps forth to the rescue and the liberation of the old. President Roosevelt uses metaphors to lend more force to his patriotic speech: a date which will live in infamy; The facts of yesterday and today speak for themselves; this form of treachery shall never again endanger us; our interests are in grave danger; we will gain the inevitable triumph. So does Colonel Tim Collins to emphasise the idea of freedom and liberation: I expect you to rock their world; It is the site of the Garden of Eden, of the Great Flood and the birthplace of Abraham; the light of liberation; stains on their souls and they are stoking the fires of hell; the mark of Cain upon them; your deeds will follow you down through history.*

It is obvious that military speeches are not devoid of figures of speech, that they contain original associations of words and compelling metaphors. This is not surprising

since metaphors are powerful tools that reveal people's ideas and thoughts and make the speech dynamics more vivid. Moreover, military speeches belong to the category of vocative texts and their main purpose is to persuade or to manipulate the intended audience. Does the fact that there is an immediate implicit relationship between the writer and the readership make them more easily translatable? One of the challenges of producing a good translation is to find suitable equivalents for the metaphoric expressions.

An influential theory has proposed that "metaphor is for most people a device of the poetic imagination and the rhetorical flourish – a matter of extraordinary rather than ordinary language." (Lakoff and Johnson 1980: 8) The authors consider that "human thought processes are largely metaphorical. This is what we mean when we say that the human conceptual system is metaphorically structured and defined. Metaphors as linguistic expressions are possible precisely because there are metaphors in a person's conceptual system." (ibid. 10)

1.2 THE TASK OF THE TRANSLATOR

Although they come natural in thought and speech, metaphors do not make the translation easier. On the contrary, they represent a challenge since a translation is not just a rewriting of the original text. It implies much more than a simple rendering of the source language text into the target language text. The translator comes across many difficulties and he/she has to come up with solutions, credible solutions.

The translation process is laborious work since the translator has to de-construct or to de-contextualise the original text and to re-contextualise it all over again. We shall enumerate some of the difficulties that the translator will have to deal with when translating the above-mentioned texts.

One of them is getting to know the context. To put it simply, translation means carrying meaning from the source language to the target language. But a text cannot exist out of the context and the culture in which it is produced. Working with language involves acting. Language is a linguistic as well as a social tool.

The attempt to go beyond the mere replacement of words in translation underpins the topicalisation of the social nature of language: to use language is to perform an action. Language is a tool to represent, present reality and act upon reality in interaction with others. [...] The language-culture connection has long become axiomatic no matter the level we take into consideration, i.e. intralingual or interlingual. (Viľceanu 2018: 13)

Therefore, in order to understand a text and to produce a credible translation, the translator has to analyse the background, the context in which the original text was produced. Language is a part of the culture and the context in which it is produced. The context can be understood in terms of historical context, cultural context, social context, linguistic context.

Further on, we shall be focusing on the linguistic context. Words interact with other words in order to form a meaningful text, but they also change their usage. One of the challenges might be to render a suitable translation for those words that have

changed their meaning / frequency of usage over the years. Throughout the sample speeches, there are examples of words whose frequency of usage has lowered over the years or words whose meanings have changed over the years or have acquired a different predominant occurrence.

Besides, there is the challenge posed by culture-specific items – those concepts specific for a certain culture. Queen Elizabeth I speaks of her *lieutenant general*, which, given the historical period in which the speech was delivered and the different ranks in the British and the Romanian armies might be translated as *comandantul meu de oști*. Terms related to the military domain could be translated using different strategies, of which we shall mention dynamic equivalence and domestication. We adopt the concept of *dynamic equivalence* as defined by Nida (1964) in his far-reaching work *Toward a Science of Translating*, i.e. the re-creation of the relationship between the original receptors and the message.

Enlarging the perspective by focusing on cultural aspects, Newmark (1988) points out to different translation procedures applied for culture-specific items: transference, cultural equivalent, neutralisation (i.e. functional and descriptive equivalent), literal translation, label, naturalisation, componential analysis, deletion, couplet, recognized translation, paraphrase, gloss, notes, etc., and classifier. Although transference and literal translation would seem the most convenient procedures, translation should by no means be restricted to one procedure only. Since any act of translation is also a decision-making process, translators have their say: *It is a big step to take another human life* might be rendered in different ways, but they all emphasise the idea of assumption and of responsibility: *este o responsabilitate uriașă să iei o altă viață omenească* or *nu este ușor / este o decizie grea să iei viața altcuiva*.

The intended purpose is to give coherence and significance to the newly resulted text, starting from the translation of individual words and single units and resulting in a meaningfully assembled target language. Newmark himself favours neither literal translation nor an exaggerated version of the original.

Also from an integrated perspective, Venuti endorses two main strategies for handling translation and achieving the translator's invisibility:

- *domestication* – the process through which the translator produces “an idiomatic and ‘readable’ target text”. For instance, the structure *commanders who have stains on their souls* does not have a perfect equivalent into Romanian and a literal translation would seem unnatural. The same image might be converted into *conștiința murdară*.

- *foreignization* – the exclusion of dominant cultural elements. In translating the structure *I interpret the will of the Congress*, the translator might deliberately opt for preserving the literal equivalent of *Congress*, as no other word would render the exact meaning. One solution of optimal compromise would be to add the word *American*.

The translation process is a deliberate one, therefore *domestication* leads to a greater degree of fluency, thus rendering the “effect of transparency, the illusion that this is not a translation” (Venuti 1995: 61). Although *foreignization* is envisaged as a more subjective strategy, it is sometimes necessary as subjectivity itself is determined by social and cultural factors.

In our corpus, we may identify several culture-specific items: *lieutenant general*; ... *his transports across the Channel might have driven away the blockading fleet*; *the resolve*

of His Majesty's Government; Mr. Vice President, Mr. Speaker, Members of the Senate, and of the House of Representatives; Commander in Chief of the Army and Navy.

At the aesthetic level, another recurrent challenge for the translator might be the presence of repetitions as powerful rhetoric devices. As a stylistic figure, repetition relies upon the presence of one or more identical or equivalent elements in the same context. In military speeches, in particular, repetitions are important to reinforce meaning, to give strength to communication, which raises some important questions: Should repetitions be kept in the translation process? Do repetitions reduce or enhance the meaning of the translation? Although the translator has no constraints (other than the professional or ethical constraints) when it comes to choosing what to translate and how to translate, we would recommend keeping repetitions in the source language, as it can help convey essential elements. In addition, it is preferable to keep a balance between an intuitive translation and a faithful one.

It is very important for a translator to "dissect language" because s/he needs to grasp the nuances, the subtleties of the text to be translated, s/he needs to research terminology, neologisms, archaisms, handle changes in language but also master the field of the required translation. The role of the translator is crucial yet "shadowy".

Examining the language of military speeches could provide useful insights into the nature and the context in which the speeches were delivered and also help the translator decide upon the translation strategies to be used.

Even if the translator of a military text is not an expert in the military field, it is obvious that s/he needs a high degree of thematic competence. However, thematic competence is not sufficient, it works hand in hand with linguistic competence and with many other disciplines. Therefore, a translator needs to be open to an interdisciplinary approach by combining elements from areas such as linguistics, rhetoric, hermeneutics, translation studies, functional stylistics, cultural studies, etc.

The translator of a military text faces the double challenge of dealing with metaphoric subtleties and of producing an accurate translation given the technical dimension of these documents.

3. CONCLUSION

Military speeches can be considered powerful tools of rhetoric and it would be unjust to consider them dry or tedious. When analysed in detail, they can provide interesting information at a linguistic, historical, social and cultural level. Found at the intersection of technical and literary language, the speeches selected for analysis allow for a comprehensive analysis in terms of metaphor identification and translation. They are meant to make communication efficient by appealing to clarity and coherence, but also persuasive by appealing to figurative language and numerous figures of speech. Although a microanalysis of military speeches reveals the fact that they do share some common linguistic features, such as powerful words, repetitive units or figurative language exaggerated in a deliberate way, the translation of military discourse requires knowledge of the field and an understanding of the context and the circumstances in which the speech was delivered. However, the translation of metaphors in military

speech is neither easier nor more difficult than the translation of metaphors in other contexts. It requires mastery of the translation procedures and techniques and a thorough comprehension of the original text since the translator becomes the decision-making factor as to what to change or leave out. Leaving out or adding information should not impede clarity or interfere with the persuasive function of metaphoric language, which, in military speeches, is unquestionably used to persuade and stir emotions. Although specialised language is not effortless to be dealt with, we strongly recommend keeping the metaphorical meaning, which plays as equally an important role as technical language in the algorithm of translation. In spite of not being a highly specialised military expert, it is the duty of the translator to identify metaphoric language and to provide a suitable translation that has to render the aesthetic value and the technical accuracy of the texts subject to translation.

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SUMMARY

CONTEXTING THE TRANSLATION OF MILITARY TEXTS

The aim of this paper is to put a spotlight on the challenges related to the translation of military texts, starting from idiosyncratic features associated with military terminology. Extensive research in the field of translation has led to new approaches regarding both the role of the translator and the way translation is envisaged. The questions to delve into are twofold: on the one hand, to determine the presence and the functions of metaphoric language in military discourse and, on the other hand, to establish the extent to which specialised translation is the hallmark of professionals certified in the corresponding field.

KEYWORDS: context, metaphor, military terminology, translation.

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The Trouble with Subtitling is a Matter of Interpretation – an online public lecture by guest speaker Professor Lawrence Venuti organized by Transnational Cultural & Visual Studies, School of Modern Languages, Cardiff University, December 3, 2020

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Ever since Translation studies developed as an established academic discipline, Lawrence Venuti has become a cornerstone and a leading figure in this field. An internationally renowned translator and translation theorist, Venuti has laboriously delved into the (socio)cultural role of translation, thus irrevocably changing the course of conversation about translation around the globe, asking both translators and readers to be more mindful of the cultural differences in the translation process. According to Venuti, translators must employ strategies for bringing the foreign text into a different culture without concealing and without homogenizing foreign cultures. His most important publications include *The Translator's Invisibility: A History of Translation* (1995), *The Scandals of Translation* (1998), *Translation Changes Everything* (2012). He has edited Routledge's *The Translation Studies Reader* (2012), a comprehensive survey of the most important developments in the history of translation theory and research. He is a member of the faculty at Temple University, PA, USA.

As someone who has quoted Professor Venuti's concepts and ideas on countless occasions – in classes, in academic papers, at conferences, we embraced the invitation received from a colleague from Cardiff University to attend an online public lecture to be delivered by Lawrence Venuti on December 3, 2020. I came to realize that the word 'public' was misleading as the registration procedure was thorough and I had the impression that the participants, all 900 of them, were carefully selected. Venuti's lecture *The Trouble with Subtitling is a Matter of Interpretation* lasted for forty-five minutes and it was followed by participants' questions and feedback for another thirty minutes.

Even though it may be challenging to summarize everything Venuti talked about within the constraints of this format, we hope to present the main points. In the very beginning, it was underlined that good subtitles should show no loss of quality. Starting from his well-known premise that "any translation is already an interpretation", Venuti posed the question of how the translator's choice of words inscribed a particular interpretation into the original, how to translate markedly colloquial language (colloquial syntax, lexis, lower register), and how to translate a more conversational tone. To illustrate the importance of properly translating these elements in subtitles, Venuti played the scene from A. Hitchcock's *Psycho* in which a car-dealer negotiates the terms of car exchange with runaway Marion. The salesman speaks fast Californian English. As demonstrated in the lecture, his English was translated as standard Spanish

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and standard Italian in Spanish and Italian subtitles, thus transforming the original material. In this context, Venuti's translation theory postulates were repeated: every translation decontextualizes the source text and it recontextualizes it in the target text, thus making translation an interpretive act that varies the original form, syntax, lexis etc. Contrary to Pedersen's instrumental model, Venuti emphasizes the need to develop a hermeneutic model of translation established on the notion that translation is a transformation, taking into account the social situation where translation is received. In Venuti's words, the deficiency of the instrumental model is that it excludes interpretive possibilities. For instance, it does not consider that characterization is influenced by translation. Or, it neglects extra-linguistic factors which must be taken into account because they are laden with meaning. It is inevitable that subtitles transform the material.

Further on, the case of Henri Béhar, a renowned French subtitler who translated more than one hundred French- and English-language films, was discussed. In Béhar's work, subtitles often included reformulation and omission in an attempt that subtitles be in sync with the film. In his essay "Cultural Ventriloquism" (2004), Béhar argues for a hermeneutic model of translation which would consider non-standard items because they derive from a particular moment in the language. Touching on this, Venuti continues with explicitly formulating the need to acknowledge the definition of translation which gives us semantic correspondence and "complex cultural artifacts that can never be transferred with *only* semantics", but with openness to linguistic variation. In other words, cultural and social impact of translation must not be negated, as well as interpretive possibilities, but this requires "critical self-awareness by readers, critics, students". According to Venuti, the problem lies in the general notion that translation reproduces the source text and this notion can limit the critical self-awareness needed for the translation studies progress.

On this note about different interpretive possibilities, suggested in the title and elaborated throughout the talk, the Professor finished his talk. Expectedly, the lecture extended into the question-and-answer session. It is not our intention to transcribe here all the questions asked despite their being topical and relevant. However, as Venuti has at length written about the translation strategies of domestication and foreignization, one question begs to be mentioned, and that is the matter of domestication in subtitling. Venuti asserted that we should be moving away from domestication in all forms of translation, subtitles included.

All in all, we have found Venuti's lecture to be intellectually stimulating as it was given with intellectual vigour and ease of his trademark scholarliness.

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