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Editor's Note

This year's issue of *Cultural Intertexts* brings together seventeen studies on public discourses and private histories, foregrounding their artistic and linguistic, cultural and political cores. A book review rounds up the collection.

The contributors are scholars and researchers from eight countries, who have different professional backgrounds, but who share an interest in decoding the inner workings of texts and in analysing the specificities of related contexts. In the articles collected here, they interrogate the cultural politics identifiable in literature, film, television shows, written press, patristics, translations, social media, photography, music, cartoons and internet memes; read between/beyond circumstances of production and realities as constructs; dive into painful memories of the politically and/or ethnically marginalized; or approach fiction with both older and newer critical tools.

The corpus under focus, as well as the topics approached, are as diverse as the authorship itself: from adaptations of Renaissance drama to Sci-Fi heterotopic worlds; from the optimistic *rise of the novel* in the eighteenth century to the grim dystopias of the last decades of the twentieth century or to the complicated postmodernist literary games of the twenty-first; from cultural translations of the Bible to suffering, injustice and othering; from *the sound of music* to the voice of the discontent crowd in protests or to sarcastic visual commentaries on political figures; from colonialist, superior gazes on the lesser Other to contemporary perspectives on bilingualism as a binding element of otherwise colliding cultures. The book review also highlights collision, juxtaposition, intertextuality in essence, matching the overall attempts of the volume to investigate clashing opposites while identifying potential common grounds.

We express our gratitude to the scientific board for their expertise and valuable input, as well as for their patience and promptitude.

Michaela Praisler

Interrupting the Illusion in the Closet: Literary Tableaux of Contemplation in Henry Fielding's Novel *Tom Jones*

Christian ARFFMANN*

Abstract

The tableau, an art form originating from theatres and the visual arts, is also a literary phenomenon. Literary tableaux are short scenic interruptions or pictorial compositions arresting the narrative flow and serving as highlighted moments where time stands still. Either they are scenes of intense emotion, or they occur at a crucial point in the plot.

This paper distinguishes between two modes of writing that are at work in literary tableaux, which I will call absorption and contemplation. Absorption is a mode of writing and reading related to formal realism. In his theory about tableaux, Denis Diderot advocates for a realist art and literature that can create the illusion of a close relationship between the work of art and the reader/beholder. Focusing on the 18th-century English writer Henry Fielding, this paper provides a close reading of selected scenes from the novel Tom Jones*, arguing that Fielding created his own tableaux of contemplation. These instances are metafictional moments in which the narrator interrupts the narrative to converse with the reader about an event or a character in the novel. Often, they contain references to classical art and are a mix of epic, tragic and comic elements. Fielding's tableaux explicitly present their own fictionality, consulting with the reader about the difference between art and life.*

Keywords: *tableau, absorption, contemplation, Fielding, Diderot, Richardson*

When one reads Henry Fielding's novels, one can see that Fielding is primarily a man of the theatre, which is why some parts of his prose are conceptualized as dramatic scenes. Fielding (1707-1754) was a prolific dramatist, but he also published novels, such as *The History of the Adventures of Joseph Andrews and His Friend, Mr Abraham Adams* in 1742 and *The Life and Death of Jonathan Wild, the Great* in 1743. At the time they were published, the novel as a genre was in its infancy, and Fielding is, therefore, credited as one of the founders of the modern English novel, alongside Defoe and Richardson.

Fielding has attracted a lot of scholarly attention, but only few literary scholars have chosen to focus on his literary tableaux. Peter

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Voogd and Andrew Wright, among others, are notable exceptions. There are examples of tableaux throughout Fielding's oeuvre, for example the scene describing the flirtation between Tom Smirk and Laetitia in *Jonathan Wild* (*Miscellanies vol. 3*, 1743: 59-62) or the scene in which Joseph Andrews declines Lady Booby's advances (*Joseph Andrews*, 1999: 79). In this paper, however, emphasis is laid on selected scenes from the novel considered by many to be Fielding's masterpiece, namely *The History of Tom Jones, a Foundling* (1749), a comic narrative chronicling the vigorous, impulsive, and kind-hearted young foundling Tom Jones and his adventures, obstacles, romantic involvements, and entanglements.

Although tableaux originate from the theatre and from the visual arts, it is argued here that Fielding created his own kind of literary tableaux, which I will call tableaux of contemplation.

In French, a tableau is simply a picture, but it can also denote a scene, group, chart, or table. *Oxford English Dictionary* defines it as "a group of models or motionless figures representing a scene from a story or from history." In its original form, it was often a theatrical re-enactment of a biblical scene.

Tableaux can be traced back to the Middle Ages, where they were part of religious and popular traditions. The passion of Christ was often dramatized, thereby teaching the gospel to the illiterate without heavy dogmatic. Dramatizations of biblical stories were a popular form of Christian education. They contained living pantomime and living tableaux – actors standing still to form an iconic memorable scene. It was important that the tableau and the depicted characters be instantly recognizable, via costumes, gestures, facial expressions, or physical positioning. The plays created unforgettable impressions and heartfelt reactions from the audience. They persist today, especially in countries with a strong Catholic tradition and culture, such as Poland, Spain, and the Philippines. (Povlsen, Andersen (ed.) 2001: 7-9. See also Helas 1999: 51-62).

In the Renaissance, tableaux were adapted to a new art form and were developed in new ways, e.g. as opulent theatrical installations at the royal houses or as pompous scenes included in operas and tragedies at the theatres. The material was borrowed not only from the Christian tradition, but historic figures and memorable scenes and characters from Greek mythology were also increasingly reinterpreted and incorporated in the plays.

In the 18th century, a new and sophisticated art of gestures and pantomimes was developed, and, in this context, an increased interest in tableaux arose. They were soon regarded as works of art in their own right. In art and literature, they were described by prominent artists and critics such as Denis Diderot, J. J. Rousseau and Johann Wolfgang von Goethe.

What has drawn many critics' attention is that a tableau is a framed, dense aesthetic unit. It crosses medial boundaries and can be found in drama, paintings, and literature. Furthermore, a literary tableau challenges the rigid boundaries among the arts – as proposed by the German dramatist G. E. Lessing in *Laokoon oder Über die Grenzen der Malerei und Poesie* – and the traditional conception that visual arts such as painting and sculpture represent a frozen moment, a singular point in time, whereas drama, poetry, epics and novels represent action and a sequence of events. A tableau is a highlighted scene of crucial significance in which every detail from the scene is described. It represents the illusion of time standing still and the impossible task of creating flux and arrested movement at the same time.

In his theory on tableaux, the French writer and philosopher Denis Diderot (1713–1784) advocates for literary and aesthetic representations which can show the inner recesses of the mind, finding truth, and establishing a close relationship between the work of art and the reader. Literary representations should be so mimetically convincing that the reader believes in the illusion of an unmediated presence.

A tableau should serve as a vehicle for absorption, according to Diderot, who argues that a tableau, whether it be a painting or a scene in a novel, should affect the reader, bring the reader to tears or move him/her emotionally. When beholding absorptive paintings by Jean Baptiste Prince or Greuze, for instance, Diderot finds himself already in the picture and the "tableau mouvant" in front of him uniting with the moving picture within his own soul. (Diderot 1965: 64.)

Reading Samuel Richardson's novels, Diderot experiences the same effect. In his text *Éloge de Richardson*, he describes how his soul is in constant agitation. He finds that the literary description is real and convincing to such a degree that he feels he is truly present in the novel. *"Combien cette lecture m'affectea delicieusement!"* he writes, remarking how delightfully affected he is by reading Richardson (1959*:* 31). In other words, Diderot identifies and empathizes with Richardson's

characters in such a way that he is brought to tears. The tearful reading is meant to have a positive cathartic effect.

In Richardson's novels, the characters are not on display and there is no sense of theatricalized spectacle in the writing. In contrast, his novels ooze of secrecy. This is clear in *Pamela – or Virtue Rewarded*, the epistolary novel about the young maidservant Pamela who is subject to sexual misconduct by her employer, Mr B.

> …just now, as I was in my closet, opening the parcel I had hid under the rose-bush, to see if it was damaged by lying so long, Mrs Jewkes came upon me by surprise, and laid her hands upon it; for she had been looking through the key-hole, it seems. I know not what I shall do! For now, he will see all my private thoughts of him, and all my secrets, as I may say." (Richardson 1991: 199).

Pamela's secret communication with her parents and her private thoughts about the sexually aggressive Mr B are in danger of being exposed by the ruthless housekeeper Mrs Jewkes. As a reader, one is eavesdropping and peeping through the keyhole, and the characters carry on without knowing they are being watched. The narrator is almost invisible, since the novel is written as an exchange of letters primarily between Pamela and her parents. Reading Richardson, one is deeply absorbed in Pamela's private world, almost like a voyeur. The scene quoted above can be read as a tableau – a decisive moment, a specific positioning, Pamela in the closet and Mrs Jewkes behind the keyhole, and a short standstill in the narrative.

A sublime aesthetic experience awaits the reader/beholder. The absorptive work of art elevates the ideal. The absorptive literature grips the soul, points towards an indescribable alterity – a peek into a new, unknown world, a glimpse of what is happening behind closed doors, what is hiding in the closet or under the rosebush, and what you will find when you try to penetrate the depths of the psyche.

Don't look in the closet

An obvious comparison to Fielding would be the description of Master Blifil, Tom Jones' main opponent. Fielding's narrator says, "it would be an ill office in us to pay a visit to the inmost recesses of his mind, as some scandalous people search into the most secret affairs of their friends, and often pry into their closets and cupboards, only to discover their poverty and meanness to the world." (*Tom Jones,* IV, 103)

This is indicative of Fielding's attitude towards writing. He was staunchly opposed to any kind of psychological absorption. There are plenty of closets and cupboards and secrets uncovered in Richardson's novels, but Fielding prefers to have it all out in the open. Fielding does not take the reader on a journey of absorption and sublimity. His tableaux contain climax and anti-climax at the same time, they are mock-heroic and steeped in irony. Fielding's tableaux serve as an intellectual dialogue between narrator and reader, questioning literature's capacity to fully represent reality.

The art of contemplation is filled with appeals to the intellect, highlighting the discrepancy between ideal and real, keeping the work of art and the character descriptions at a critical distance, though a noisy narrator is always ready to disturb the reader. "By drawing attention to the fictionality of his narratives, Fielding highlights the fact that the real world is a lot less just than the conclusion of his novels would suggest" writes the British literary critic Terry Eagleton, adding that the happy end in the novel contrasts the likely crueller outcome in a real world. The plot in *Tom Jones* can be seen as providential pattern showing what a just and better world could look like. (Eagleton 2013: 60)

Ian Watt, a very influential literary theorist in the critical debate about realism in literature, distinguishes between "realism of presentation" and "realism of assessment" (1985: 331). Watt clearly favours the realism of presentation, whereas Fielding's prose is full of assessment. The narrator has many opinions and side comments about the characters, thereby preventing the reader from being absorbed into the fictional world.

In the following, I will quote at length a scene from *Tom Jones* that, according to the narrator, counts as "one of the most bloody battles, or rather duels that were ever recorded in domestic history" and describes Mrs Partridge attacking her husband because she erroneously suspects him of having an affair and the maidservant of carrying his child:

> As fair Grimalkin […] flies like lightning on her prey, and, with envenomed wrath, bites, scratches, mumbles, and tears the little animal. Not with less fury did Mrs Partridge fly on the poor pedagogue. Her tongue, teeth, and hands, fell all upon him at once. His wig was in an instant torn from his head, his shirt from his back, and from his face descended five streams of blood, denoting the number of claws with which nature had unhappily armed the enemy. Mr

> Partridge acted for some time on the defensive only; indeed he attempted only to guard his face with his hands; but as he found that his antagonist abated nothing of her rage, he thought he might, at least, endeavour to disarm her, or rather to confine her arms; in doing which her cap fell off in the struggle, and her hair being too short to reach her shoulders, erected itself on her head; her stays likewise, which were laced through one single hole at the bottom, burst open; and her breasts, which were much more redundant than her hair, hung down below her middle; her face was likewise marked with the blood of her husband: her teeth gnashed with rage; and fire, such as sparkles from a smith's forge, darted from her eyes. So that, altogether, this Amazonian heroine might have been an object of terror to a much bolder man than Mr Partridge. He had, at length, the good fortune, by getting possession of her arms, to render those weapons which she wore at the ends of her fingers useless; which she no sooner perceived, than the softness of her sex prevailed over her rage, and she presently dissolved in tears. (Fielding 1992: 46 f)

The scene is typical of Henry Fielding's writing, mixing the lofty epic prose with humour and satire, and everyday persons with mythology and classic ideals. At the beginning of the scene, one expects something dramatic, or tragic, but then the affective reading is punctured with irony and humour. Fielding's writing is full of *bathos*, a rhetorical anti-climax, a sudden element of something trivial or vulgar in the middle of an otherwise elevated style (Battestin 2000: 227-229).

The clash between a tragic, pompous style and elements of trivial everyday life can be seen in the reference to Grimalkin. As soon as Mrs Partridge begins to think her husband is cheating on her with Miss Jenny Jones, the maidservant, she attacks her husband in a manner comparable to Grimalkin, a cat creature that stems from old Scottish lore and is associated with wickedness and sorcery. It also refers to the three witches in the opening scene of Shakespeare's drama *Macbeth* invoking the evil power of Graymalkin (Ringler, Jr. 1979: 113-126).

Mrs Partridge is thus compared to a terrifying and destructive cat creature, and she receives the epithet "Amazonian heroine," as well. The reference to the female warrior in Greek mythology is deeply ironic, however. Although "her teeth gnashed with rage," her husband soon manages to disarm her and soothe her, and consequently she is dissolved into tears.

The narrator describes the depth of Mrs Partridge's rage and despair, and the violent scene creates affect in the reader. But the text

speaks more to the intellect than to the heart qua intertextual references and ironic comments from the narrator.

The quote shows a typical characterization in Fielding's novels. If one hopes to delve into a character's psyche, one will be disappointed. The characters in Fielding's novels do not invite the reader to observe their inner psychological processes; it is rather the author/narrator that keeps them under strict command. They are on display, all visible on the scene, all transparent, and there are no hidden secrets or surprising inner realities to discover. Or, as the British literary theorist Terry Eagleton writes, "truth for Fielding is a result of rational, objective, comparative judgement. It is a public affair, not a question of private sentiment. It is out in the open, not secreted in the depths of the human subject." (2013: 55)

Whereas Diderot and Richardson regard private sentiment and exploration of the depths of the human subject as the ideal purpose of literature, it is a source of satire for Fielding, as it is plain to see in the rendering of Mrs Partridge's irrational behaviour.

The quote above about the Partridge domestic fight is preceded by the following assessment: "Nothing can be so quick and sudden as the operations of the mind, especially when hope, or fear, or jealousy, to which the two others are but journeymen, set it to work." (Fielding 1992: 46) Although there is reference to "the operations of the mind," Mrs Partridge is described as a woman acting solely and animally on her impulses and instincts. And that is exactly Fielding's point: the idea that literature can point to the inner recesses of the mind and create art out of that is absurd. Fielding does not believe in a literature of absorption, or the ideal that literature can mirror reality. On the contrary, Fielding mocks the literary notion of mimetic immediacy and plays with the reader's expectations.

The scene, I would argue, is a literary tableau typical of Fielding: a moment of intense emotion, an extraordinary event, and an intertextual reference to the Classics. With the reference to Grimalkin, the reader expects that something uncanny, evil and sinister is about to happen. But in a typical Fieldingesque fashion, the reader is in for a surprise, as the tragic gravitas is substituted with bawdy humour.

Another illustrative example of a tableau by Fielding is the scene in which the servant brings the message to Squire Western that his daughter, Miss Sophia Western, is missing.

> "O, Shakespear! [sic] had I thy pen! O, Hogarth! had I thy pencil! then would I draw the picture of the poor serving-man, who, with pale countenance, staring eyes, chattering teeth, faultering tongue, and trembling limbs,
> *(E'en such a man, so faint, so spiritless, So dull, so dead in look, so woe-begone, Drew Priam's curtains in the dead of night, And would have told him, half his Troy was burn'd)*
> entered the room, and declared—That Madam Sophia was not to be found. "Not to be found!" cries the squire, starting from his chair; "Zounds and d—nation! Blood and fury! Where, when, how, what—Not to be found! Where?" (42)

This is an intensified moment, a standstill, where the servant is on the threshold of delivering a shocking message to Sophia's father, Squire Western. The reader already knows the squire to be an incredibly loud, choleric (and most often drunk) character, who is prone to throw tantrums. The quote inside the quote is from Shakespeare's play *Henry IV*, in which Morton conveys the message to the Earl of Northumberland that his son is dead. Although the reference to this tragic scene would normally signify gravitas and a sombre setting, in this context it serves as a comic contrast to the squire, thereby interrupting the reader from being immersed in a fictitious unmediated universe, pointing out the logical difference between fiction and a present reality which does not resemble a classic Golden Age at all.

Squire Western subsequently ventures out to find his missing daughter:

> The squire himself now sallied forth, and began to roar forth the name of Sophia as loudly, and in as hoarse a voice, as whilome did Hercules that of Hylas; and, as the poet tells us that the whole shore echoed back the name of that beautiful youth, so did the house, the garden, and all the neighbouring fields resound nothing but the name of Sophia, in the hoarse voices of the men, and in the shrill pipes of the women (43).

In his theory of neoclassical art, Lessing (2018: 5) subscribes to the ideal that works of art should convey "noble simplicity and quiet grandeur," borrowing the German Hellenist Winckelmann's famous phrase (1991: 4). In classical art, depictions of screaming or wide-open mouths are not acceptable. Lesssing commends the sculptural representation of the priest of Troy, Laokoon, who even in his death throes does not scream terribly but merely expresses an anguished sigh. Laokoon's display of

stoic magnitude amidst his sufferings touches the beholder's soul, remarks Lessing.

Quite the opposite is the case with the "hoarse voices" and "shrill pipes" of Squire Western's search party. Again, the reader is presented with a comic tableau that puts the classic ideals and the earthbound characters into sharp relief; in it, the loud-mouthed and boorish squire is ironically compared to the Greek hero Hercules searching for his lost lover Hylas.

The representations of Squire Western and Mrs Partridge can appear simple and one-dimensional to contemporary readers. The description of the servant above is comparable to a rushed stage direction. It is true that Fielding is more interested in describing types than in-depth psychological portraits. What lacks in character description is outweighed by the sophisticated interaction between narrator and reader. The narrator wishes he had Shakespeare's pen or Hogarth's pencil, thus calling into question literature's ability to represent reality on its own, or to represent the unrepresentable, and thus appealing to the sister arts, drama and painting, for help. Interestingly, the novel is in conversation with artists, philosophers, and fictitious characters across time and medial boundaries concerning representation.

There is an interdisciplinary play at work in Fielding's novels, a special form of narrating in which there is an explicit contrast between story and description, and between interruption and continuation. Contemporary readers are well aware of the "show it, don't tell it" dictum, pervasive in narratological theory. This technique is based on a notion that the author and the narrator should be as quiet as possible, writing with an abundance of naturalistic detail and bringing the reader and the characters in the novel together as closely as possible. But, in Fielding's case, it is the complete opposite. In contrast to other realist writers of the 18th century, like Samuel Richardson, reading Fielding one is very much aware of the author's presence. His novels are full of descriptions and conversations with the reader, and the narrator often underlines the deep divide between reality and fiction.

Another illustrative example is at the beginning of *Tom Jones*, where the reader is introduced to the estate of Squire Allworthy. After a detailed description of the view from the squire's house looking out on a grove and a valley, one is immersed in the scene and the

"remarkably serene" morning, but then, suddenly, the narrative is interrupted by the comment:

> Reader, take care. I have unadvisedly led thee to the top of as high a hill as Mr Allworthy's, and how to get thee down without breaking thy neck, I do not well know. However, let us e'en venture to slide down together; for Miss Bridget rings her bell, and Mr Allworthy is summoned to breakfast, where I must attend, and, if you please, shall be glad of your company. (Fielding 1992: 9)

This sophisticated intermezzo breaks the mimetic impulse and rekindles it at the same time. It pokes fun at the ambitions of absorptive realism, but at the same time creates the double illusion that the reader is in the scene and about to join Squire Allworthy and his sister Bridget for breakfast. If you are too affectively absorbed in the fiction, you might risk "breaking thy neck," the narrator warns the reader.

In short, the narrator is annoyingly present in Fielding's tableaux and metafictional digressions, eager to puncture the illusion of an unmediated close relationship between the reader and the work of art. The tableaux serve as frozen metalevel moments, halting the narrative flow and creating opportunity for the narrator to engage in intellectual conversation with the reader about the relationship between art and life.

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Transformative Voyages: The Boat and the Ship in Ursula K. Le Guin's *Earthsea* Cycle

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Abstract
In her *Earthsea* cycle, Ursula K. Le Guin explores the finer nuances of itinerant heterotopias and the transitions and transformations they enable. Drawing mostly on Michel Foucault's heterotopia of the boat/ship, but also on Margaret Cohen's chronotope of the ship, this paper distinguishes between these two variations in Le Guin's series. The fragile boats in which the young wizard Ged crosses the world of Earthsea and his own tormented mindscapes, in search of the shadow born of his reckless mishandling of magic, is a metaphor for the self, and the voyage is one of self-discovery and of passing from adolescence to maturity. By contrast, the majestic ship in which King Lebannen and his companions sail to parlay with the dragons represents a microcosm of Earthsea's cultures and a union of previously disparate elements: a coming together which foreshadows the subsequent healing of an ancient rift. Thus, the different uses of the same heterotopic space in the first and last book of the series point to a shift in Le Guin's focus, from the personal to the political, from magic to secular power, and from knowledge of the self to knowledge of the world.

Keywords: *Le Guin, Earthsea, heterotopia, boat, ship*

Ursula K. Le Guin's Earthsea, itself an *otherworld* of the imagination, encompasses a number of heterotopic spaces which exist both in 'real' space (the labyrinth, the school on Roke) and beyond it (the Dry Land, the other wind). In between, lacking a fixed place due to their peripatetic nature, float the most mysterious of Michel Foucault's heterotopias, the boat, which he associates with imagination and discovery [1], and Margaret Cohen's ship, which, drawing on Casarino (2002: 28) she envisions as a rigidly hierarchical "microcosm of society" (q. in Cohen 2006: 663). In the *Earthsea* cycle, Le Guin makes use of both variations in order to trace individual and collective journeys of exploration, transition, and transformation.

While various journeys take place all through the *Earthsea* cycle, the series is bracketed by two particularly important sets which take place in the first and last novel, respectively. The first novel, *A Wizard of*

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Earthsea, documents the long journey of the young wizard Ged across the watery expanses of his world and across his own haunted mindscapes, in search of a shadow he recklessly released into the world as a result of an ill-thought exhibition of magical prowess. The shadow, of course, is Ged's own unpalatable side, and it is only by accepting and embracing it that he can grow as a human being and as a mage. Ged's most important journeys take place in a number of small boats, capable of accommodating one or, at most, two travellers. The boat, in this case, does not share the characteristics Cohen identifies: it is not a microcosm of a society, but a vehicle for the soul and a metaphor for the self; it has no hierarchy; it is not the locus of an absolute monarchy; it allows no room for social climbing. It does, however, serve as a space for a rite of passage, for its main passenger's coming of age.

By contrast, the last novel, *The Other Wind*, chronicles an important political and magical development in the world of *Earthsea* which marks its own coming of age, in a sense: the necessary destruction of the Dry Land, an abomination created eons ago by human mages in their search for immortality, which imprisoned human souls in a state of undeath, depriving them of the chance to engage in the natural cycle of life, death, and rebirth. This endeavor requires a coming together of *Earthsea*'s humans (from the king in Havnor to the wizards on Roke and the non-magical Kargs), of its dragons, and of those who exist in between the two species. The majestic ship in which King Lebannen and his companions sail to parlay with the dragons represents a microcosm of Earthsea's cultures and an alliance of previously disparate elements which foreshadows the subsequent healing of an ancient rift (and mirrors, on a much larger scale, the healing of Ged's split selves). Thus, the boat and the ship, two facets of the same heterotopia, both mark a shift from one state to another. At the same time, the switch from boat to ship points to a larger shift in Le Guin's focus, from the personal to the political, from magical to secular power, and from knowledge of the self to knowledge of the world.

From *Shadow* to *Lookfar*

A Wizard of Earthsea has its origins in Hans Christian Andersen's fairy tale 'The Shadow,' which Le Guin discusses at length in her 1974 essay 'The Child and the Shadow' (reprinted in the 1992 anthology *The Language of the Night*). To Le Guin, the meaning of the fairy tale is clear: the man in the story is civilized, while the shadow he separates himself from

represents the part he tries to suppress: a dark, animalistic, shameful side; and yet, "the monster is an integral part of man and cannot be denied" (1992: 56). "A man who will not confront and accept his shadow is a lost soul," she concludes (56). Thus, while Andersen's tale ends tragically, with the man refusing to accept his shadow, becoming its servant in a strange reversal of fortunes, and being executed by the princess who signifies pure, cold reason, in Le Guin's novel, the hero who unleashes the shadow upon the world, disrupting its natural order, reluctantly makes a choice to confront it, and his subsequent acceptance of the shadow serves to restore order and harmony. This acceptance, however, comes only at the end of a series of journeys, the most significant of which take place across water.

While Ged's most important travels in this novel take place aboard a nameless boat woven of magic spells and of the sturdy, faithful *Lookfar*, his initial journey to the isle of Roke sees him board a more traditional ship – *Shadow*, whose name references both Ged's first transgression while under the care of the great mage Ogion, and the ones still to come. But first, the episode which leads to Ged's journey on *Shadow* must be examined. While studying with Ogion and experiencing a certain degree of frustration with the mage's slow, measured ways, Ged is taunted by a sorceress' daughter, who questions his maturity and magical abilities [2]. Recklessly, Ged consults Ogion's ancient books of magic and is drawn into deciphering a spell meant to summon the spirits of the dead. As a result, Ged experiences his first brush with both the darkness of other dimensions and the darkness of his own pride and recklessness when he summons "a shapeless clot of shadow darker than the darkness" (Le Guin 2018: 21), a cold, menacing entity which does not belong in this world and whose presence upsets the natural equilibrium. In applying a Jungian interpretation to her own work, Le Guin focuses on ways of accessing the collective unconscious, which she considers to be populated by far more interesting figures and concepts than Freud's "grim trio of Id, Ego, Superego" (1992: 59). "How do you find your own private entrance to the collective unconscious" (59), she wonders, and then settles on an answer: "Jung says that the first step is to turn around and follow your own shadow" (59). She notes that young children do not have a shadow yet, but that the shadow grows as their ego stabilizes, and that, according to Jung, the more unacknowledged the shadow, the darker and denser it grows (59). For now, in his adolescence, Ged is unaware of his shadow, and that which he glimpses as a clump of

darkness is intensely frightening – beast, monster, enemy, not yet recognizable as an emanation of his own developing self and not something he will come to accept and embrace for a long time. While glimpsing, calling, fleeing, chasing, and ultimately embracing the shadow are traumatic events in Ged's young life, it becomes evident that these acts are necessary for his personal and political development as a man and as the greatest Archmage of Roke. Without flirting with the darkness, without confronting it, without making room in himself for it, he is doomed to share the fate of Andersen's character and become a lost soul.

Following this episode, Ged has an important conversation with his master during which it is decided that he will leave Ogion's tutelage and depart for the School on Roke, the centre of formal magic education. Undoubtedly, Ogion, in his wisdom, understands that Ged is not a gentle creature, but that he lives up to his use name – Sparrowhawk, a bird of prey. Accordingly, the shadow he must make peace with is not a gentle, measured one either, but one which can engulf the world in darkness if left unchecked. As a result, Ged chooses to travel to Roke, and arrangements are made for him to board the *Shadow*, "from the Andrades, bound to Hort Town with furs and ivories. A good ship" (22), yet one which lacks a weatherworker and which Ged does not have the knowledge to assist yet. Upon hearing its name, Ogion's face darkens in premonition, yet the voyage which ensues serves as the private entrance into the unconscious which Le Guin alludes to in 'The Child and the Shadow.'

It is not long before these ominous signs come to fruition. Ged thrives at the School on Roke, but although older and more knowledgeable, he is still consumed by his pride and thirst for power. His second encounter with the darkness within and without is an unmistakable reconstruction and amplification of the first, each omen carefully magnified to signal his progression along the shadowy path into the unconscious. Taunted and challenged by his rival, the young mage Jasper, Ged once again attempts to summon the dead – specifically, the legendary queen Elfarran. As he casts the spell, a small gate opens between the worlds (the gate to the unconscious), mirroring the split in the clouds during his journey to Roke: "a pale spindle of light," which becomes "a ripping open of the fabric of the world" (Le Guin 2018: 45). For a moment, the image of a beautiful, stately woman glimmers within the light, only to give way to a nightmare: "through that bright

misshapen breach clambered something like a clot of black shadow, quick and hideous, and it leaped straight out at Ged's face" (45). The shadow is likened to "a black beast" which "had no head or face, only the four taloned paws with which it gripped and tore" (45). The repetition of the word 'clot' here is clearly meant to recall the earlier episode, implying that this shadow is the fully actualized version of the barely glimpsed one in Ogion's hut. The shadow, with its monstrous, animal form has no face because it has no need for one: its face is Ged's, but at this stage in his journey, he is unable to recognize it as such. However, the fact that it lacks both face and head indicates that its nature is antithetical to reason – it is pure, unfiltered instinct, the bestial part which the human mind is loath to recognize and claim as its own. This vital episode marks the beginning of a new series of journeys, which take Ged further and further out into the world and yet deeper and deeper into himself.

If Ged's first journey on a ship subverts some of the conventions established by Cohen, his next one reveals the dark side of the heterotopia invoked by Heyner. The nameless Oskill "longship of sixty oars, gaunt as a snake" (Le Guin 2018: 72) which he boards on his way to the Court of Terrenon is partially manned by bondsmen and Ged finds no fellowship among the crew. Antagonized by one of the free men, Skiorh, Ged has a strange vision: "a change in his face, a slurring and shifting of the features, as if for a moment something had changed him, used him, looking out through his eyes sidelong at Ged" (73). What Ged witnesses is both the possession of the man by the shadow and a glimpse of his own psyche attempting to manifest itself. Yet although Ged "told himself that what he had seen was his own fear, his own dread reflected in the other's eyes" (73), there is still no spark of recognition. This episode, however, indicates a progression in the way Ged sees the shadow, its contours gradually shifting from animal to human, even though he is still unable to understand its true nature. The clues regarding the shadow's identity continue to accumulate, as Skiorh, the *gebbeth* (possessed man), walks in Ged's dreams, sharing his mindscape, and after arriving at Eastern Osskil, hunts him relentlessly, once again faceless and knowing Ged's true name. Arguably, this ship journey is a perversion of the rite of passage, as instead of offering a clear path towards growth, it takes Ged into the darkest parts of his mind, into the epicenter of terror where he experiences his shadow not as an amorphous beast, but as monster and enemy.

Following another horrific episode at the Court of Terrenon, Ged escapes in the form of a hawk. While shapeshifting into bird forms is one of Ged's distinct magical powers, the choice of form is not coincidental, although here its function is an inversion of the traditional one: birds are psychopomp creatures, yet Ged's hawk form takes him away from death, irrationality, and the menace of his uncontrolled shadow, which has grown increasingly powerful. Rather, it takes him back to Ogion, in whose presence Ged arrives at a crucial realization: that he must confront the shadow in order to prevent it from devouring him and using his powers to engulf the entire world in darkness. "Master, I go hunting" (91) he writes in his note to Ogion, indicating that he has accepted his quest. Thus begins the second and final stage of Ged's journey into himself, and the vessels which take him across both seascape and mindscape are boats (a necessary shift, since there are places in the mind one can only reach alone): first an illusionary, nameless boat woven mostly of spells, and then a true boat, which allows him to complete his journey and return to the world a whole man.

The first boat, a precarious, warped thing bought with a few spells does not have a name, which emphasizes its tenuous anchoring in reality. It is described as

> in truth no boat but a thing more than half charm and sorcery, and the rest of it mere planks and driftwood which, if he left slack the shaping spells and the binding-spell upon them, would soon enough lapse and scatter and go drifting off as flotsam on the waves (100).

Its sail too is "woven of magic and air" (100), its mast a mage staff, and Ged concludes that "[h]e would have gone easier and swifter as falcon or dolphin" (101) but decides to follow Ogion's warning to avoid shapeshifting (presumably because taking on a different form takes him further away from himself). The fragility of the boat underscores the fact that Ged's journey is becoming increasingly detached from the physical reality of the world, but also that his path is fraught with danger and deception. There is also the implication that true knowledge of the self cannot be accomplished via tricks and illusion and that his relentless pursuit of magical power, at the expense of wisdom and humanity, has placed him in a dangerous position. Indeed, his wizardry would not "serve him now, but only his own flesh, his life itself, against the unliving" (102). The reference to flesh is not necessarily one to literal corporeality, since both the landscape and the conflict are representations

of Ged's own mind. Rather, flesh and life are reminders of the wholeness of a balanced human being and likely indicate a disavowal of the idea that the wisdom of sages must necessarily be accompanied by the mortification of the flesh. In order to become fully actualized, Ged's mind and body, his humanity and his wizardry, must reach a state of equilibrium – the ideal state, according to Earthsea's philosophical system.

The illusionary nature of the boat is also mirrored in the form of the shadow itself, which is now manifesting in less substantial forms – "nothing – darkness, air," "like black smoke on the wind," "formless" (102). This is an interesting evolution, for even though the shadow's presence still inspires terrible dread, its form is no longer beastly or monstruous, and its increased immateriality suggests that it is a creature of the mind rather than an actual demonic entity. Here, it must be noted that even though the shadow appears "unliving," the fact that it is part of Ged's psyche, and, in a way, his doppelganger, makes it no less living or real than the young mage himself. This is substantiated by the fact that touching it produces physical sensations – a dreadful cold, blindness, breathlessness, accompanied by another important realization:

> All terror was gone. All joy was gone. It was a chase no longer. He was neither hunted nor hunter, now. […] He had not held it, but he had forged between them a bond, a link that had no breaking-point (102).

This understanding of their unbreakable connection is what leads Ged to eventually accept and embrace his other self.

The last boat, which takes Ged to the final confrontation with the shadow, is far more substantial than the first: "a boat built not of spells and sea-wrack but of sound wood well pegged and caulked, with a stout mast and sail of her own," "sturdy and well-made" (104). The real mast and sail, unlike the mage staff and sail woven out of spells, indicate a certain grounding which is consistent with Ged's realization that his body and his mind must be in harmony with each other. Significantly, he obtains the boat from an old man who seeks not to deceive or take advantage of him, but who offers it to him freely. As thanks, he heals the man's cataracts, restoring his sight. An additional symbolic exchange takes place here: the old man suggests that the boat, previously named *Sanderling* (a small sandpiper, perhaps a cryptic reference to Ged's older and weaker self), be renamed *Lookfar* and that a pair of eyes be painted

on its prow. The implication is clear: the gift of sight is repaid with one of insight.

Another one of *Lookfar*'s qualities is that it "was built to carry two or three men, and the old man who owned her said that he and his brothers had been through high seas and foul weather with her and she had ridden all gallantly" (104). Although the boat as a heterotopia is designed to facilitate solitary journeys, lacking the ship's social structures, *Lookfar* accommodates a critical element of human balance: companionship. On his final journey, Ged is accompanied by his former school mate, Estarriol, who takes on the role of guide and anchor. Estarriol's use name is Vetch, the name of a plant cultivated for forage and soil improvement. It is uncertain whether Le Guin was aware of the existence of such an obscure word and intentionally chose it. However, in another pleasant coincidence (or not), the role of the plant mirrors Vetch's stability and constancy in Ged's life; after all, he is the one who anchors Ged during his confrontation with the shadow and who retrieves him from the waters once the illusionary land vanishes. At the same time, Estarriol suggests the words 'star'/ 'astre'/'estrela'/'estrella,' 'starry,' and, according to Robinson, 'aureole' (2011: 134); also, 'oriole,' yet another kind of bird, with an interesting etymology: Lat. 'aureoulus,' Medieval Lat. 'oriolus,' French 'oriol,' English 'oriole.' If we parse his name as 'est astre' or 'est aureole,' the implication is that he functions as a guiding star. Without his reassuring presence, it is possible that Ged may have lost his way inside his own mind or found himself unable to fully return to the physical world.

Lookfar takes Ged and Estarriol far beyond the lands of man, on a journey fraught with fear and uncertainty. It is important to note that while Estarriol accompanies Ged up to the site of the final confrontation, offering solace during a long and arduous journey, he remains in the boat once the critical moment comes – both because he must serve as Ged's anchor to the world and because Ged must ultimately face his shadow on his own. Thus, Ged walks alone unto the illusionary shore which appears over the sea, a liminal area between the real and the imaginary, between the world and his own mind.

As noted above, the shadow appears to Ged in various forms: as beast, as anthropomorphous monster, and as black smoke, but always as an enemy. On the shore, it first cycles through the appearances of men it had touched before – Jasper, Peshvarry, Skiorh, all illusions because all of them served more or less as vessels and therefore are not indicative of

its true form. The shadow, as alien/other as it may appear to Ged, is not a representation of another being. This rapid cycle is followed by a fiendish, monstrous form:

> it opened enormous thin wings, and it writhed, and swelled, and shrank again. Ged saw in it […] a pair of clouded, staring eyes, and then suddenly a fearful face he did not know, man or monster, with writhing lips and eyes that were like pits going back into black emptiness (123-24).

The wings are a clear reference to iconic representations of demons, although such creatures are not part of Earthsea's mythology and folklore. Its eyes, both clouded and empty, suggest a lack of insight, of clarity and reason, abandoned in favour of ravenous hunger, of uncontrolled emotion and instinct, of an unbridled desire to engulf and destroy. Accordingly, the shadow takes a more recognizably animal form: "[i]t drew together and shrank and blackened, crawling on four short taloned legs upon the sand. But still it came forward, lifting up to him a blind unformed snout without lips or ears or eyes" (124). Its facelessness and mutability are a mark of its aberrant nature, reflecting the fact that it cannot be named and fit into one of the existing structures of the world.

And yet, in a world shaped by dualist thought, as is the case with Earthsea, reason and light cannot exist without instinct and darkness. Instead of prevailing over the shadow with the aid of his bright magic, Ged allows the burning light of his staff to meet the darkness of the shadow:

> Aloud and clearly, breaking that old silence, Ged spoke the shadow's name and in the same moment the shadow spoke without lips or tongue, saying the same word: 'Ged.' And the two voices were one voice. Ged reached out his hands, dropping his staff, and took hold of his shadow, of the black self that reached out to him. Light and darkness met, and joined, and were one (124).

By naming the shadow, he gives it form and sense, even if this comes at a personal cost: the acceptance of the fact that darkness is an intrinsic part of himself which he cannot cast away or outrun. Likewise, the shadow names him as an equal, rather than prey and antagonist, and sacrifices its wild nature for the sake of peaceful coexistence. As Ged becomes whole again, the tear in the fabric of the world is mended and the Equilibrium

is restored: "It is done. It is over" (125), he tells Estarriol after being pulled back into the physical reality of the sea: "The wound is healed […] I am whole, I am free" (125). And with him, the entire world becomes whole, because Earthsea's Pattern is woven from harmoniously co-existing opposites. As its oldest song says, "Only in silence the word, only in dark the light, only in dying life: bright the hawk's flight on the empty sky." As Darko Suvin notes, the poem encapsulates the Taoist duality of the world of Earthsea. However, he also argues for 'an order of preference in each verse which one suspects may harbour a hierarchy' (489). This interpretation contradicts Le Guin's own disavowal of a hierarchical universe and relies on an understanding of 'in' as 'from,' which the text does not justify (i.e. 'from silence the word'). On the contrary, the preposition 'in' serves to highlight the contrast between the elements of each pair and to imply that absence enhances presence. The word is heard thanks to the silence surrounding it; light shines in the darkness; life burns between pre- and post-existence.

From *Farflyer* to *Dolphin*

Despite its seemingly epic nature and its close connection with Earthsea's foundational philosophies, Ged's journey is a deeply personal one – a coming of age story woven along the waterways of the world and the complicated landscapes of his own mind. Although the following two novels in the series focus on other characters (Tenar, the priestess of the Old Gods, and Prince Arren, the future king in Havnor), they also document Ged's personal arc – from reckless apprentice consumed by an unquenchable thirst for power, to accomplished mage, and to the greatest Archmage in the history of Earthsea, one who was willing to sacrifice the same magic he had once craved in order to once again restore balance in the world. However, since this final act of mending involves not only sealing the anomalous opening between the world of the living and the world of the dead, but also the restoration of Earthsea's political order by allowing a king to take his place in Havnor, it signals a subtle shift from the magical to the secular and from the personal to the political. This shift becomes fully fleshed out in the final novel of the series, *The Other Wind*. Unsurprisingly, as this last novel chronicles Earthsea's own journey from a world seemingly in balance, but in reality, riven by a number of conflicts (man versus dragon, Havnor versus the Kargish Islands, magic versus secularism, life versus undeath), it is traversed by a number of journeys. Since the emphasis here is not on personal rites of passage as in

the first book, but on societal changes, these journeys take place by ship, which provides an opportunity to observe social and political dynamics at play.

The first portents of a looming crisis are experienced by the mage Alder, an insignificant spellweaver whose specialty is mending broken things. He is visited, in his dreams, by his dead wife, Lily, now a denizen of the Dry Land. Lily's touch, from across the low, yet impassable wall, persists upon his waking, signaling a dangerous intrusion into the world of the living. In other dreams, Alder witnesses the dead attempt to unmake the wall and hears his name called, which frightens him. As he embarks on a journey to seek help, he finds himself aboard several ships. *Farflyer*, the ship which takes him to Gont, has an auspicious name and "[s]ails long and white as swan's wings" (Le Guin 2001: 1). And yet, aboard this ship, the sailors sense the darkness he is carrying inside: they make signs meant to avert curses and dark magic and keep their distance from him. As he leaves the ship, one of the sailors "made a gesture behind his back, thumb and first and last finger of the left hand, all pointed at him: *May you never come back*!" (1). As a mender, Alder is a kind man and not one prone to destruction, so this ritual ostracization and scapegoating is jarring, especially on board a ship described as beautiful and graceful, and associated with birds and the air rather than brutality and exploitation, like some of the ships encountered in the first novel. Thus, this unusual social dynamic points to a certain wrongness in the fabric of reality, before we even learn of Alder's dreams and unwelcome brushes with the dead.

Alder's next journey, to Havnor, takes place on the *Pretty Rose*, a ship whose name indirectly reminds us of his wife, also named after a flower. On this ship, Alder benefits from the protection of an unexpected companion, a small kitten whom the sailors perceive as good luck. Although Alder continues to be haunted by his dreams, the kitten, who is already a competent mouser, buys him enough good will to avoid ostracization. During the struggles ahead, the kitten will also act as his anchor the world, keeping nightmares at bay and preventing him from getting lost in the Dry Land. Thanks to its presence, Alder is able to leave the ship without having inspired fear or resentment. While it is possible that Le Guin, an avowed cat lover, may have introduced the kitten as a light-hearted note in an otherwise somber novel, its presence is strongly reminiscent of young Ged's otak companion – a small creature who offered him solace during his early flight from the shadow and who

sacrificed its life to protect Ged's own. There are no particular similarities between Ged, a remarkably powerful young wizard fleeing from the horror he unleashed upon the world, and Alder, a grown man of modest powers who has already suffered greatly and is wisely seeking help to solve a problem which far exceeds his magic abilities and station in the world. There is, however, a similarity in the state of the world, once again threatened by an anomaly (although, in the last novel's case, the anomaly is much greater, systemic, and historical).

Throughout these initial journeys, Alder's role is that of a messenger, and as his message is received by Earthsea's king, wizards, and dragons, he fades into the background, allowing others to take center stage. However, his sea voyages serve to create an atmosphere of unease and set the stage for a crisis which will require all the powers of Earthsea to put aside their previous differences and come together to undo a great evil. It is important to emphasize the fact that, in keeping with Le Guin's distaste for war, there is no orgiastic final battle because there is no physical evil to combat. Rather, the novel traces an entire society's journey towards a greater understanding of its multigenerational conflicts. This coming together, which takes place in the aftermath of both humorous and aggravating squabbles, naturally occurs on board a symbolically significant ship – King Lebannen's *Dolphin*, a vessel which serves as a microcosm of Earthsea's entire society, which presents an interesting (albeit not unusual) hierarchy, and which provides everyone present with an opportunity to complete their final rites of passage at the same time as their world undergoes its own.

As usual, the ship's name is meaningful, illuminating both some of the social dynamics on board the ship and its ultimate mission. According to Cirlot, "the dolphin by itself is an allegory of salvation" and "a friend of man," as well as a figure associated with the anchor, which Cirlot argues is another symbol of salvation (2002: 85). As discussed above, metaphorical anchors appear repeatedly in the *Earthsea* novels, usually in the form of human or animal companions. The dolphin, in this case, represents the entire community present on board the ship and foreshadows the fact that during the destruction of the wall surrounding the Dry Land, which takes place in a non-corporeal heterotopia accessible only through magic or dreams, various members of this community act as anchors for each other, ensuring that those who entered the world of undeath can return to their physical bodies. The *Dolphin* and its temporary denizens represent the salvation (and anchor) of Earthsea,

which would be devoured by the Dry Land without their intervention. Furthermore, Ferber notes that a Homeric hymn associates the dolphin, one of Apollo's forms, with the oracle at Delphi, and posits that both words might be related to 'delphys,' which means 'womb' (1999: [3]). Assuming the correctness of this etymology (or otherwise a pleasant coincidence), the *Dolphin* indeed functions as a womb in which Earthsea's harmony is born of opposite elements. He also cites Ovid's *Fasti* 2.79, in which the poet refers to the dolphin as a "go-between in love's intrigues" (n.p.), which also applies to the ship. It is here that King Lebannen and his Kargish bride, Princess Sesserakh, begin to finally understand each other, their political engagement, previously fraught with frustration and strife, finally morphing into a love story which will put an end to the ancient rift between Havnor and the Kargish Isles. In addition, Ferber points out that for Yeats, the dolphin functions as an "escort of dead souls," but also as "the body or fleshly vehicle of the soul, which may be purged and reincarnated in the sea" (n.p.). Given that the final destination of the *Dolphin* is Roke, from where the mages and dragons will enter the Dry Land together, its psychopomp function is appropriate, even though those entering the realm of undeath are not dead themselves. The soul the ship carries is that of Earthsea itself, represented here by its king, its mages, its ambassadors (Tenar, who can translate the princess' Kargish language, and Tehanu, who can speak to dragons), and, flying alongside it, its dragons (represented by Irian, who can access both her human and dragon forms). In all fairness, it is difficult to know whether Le Guin was aware of all these associations, but she was remarkably well-read, and her choice of names is always meaningful and intentional, so ignoring them would certainly impoverish our understanding of the novel.

Dolphin's social organization undermines the convention which casts a ship as its captain's realm. The ship is run by Shipmaster Tosla and his crew, and Tosla is depicted in rather romantic manner, as "dressed in velvet and airy linens, with jewels on his belt and at his throat and a great ruby stud in his earlobe" (Le Guin 2001: 91) and having a "keen and hard" face (91). Tosla, however, is not the ultimate authority on board, as the king is present on the ship and his powers exceed those of a shipmaster. In addition, the *Dolphin* is not Tosla's regular domain; his own ship, *The Tern* (which has a variety of meanings as well: sea swallow; a set of three; three winning numbers drawn together in a lottery and the prize won by drawing them; a three-masted schooner) is

the one which visits Dragon's Run and confirms that the dragons, who had been existing in a state of uneasy truce with humankind, had turned against the latter.

To complicate matters, King Lebannen has a reverential attitude towards Tenar, Ged, Tehanu, and Irian, recognizing their superior experience or magical abilities. In addition, a touch of gallantry sees the ladies installed in the king's own cabin, while the men share the captain's smaller cabin, which hints at a different type of hierarchy. Overall, however, the general atmosphere is rather egalitarian, with racial, gender, and social differences erased by the need to focus on the problem at hand.

The two most significant political tensions which have been dividing Earthsea for thousands of years are those between Havnor and the Kargish Islands and humans and dragons. The two sets are divided not only by historical events, but also by deep cultural and philosophical differences. There are ancient grudges at play, pride, and a lack of true understanding. For this reason, the presence of the two women who act as ambassadors is significant in that it demonstrates a desire to heal old wounds despite countless difficulties. Although some diplomatic missions are carried out ahead of the final mission, such as Tehanu's journey to Mount Orm to parlay with the dragons, it is in the belly of the *Dolphin*, on the way to Roke, that some of the healing begins.

As mentioned before, the final act is not one of confrontation, but of liberation. Humans and dragons together destroy the storied low stone wall which surrounds the Dry Land, freeing the souls imprisoned in an eternal state of undeath. The novel finally reveals the origin of this unnatural space, which was created as a result of human greed and selfishness by encircling a portion of the dragons' mysterious 'other wind,' an infinite chronotope which exists outside of physical/linear timespace. Rather than allowing humans to experience immortality, the Dry Land froze their souls in undeath, preventing them from participating in the natural cycle of life, death, and rebirth. The result is a mending of the world, similar to the one experienced by Ged at the end of the first book, yet much greater. "What was divided is divided" (240), the dragon Kalessin says, and the Master Patterner of Roke (also an ambassador figure, given the fact that he is the only Kargish mage in the world) responds: "What was built is broken. What was broken is made whole" (240). These sentences, which paradoxically appear to be speaking of further division and destruction, in fact refer to the

restoration of natural order: the dissolution of the Dry Land, the breaking of the stone wall, and the healing of the world. As the world reaches equilibrium, so do individual characters: Lebannen and Sesserakh, finally in harmony with each other, prepare to begin their reign together; Ged and Tenar retire from public life; Tehanu is finally liberated from her broken human form and joins the dragons on the other wind; Alder passes on, joining his wife into the newly found sunlight. Their choices reflect the entire spectrum of the cycle: life at its apex, life in its twilight, death, eternity, and the promise of rebirth.

Although both individual and collective journeys end on solid earth, the final states of harmony reached at the end of the first and sixth books could not have been attained without the dynamic quality of the placeless place: the boat or ship, depending on circumstances, which allows both souls and entire societies to transition to a new reality. Le Guin's treatment of this heterotopic space and its variations is nuanced and detailed, drawing on a multitude of mythological references and symbolism, and exploring both its dark implications of conquest and nightmare, and its exultant ones of discovery and mending through knowledge and self-knowledge.

Notes

[1] Palladino and Miller (2015: 1-3) note that while the concept of heterotopia has inspired genuine fascination due to its endless possibilities, leading other scholars, such as Johnson (2013), to greatly expand Foucault's list of heterotopias, it has also led to a certain frustration with its ambiguities, which Foucault did not sufficiently explore. For example, while Foucault associates the boat with both economic development and imagination, discovery and adventure, Heyner (2008: 320) correctly points out that it has also served as an instrument of conquest, oppression, and slavery.

[2] The fact that the young woman whom Ogion brands "half a witch already" (Le Guin 2018: 21) creates the conditions for Ged's first magical transgression is consistent with the position of magically-endowed women in the hierarchy of Earthsea's society at the beginning of the series. While Ged learns his first spells from his aunt, her place in this world is made clear: "There is a saying on Gont, Weak as woman's magic, and there is another saying, Wicked as woman's magic "(9). Ged's aunt, a witch untutored in the formal arts of magic, falls in the first category. Others, including the young 'half witch,' prove to be far more perilous, obscuring the fact that Ged is consumed by pride in his own powers and fascinated with what is theoretically possible, yet dangerously unconcerned with the ethics and consequences of his own actions.

[3] Unpaginated digital edition.

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Intertextuality and Spatiotemporal Agency in Butor's *La Modification*

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Abstract
Michel Butor's body of work has always defied the classic literary classification, which is the main reason why he is often, against his own accord, associated with the Nouveau Roman movement. His magnum opus, La Modification *(1957) is the epitome of the time-space collateral where the linear time is deconstructed and is led towards being spatial. This paper intends to analyse the spatial and temporal semiotic world that the author creates by mean of intertexts and workings of time and memory, and therefore provides a better understanding of the work. Intertextuality is the main meaning-making mechanism that Butor relies upon and the takeaway from this study, thus, can be summarized in a six-pronged model with regard to the references made to art and architecture in Paris and Rome throughout the novel. Time in the narrative of the work starts with the looming clock in the train station and slowly transforms from linear to a multi-layered form. Butor tamers with the concept of time, which only develops within the central character's mind, throughout the novel with the technique of time-montage. Considering which, the eidetic image of time in the novel is investigated in this study and the eleven strata of time which the narration of the work is constructed on is enumerated.*

Keywords: *intertextuality; spatiotemporality; semiotics of literature; nouveau roman; La Modification*

Introduction

Even though the French writer, Michel Butor, has never been considered a political writer by definition, he has always been regarded as a revolutionary on the frontiers of literature mainly because of his profound confidence in the potential of a work of art, literature in particular, to transform man's standpoint in society or society itself: "All work is committed . . . the more deeply inventive it is, the more it forces a change." (Butor 1975: 20) [1] His collaborative work with other artists, such as Jacques Monory, Jiri Kolar, and Pierre Alechinsky is, to a certain extent, an example of his desire to enter the world of concrete references and rearrange the traditional boundaries that segregate the various modes and forms of artistic expression. Born in 1926, Butor studied philosophy at Sorbonne but failed to pass the French national teaching

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exam on the subject and began his travels, starting 1950, teaching French at universities in Egypt and the UK. Butor's most well-known novel, *La Modification* (1957), has secured a superior rank in the history of literature as a significant contribution to the *The Nouveau Roman* and has marked its author's name next to innovative literary names such as Alain Robbe-Grillet, Nathalie Sarraute, and Robert Pinget. In a 1985 interview with *Review of Contemporary Fiction*, Butor stated: "To cling to traditional ways was an illusion people had. That is no longer possible. The idea of doing is important. And to write is action par excellence." [2], which is a précis of his literary ambitions.

Michel Leiris, who was the editor of the afterword for Butor's *La Modification*, observed that the methodical construction of Butor's *La Modification* both plays by and violates the rules of French classical tragedy. [3] *La Modification*, Butor's third work after *Passage de Milan* (1954) and *L'Emploi du Temps* (1956), which won the prestigious Prix Renaudot in 1957, on the one hand, enjoys a traditional tried-and-tested structure of a protagonist with a developing storyline of its own denouement, which satisfies the common reader but, on the other hand, provides the more sophisticated reader with a spatial and temporal semiotic world which can be left undiscovered if not mined from between the lines.

The novel, in summary, narrates the life story of Leon Delmon, who is on the horns of a dilemma about his life with two women, adopting a real-unreal narrative style. His trip incorporates his memories with his wife and his lover. Cecile, his lover, embodies Rome, youth and freedom whereas Henriette, his wife, domestic and stiff, represents Paris. On his way to see Cecile, his initial enthusiasm fades away and gives way to doubt. In his accounts, Leon, is transported in time and commutes between the past, present and future, and describes the urban space in both Rome and Paris in different times.

Spatiotemporality

Space is inexplicable without its relation to time. Space for thinkers before the semiotic explosions of modernity, such as Newton and Kant, constituted Euclidean Space in which time is an autonomous entity and is not considered a formative element of space. However, in post-war era, time incorporated a novel demarcation and thinkers thereafter perceived time to be a dimension of spatial phenomena. Einstein's theory of general relativity worked in the same line and delineated how

time and space are contingent upon each other. Space, besides width, length and height, has a fourth dimension: time. The correlation between the space-time essence of the object and the space-time essence of a model hugely regulates both its inherent nature and the cognitive value it bears (Lotman 1992: 144). *La Modification* is the epitome of the time-space collateral where the linear time is deconstructed and is led towards being spatial. Leon's recounting of his trips on the train has the benefit of bonding time and space in an inextricable fashion (Quereel 1973: 50 - 53). That being said, Rome and Paris are the spatial foundation on which, through art-historical representations, the central character constructs his past and future with memory being the indispensable instrument. In fact, the novel portrays the alterations of space under the aegis of time and also how changing of time is tantamount to changing of spaces – the spaces which illustrate the architectural style of a particular period. In the next section, I will discuss the indivisibility of time and space (fabula/sujet in its formalist sense) in *La Modification*.

Spatiotemporal signification under the auspice of intertextuality

In the so-called postmodern era, 'space' materialized more than any other concept in the literary discourse of Europe. The harrowing spaces of the post WWII lead into literature being the bedrock for convergence of 'real space' and 'text'. Westphal in his *Geocriticism: Real and Fictional Spaces* (12) maintains that it was only the Second World War and not any of the momentous theories of the time, including theory of relativity and the theory of space-time that made far-reaching changes in the relationship of space to time or of time to space. He explains how differently time-space developments occurred as of 1945. Having said that, an inextricable link between time and space was plain to see in literary works of the era. Butor deftly makes use of the space and its constituents, particularly the art and architecture of France and Italy from the Middle Ages to the nineteenth century, to carry out the wishes of the significations regarding time and memory. Even though the neologism *intertextuality* was coined by Julia Kristeva, the Bulgarian-French semiotician, in 1966, giving birth to a new horizon in literary theory, intertextuality as a phenomenon and practice dates back to the ancient past, when the earliest recorded human history and the discourses about oral and written productions came into existence.

However, the concept of intertextuality has been widely misconstrued. It has very little to do, if anything at all, with examining

the influence of a particular writer on another, or with the original sources of a work of literature; it does, on the other hand, refer to the fashion and quality that the significations of any text – in its semiotic sense – rests on not only on that particular text, but also on the significations present in other texts. A given text acquires its meaning not from its or other authors' works but from its correlation with other texts; therefore, "every text is an intertext" (Leitch 1983: 59). The concept has its fundamental roots in theories of post-structuralism. In this regard, Kristeva famously discussed texts on the basis of two semiotic axes: a horizontal one by means of which the author and the reader are connected and a vertical one by means of which texts are connected to other texts. (Kristeva 1980: 38-40) She explains: "The word's status is thus defined horizontally (the word in the text belongs to both writing subject and addressee) as well as vertically (the word in the text is oriented towards an anterior or synchronic literary corpus)" (Kristeva 1986: 36-37). In other words, the horizontal axis constitutes the link between the text and the reader, whereas the vertical axis constitutes a multiplicity of elaborate relations between the text and other texts. Into the bargain, any research on intertextuality must pay its dues to Roland Barthes, who is a major figure in intertextual theory. "Woven tissue" is a well-known motif in Barthes's *The Pleasure of the Text* (1973) where he argues that a particular text is not possible to be disengaged from the network in which it is created and is, at every turn, connected with other texts on that particular network similar to a woven tissue. As Nietzsche declares the death of God, Barthes, under the auspices of intertextual theory, does the same about the author and argues that the death of the author gives birth to the reader: "A text is made up of multiple writings, drawn from many cultures and entering into mutual relations of dialogue, parody, contestation, but there is one place where this multiplicity is focused and that place is the reader, not, as was hitherto said, the author" (Barthes 1977: 148). In short, intertextuality is a concept of critical theory and a method for textual interpretation, whose origins can be traced in the ideas of Saussure, Bakhtin, Kristeva, and Barthes. The role that *La Modification*'s intertextual roots and the references to the legend of the Le Grand Veneur plays in meaning-making have already been investigated to a certain degree by Mary Lydon in her 1980 paper titled: Study of the Novels and Aesthetics of Michel Butor. However, my argument in this research is that the references to the fine arts in France and Italy in the novel, similar to the novel's different intertexts,

not only mirror the concerns and state of the central character, Leon, and later serve to 'universalize' those concerns and that state but also serve to drive the narration forward by cultivating them on the substructure of time and memory. My analysis is focused on the six main sets of intertexts and references, shown below in Figure 1, made in different parts of the novel with regards to the art in Paris and Rome and on how each of these sets contribute to the 'modification' that the main character submits himself to in the course of his journey in the novel.

The Last Judgment – Pietro Cavallini

The account and development of the romantic entanglement between Léon and Cécile is inseparable from their artistic excursions all over Rome. The reader of the novel can see that the central character, Léon, engages in cultural pursuits whether in Rome or Paris.

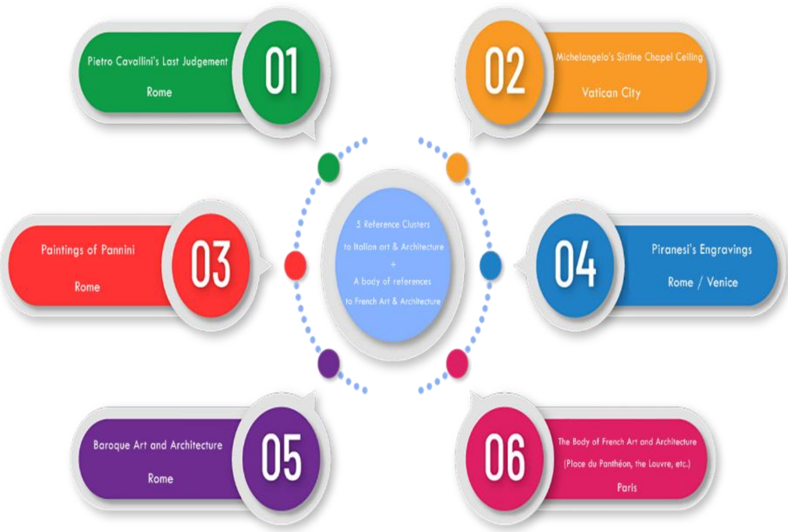

Figure1: Reference Clusters to Art and Architecture in La Modification

The very formation of a romance with Cécile grants him the opportunity to enjoy the company of a companion who is well familiar with the city, an acolyte with whom he can share his exceptional knowledge of Rome's art and history and an excuse for an organized investigation of

Rome's artistic and historical treasures. The Gothic period is signified in *La Modification* by mentions of the work of Pietro Cavallini. Cavallini's fresco of the Last Judgement (c. 1293) in the church of Santa Cecilia was "The first Roman secret" (Butor 1957: 84) that Cécile divulged to Léon. The significance of the appearance of Cavallini's work in the novel is two-fold. On the one hand, it acts as a parallel and set-off to Michelangelo's work with the same name, the priestly postures and traditional delivery of the remaining figures in the upper half of the Gothic fresco being noticeably at odds with the aura and abrupt movements of the personages in the paintings of the renaissance era. On the other hand, according to Jean H. Duffy "Cavallini's work testifies to early artistic links between France and Rome" (2003: 107 – 108). The corroboration of these connections can be found in the apostles who are seated on both sides of the enthroned Son of God. The detail of the representation of these figures reveals signs of inspiration from contemporary Northern French sculpture. According to Hetherington (1979: 52), the representation of the apostles in the fresco is incompatible with ordinary Mediterranean iconography in that they have the symbols of their martyrdom in hand and not the traditional volumes or scrolls.

The most similar models for the aforementioned iconographical innovation were figures from the Gothic cathedrals of the Ile de France. Nevertheless, the mentions of Cavallini's Last Judgement bring about a rather puzzling question about Cécile's motives. Her enthusiasm about sharing this especial 'Roman Secret' with the central character seems to contrast her following denial to accompany Leon to the Sistine chapel to see Michelangelo's version of the Last Judgement. The main reason for the aforementioned inconsistency could be found in the fact that she makes a playful attempt, at the early stages of their affair, to form in Léon's mind a memory of semiotic nature and also a linguistic link between herself and the art-historic treasures of Rome. This is mainly because the Last Judgment is located in the church carrying the name of her sponsor saint, which is used by the author to both drive the story forward and contribute to the implementations of memory and space and the central character's gradual modification.

Michelangelo

If the growth and progress of Léon and Cécile's relationship is spatial and inextricably linked with exploring the city's places of artistic and

historical interest, the shortcomings in the relationship are also unveiled. In one particular instance, the couple's art-historical pilgrimages function properly only until Léon proposes Michelangelo as their next subject of visit to which Cécile dismissively responses that Léon, by this ruse, wants to lure her into setting foot in Vatican – a city that she abhors – and accuses him of being deeply brainwashed by Christianity despite his pretension (Butor 1957: 167–168). This intolerance of Cécile taints Léon's perspective and is one of the assisting factors in his modification.

Butor makes use of Bakhtinian dialogism to contribute to the cause discussed in the previous section as later Cécile proposes some compensation recommending that they go and visit Michelangelo's Moses (1957: 168), which ends up in two disappointing visits. However, the grounds for this disappointment are not only the statue and the atmosphere per se but the consciousness gained and shared by the couple about the gradual gap that is appearing and continuously expanding between them and in a Joycean epiphany they both come to realize the absurdity of turning the city upside down merely for works by Michelangelo if, in the meanwhile, they take the Sistine chapel for granted.

The significance of Michelangelo's sculpture for Léon has to do with the fact that it reflects the temporal and spatial relationship between Classical and Christian Rome, which is one of his preoccupations. To wit, the art in Rome was developed by means of the synthesis of Classical form and Christian ideology, whose embodiment is the Sistine Chapel frescos.

Pannini's works

La Modification abounds in artistic and architectural references; however, the passages with regard to Pannini's works are the most exhaustive and thoroughly detailed (64–65, 69–71). Exploring Rome and Roman art is not merely limited to Leon's trips to the city and his visits, he also pays a visit to the Louvre himself and with Cécile as well. However, in the course of these visits, in the second section of the book, his memories, which are spatial in nature, start to disclose complications and cracks in his romance with Cécile and the turn of events during the couple's visit to the Louvre when Cécile arrives in Paris provides a new perspective on how the artistic explorations in different places formed and developed the different stages of their relationship. The visit to the

classical sculpture and paintings of Pannini works well in briefly dispelling the heavy air between the couple. However, the fact that the couple's interaction and verbal exchange can only be revived through works of art that are reminiscent of Rome (spatial signification) is in and of itself an unpromising indication that anticipates Léon's own epiphany that his interest and draw to Cécile and his love of the city where she lives are inextricably intertwined – the sobering realization that outside Rome Cécile comes to be just another woman and that their romance would never survive their potential relocation to Paris. In his second visit to the Louvre, which is recounted in the first section of the novel, he only stands in front of the works that remind him of Rome, that is the two prodigious pendant paintings of ancient and modern Rome (*Galerie de vues de la Rome antique* and *Galerie de vues de la Rome*) by Pannini.

Piranesi's engravings

Limited as Léon is in Paris to carry on his cultural pursuits, he has succeeded in creating a Roman shrine in a corner of his salon where he also keeps the two Piranesi, who is an epitome of the cultural interaction between Rome and Paris, engravings that his Roman lover had bought him for his birthday party. However, the references to the engravings have a semiotic function that transcends the symbolic and ethical implications of Léon's adulterous desire.

Baroque architecture and sculpture

The references made to the Roman architecture, monuments and sculpture are more frequent, yet less exhaustive, in comparison with the references to visual arts in La Modification. The novel reviews, in good detail, most styles and periods of Roman architecture from the Classical to the Fascist. Nevertheless, one particular period is particularly under the limelight: the Baroque. A great number of structures with architectural significance referred to in the text – the Palazzo Doria Pamphili (Butor 1957: 58), The Gesù (44), Sant'Agnese in Agone and the Palazzzo Barberini (184), etc. – are either Baroque or incorporate typical Baroque features and elements. Having said that, Bernini's *Fountain of the Four Rivers* is the most alluded work in the text. As the dialogic exchanges in the text unveil, safeguarding his romance with Cécile hinges upon Leon's ability to extricate himself from the grip that Catholicism has on him, just as the statues in *Fountain of the Four Rivers* who are attempting to shield themselves from the facade that seems to

be coming down on them. Identical to the statues, Léon attempts to ward off the Church. More importantly, Bernini's fountain famously draws a semio-ideological visual of the world that positions Rome at its epicenter. The four figures of the fountain signify the Ganges, the Nile, the Danube and the Plate, which used to metonymically stand for the continents of Africa, Asia, Europe and the Americas. The aforementioned promotion of Rome to the pivot point of the world is compatible with the central character's view of the city as the center of his personal universe. In addition, when Leon is in Rome, *Fountain of the Four Rivers* is the pivot of his exploring the city. (Butor 1957: 59, 95, 97, 117, 118) The fountain also plays a significant role in the workings of the mechanisms of memory in the narrative such as Leon's most recent memory of Cécile pertaining to their last meal at the Tre Scalini and the sparkling waters of *Fountain of the Four Rivers.* (97)

French art, architecture and monuments

The reason I have, unlike Roman references, placed all references to French art and architecture in one classification is that not only the references made are less frequent but also they are mostly dismissive, such as Leon's contempt towards the congested Théâtre-Français (38, 63), the contaminated weather and the rain that depresses the visibility of the monuments of Paris (71), the teeming boulevards (76), the ear-piercing screech of brakes on the place du Panthéon in the morning (41), etc. However, as distance and spatial endearment have a direct relationship in the novel, when Leon is in Rome, his being distant from Paris does seem to change, if only marginally, his attitude towards French art and architecture as he suggests that they pay a visit to Santa Maria degli Angeli following the couple's rather unpleasant conversation after their failed trip to visit Michelangelo's *Moses* (172). Leon's apartment oversees the Pantheon and the adjacent streets are also replete with Roman symbols and connotations. On different occasions the reader can sense Léon's affection (35) for the Pantheon, which is, demonstrably, reminiscent of Rome and of Cécile. The pinnacle of Leon's affection towards French art is when he visited the Louvre days prior to his Journey where he saw paintings of Claude and Poussin, which are the embodiment of the artistic interaction between France and Rome. Furthermore, their works also consist of a great number of representations of Roman sites that had become familiar to Leon during his visits to Rome. The constituent images of the paintings

also bring about nostalgia about the last afternoon of his trip to Rome and also triggers retrospective reconstruction of the trip, which is another manifestation of the workings of memory and space in the novel.

Time as an eidetic image in *La Modification*
'Time' in the narrative starts with the looming clock in the train station and slowly transforms from linear to a multi-layered form. Butor toys with the concept of time, which only develops inside the central character's mind, throughout the novel with the technique of time-montage or as Humphrey defines it: "The superimposition of images or ideas from one time on those of another" (1954: 50). The first chapter is where this technique prevails the most as Leon's memories of the past and his projections of his affair with Cécile into the future are fragmentary and are imposed in rapid succession on his current frame of mind and existence as he travels by train. In Bergson's conception, consciousness ordinarily summons only the memory-images that are able to usefully integrate into the present situation. However, this mechanism is not necessarily restricted to the sequential order of events as they transpired in time. Memory can merge episodes in a fashion which can nevertheless disclose new aspects and features of events and of ourselves without being sequential. Having said that, throughout the novel, be it about the future or past, the protagonist frequently passes comments or thoughts that pertain to his present time on the train to Rome or which have to do with the incidents following the particular moment he is recalling. According to Van Rossum-Guyon (1995: 230-231), the novel is constructed on ten strata of time:

1. The protagonist's first trip with Henriette before the war in the spring of 1938.
2. The couple's staycation in the winter three years before the story begins.
3. The return from this staycation.
4. The protagonist's trip with Cecile from Paris to Rome in autumn two years ago.
5. The trip from Rome to Paris with Cecile 1 year ago.
6. The same trip with different purposes.
7. The Paris-Rome trip the week before.
8. Return from this trip.
9. The 'modification' trip in which all the events of the story are narrated.
10. The trip which will take him to Paris on Monday and Tuesday night.

However, an additional stratum can be appended to the model above regarding the future events and his reconciliation with Henriette, which is merely a figment of his imagination. The abovementioned incidents occur in a single day within the limited boundary of a train compartment in different times through the triad of the past, present and future. “Throughout my trip on train, if I know where I am, I will know what the time is.” (Butor 1957: 20) The protagonist breaks the boundary between the external reality and real geography via imagination. In the course of his illustration, extricating himself from linear time helps the writer to create a fully developed mental geography. In other words, the linear time gradually disappears and moves towards spatiality. The non-linear frame of time shapes the narration in the sense that the central character returns to the point of departure in terms of his personal affairs and the novel’s denouement starts with the act of writing and the starting and finishing point converge. To wit, the adverbs ‘here’ and ‘now’ in the beginning and the end of the novel signify Rome.

Conclusion

Michel Butor’s *La Modification* (1957) is a substantial contribution to *The Nouveau Roman*, which provides the more sophisticated reader with a spatial and temporal semiotic world through intertexts and workings of time and memory that can be left undiscovered if not mined from between the lines. In line with modern explanations of spatiotemporality, time and space are contingent upon each other (linear time is deconstructed and is led towards being spatial) in *La Modification*. Butor makes use of horizontal and vertical axes of intertextuality through six clusters of references with regard to art and history of Rome and Paris to create its own spatiotemporal significations and drive the narration forward. The novel is constructed on eleven strata of time by means of which space transforms into a dynamic entity under the aegis of time and linear time gradually disappears and moves towards spatiality with memory as its essential tool.

Notes

[1] Michel Butor, *Répertoire III* p. 20. (Quotation translated from French by Erfan Fatehi)

[2] The Review of Contemporary Fiction,” Fall 1985, Vol. 5.3

[3] Michel Leiris, “Le Realisme mythologique de Michel Butor”, postface to *La Modification*.

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Film Culture and the Psychology of Sound. A Case Study

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Abstract
Nowadays, although the cinema is seen as a way of entertaining the masses, of keeping people abreast of what is going on outside their homes, we sometimes fail to notice that, like any mass media, it 'injects' certain values, ideas, even feelings and reactions. Speculating on the conscious and unconscious state of the millions towards which they are directed, the cinematic representations are social constructions rather than value-neutral reflections of the 'real' world. Although seen as being essentially visual, because it mimics our mental constructions of life, and the way our consciousness shapes the world, the film 'touches' deeper aspects of our inner world, such as emotion, attention, and imagination. The aim of this study is to put forward the idea that music plays a central role in film contexts. Being an all-encompassing and organic tool, music has the power to convey meaning and emotions, at times even more efficiently than images. An analysis of the soundtrack of Disney's Frozen *was attempted in order to highlight music's potential to influence one's perception and interpretation of the film.*

Keywords: *mass media, cinematic experience, music, rhythm, emotional depth, empowerment, self-acceptance*

Introduction

Despite the concerns many people have about them, the mass media are among the most powerful modern-day authorities. Most people say they trust television more than any other source of information. Television wins the credibility contest because it is visual, immediate, and convenient. In an era in which our experiences are rooted in the process of consumption, and not that of production, television not only constructs identity, but also becomes a means of expressing it. Feeding on our needs, be them false or genuine, the media leave the impression that anything can be possible, that perfection can be achieved.

What better way to reflect the other's desire, to reflect its demand like a mirror than through images? Images push their way into the fabric of our social lives. They affect the way we look and think and are still with us in our everyday domestic activity. If an image is worth a thousand words, how much more valuable are the film's hundreds of shots as they interweave with sounds, written material, and music? It is

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because of its heterogeneous matter of expression that the film grows to be a precise medium for conveying thoughts and feelings.

In this respect, one may add that music, one of the film's inconspicuous constituents, plays an important part in creating rhythm and depth as its force enhances the power of images. Film music has the ability to create atmosphere or mood, fashioning emotions which are timidly referred to by images. It may highlight elements onscreen or offscreen, in order to elucidate the progression of the plot, or it may support or anticipate narrative developments. Nonetheless, despite its multifarious functions, film music has always been considered subordinate to a film's primary content, being complementary to elements, such as imagery, narrative flow or dialogue. "In filmic hierarchy the telling of the story has always reigned supreme, and film music has almost always been at the humble service of the storytelling" (Wierbzbicki 2009: 20).

The present study attempts to analyse the soundtrack of Disney's animated movie, *Frozen* (2013), in order to see how the architecture of the musical 'text' complements and transforms the film into a visceral, heightened experience. Moreover, it is the aim of this paper to contest the conventional perception according to which music should be seen primarily as an element that conveys emotion, highlighting that it becomes the perfect, subtle tool that, in the hands of the filmmaker, proves to be a device that adds depth and complexity even to an animated film, whose entire foundation is basically designed to meet the expectations of children.

The case of *Frozen*

Since its release in 2013, Disney's animated film, *Frozen* (2013), has become the fifth highest-grossing film, earning $1.2 billion worldwide. The film's success was also 'validated' by two Academy Awards, a BAFTA, a Golden Globe, a soundtrack that has recorded more than a million album sales and a DVD that became Amazon's best-selling children's film of all time based on advance orders alone. But what makes Disney's film so special? The current study focuses on the soundtrack of *Frozen* (2013), written by Robert Lopez with lyrics by Kristen Anderson-Lopez, in an attempt to reveal the noteworthy contribution of the film's music to its success.

Frozen (2013) won acclaim for promoting sisterly love and for creating strong, independent female characters. Although the movie

shares many typical story elements with other Disney films, such as the quest to meet one's true love, royalty symbols, tragedy and grief (the death of Elsa and Anna's parents) and the comic character (Olaf the Snowman), it also brings forward a number of twists on the traditional Disney template. The classic hero's journey traces the development and empowerment of two princesses, neither of which fits the mould. Both Elsa and Anna depart from the standard gender stereotyping found in Disney movies, offering a different perception, an antidote to the challenges of life. The popularity of these characters, of Elsa in particular, is attained through the complexity of their personalities, flawed but honourable, attractive but strong, hesitant and scared at times yet fearless and determined.

Frozen Heart

Frozen Heart, the opening song of the movie *Frozen* (2013), is performed by a group of ice men who are harvesting ice blocks from a frozen lake. This mood-establishing tune, composed in Dorian mode, proves to be the perfect instrument for the filmmaker to establish a thematic connection between the dichotomic pair cold/ice – warmth/heart. The rhythmic sound of the ice saws cutting through ice, accompanied by the same rhythm of manly, raspy voices, all unified, completes the visual image and foreshadows Elsa's struggle with her cryokinetic competence, on the one hand, and on the other, one of the movie's themes: the strong, courageous woman who is feared of.

The song serves as a warning against the Ice Queen (reference is also made to Hans Christian Andersen's fairy tale *The Snow Queen*) – "Beware the frozen heart" (*Frozen* 2013, 00:03:04–10). Elsa is seen as "Beautiful! Powerful! Dangerous! Cold!" as an "icy force both foul and fair [who] has a frozen heart worth mining" (00:02:33–35, 00:02:01–08). Her inability to control her magical powers has made her fear any human interaction and thus, she poses as the unapproachable, cold woman who is incapable of love. Elsa is subliminally compared to the infamous Queen so often represented as evil and powerful, a role she unconsciously assumes at a certain point in the narrative. This idea is also supported by the visual image of the six virile men who rhythmically pierce the ice and then pull the ice cubes out of the water using drag tongs, ice hooks and fork bars, all these instruments emphasizing the power of the ice and the strength one needs to contain it. The three-pronged fork used for harvesting resembles Poseidon's

trident, the same trident that is owned by King Triton in Disney's 1989 animated film *The Little Mermaid*, is a male symbol of power that may be seen in connection to the male fear of castration by a strong female like Elsa (Dundes and Dundes 2002). As if attempting to reassert their masculinity, the men stress certain verbs while singing their power anthem ("So **cut** through the heart/ Cold and clear/ **Strike** for love and **strike** for fear/ See the beauty, **sharp** and clear/ **Split** the ice apart/ And **break** the broken heart" – *Frozen* 2013, 00:01:13–26). The intensity of these verbs and their association with violence emphasizes the attitude men have towards empowered women, that of fear ("Ice has a magic/ Can't be controlled/ Stronger than one! /Stronger than ten!/ Stronger than a hundred men!" 00:01:38–45). Moreover, the playfulness of words such as "cold", "frozen" and "ice" serves to reinforce the strength, male force required when 'handling' ice, on the one hand, and on the other it offers an indirect characterisation of the main female character, Elsa. Her indirect portrayal as emotionally cold, secluded and uninterested in men is also evoked latter on in the film's famous song *Let It Go*.

Do You Want to Build a Snowman?

Considered one of the saddest songs of *Frozen*, *Do You Want to Build a Snowman?* follows Anna's emotional journey throughout the years as she tries to reconnect with her sister. After accidentally injuring Anna while playing, Elsa resolves at hiding her powers and herself from everyone. Although Elsa's coldness and solitude spring from love and desire to protect her sister, Anna grows up lonely, alienated from Elsa and yearning for her sister's attention and presence, completely unaware of the reason why they cannot play anymore.

Do You Want to Build a Snowman? is a beautiful, captivating musical number that unfolds the different moods and feelings experienced by Anna who becomes the central point of this scene. The fact that Anna is awarded a song just for herself, while Elsa has *Let It Go*, conveys Disney's preoccupation with offering their female characters the possibility to grow and evolve individually and equally. As co-director Chris Buck stated, they "needed the songs to be telling a story rather than stopping the action" (Buck 2013) and, in this respect, Anna's song perfectly covers a ten-year span with a clear-cut demarcation line between the child, young Anna and the adolescent. The three time periods vividly encapsulate Anna's growth as a

character: from the five-year-old who is cheerful, sparkling and naïve, the lively, witty nine-year-old to the mature, heartbroken young lady. The song begins with an animated, optimistic rhythm as sweet, little Anna attempts to convince her sister to come out of her room and play in the snow. Her childish behaviour as she peeps under the door or tries to curve her lips so as to fit the keyhole is a delightful portrayal of purity and naïveté which easily allows the younger viewer to connect and identify with Anna.

As time passes, so does Anna's voice, although the medium tempo is preserved. The nine-year-old Anna sings the same refrain, one that becomes a leitmotif for sibling love and connection ("Do you want to build a snowman?" – 00:07:53). The snowman is the only thing Anna scarcely remembers from the time the two sisters were still close, a memory that, although erased by the trolls in order to save her, has permeated her entire existence ever since. The snowman, at first a 'product' of Elsa's power to create anything out of snow and ice and then a character in its own right, Olaf, functions as a bridge between the two sisters, a representation of their emotional bond that transcends time and any barrier. Endowed with good humour, empathy and understanding, Olaf will stand by Anna's side throughout the entire narrative, offering his aid or a kind word in need, as a substitute for Elsa and her role as a big sister.

The third part of the song, envisaging Anna as a heartbroken teenager who has lost her parents and needs to be comforted by her older sister, is marked by the change of Anna's voice as she matures, but also by the change of mood, tone and rhythm. This variation may also be observed at the end of each part interpreted by Anna when Elsa briefly intervenes either directly ("Go away Anna" 00:08:18), or obliquely ("– Conceal it. – Don't feel it. Don't let it show" 00:08:29–34). If Elsa's 'intrusions' were meant to complement and reinforce the inner struggle of each of the female characters, each trying to cope in her own way, the ending of the song places them, for the first time, in the same context, that of loneliness and abandonment ("We only have each other/ It's just you and me/ What are we going to do?" 00:10:16–26). In this respect, music itself conveys a certain sense as strongly as the lyrics do, the last part of the song being characterized by a powerful, gloomy tone, accentuated by the instrumental passage that accompanies the visual image of the royal ship being 'swallowed' by the waves. Despite the song's joyful title and energetic rhythm, *Do You Want to Build a*

Snowman? proves to be a melancholic and touching song, its theme being splendidly encapsulated in the final scene, in which the two sisters are on opposite sides of the same door, both desperately wanting to open it and yet being unable to.

For the First Time in Forever

The first song where the audience is offered the chance to hear Anna and Elsa sing as equals, *For the First Time in Forever* highlights the role played by these women in the narrative. The song presents Anna's declaration of hopes and dreams as her castle opens its doors for the first time for her sister Elsa's coronation, while Elsa sings a counterpoint melody, expressing her fear of accidentally revealing her true nature. Once again, the rhythm of the song, its tonality and lyrics perfectly match and amplify the feelings of each female character. Anna's emotional state is constantly presented in contrast with that of her sister. Anna's parts composed in a major key convey happiness and hopefulness, while Elsa's counterpoint is in a minor key, highlighting fear, melancholy and a certain degree of hopelessness.

This song is a great example of original, yet organic integration of different tones, rhythms and mood that subliminally alters the atmosphere of the scene. *For the First Time in Forever* follows the joyful, innocent Anna, ecstatic at the chance of getting to see the real world and finding true love, feelings that are reinforced by an upbeat mood and a high tone, combined with the delicate, gentle sound of flutes, violins and piano. One might read that this lovely tune is not just an entertaining act: it presents a subtle, yet revealing portrayal of young Anna, who she aspires to be a graceful woman ("Tonight imagine me gown and all/ Fetchingly draped against a wall/ The picture of sophistically grace" 00:14:37–46), who finally has the chance to meet her true love ("What if I meet the One? […] To dream I'd find romance" 00:14:33–36) and be noticed ("For the first time in forever/ I could be noticed by someone" 00:15:14–23).

However, this vibrant, lively tune is harshly set in opposition with the minor chords of the last part of the soundtrack. This brilliantly accomplished mashup that combines and overlaps two contrasting songs, having different styles and rhythm, enhances Elsa's inner struggle: "Don't let them in/ Don't let them see […] Conceal/ Don't feel/ Put on a show/ Make one wrong move/ And everyone will know" (00:15:44–16:03). Although the lyrics and the narrative may

suggest a wide gap between the two sisters, they share the same feeling of insecurity, indulging in thoughts of how they will be seen by the people outside the castle. While Anna apparently seeks male validation of her beauty and charm, Elsa is forced to hide her true self for fear of rejection. In the end, they are both pretending to be something they are not and are relying extensively on the illusion of the power of perception, on the notion that we identify ourselves not with our own image, but with the reflection seen through the eyes of the other. These powerful feelings which are skilfully touched upon through the artistry of music are further emphasized in another song, *Let It Go*, where Disney manages to break new ground.

Let It Go

Performed by the voice of Elsa, Idina Menzel, *Let It Go* stands as the most important musical moment in the animated movie, not only for its commercial success (it became the first song from a Disney animated musical to reach the top ten of the Billboard Hot 100 since 1995), but due to the originality of the music and lyrics, composed by husband-and-wife songwriters Kristen Anderson-Lopez and Robert Lopez, and of the message it encapsulates: one of self-acceptance and of female power.

Let It Go traces the emotional and psychological development of Queen Elsa who decides to leave her kingdom and her loved ones behind after publicly losing control of her magical powers. As she climbs the mountain, Elsa understands that she does not have to hide anymore and celebrates her freedom, independence and, apparently, solitude as well. In an interview for SSN, co-director Chris Buck admitted that the song became essential in the film's characterization of Elsa for her character was originally written as a villain and then gradually moulded into the strong, determined protagonist of the film: "*Let It Go* was one of the first songs written and it really defined Elsa. At one point she was a little more villainous. With *Let It Go*, we went 'No, we can't go that way with her.' […] 'the minute we heard the song the first time, I knew that I had to rewrite the whole movie'" (Studio System News).

This soundtrack explores the mysterious power of music to amplify emotions and meanings beyond words and images. The melancholic atmosphere surrounding the downhearted Elsa is conveyed by using the F minor, a key which imprints a feeling of misery and despair, combined with the wide-angle shots of the mountain all

covered in white. Moreover, the rhythm of the song is also connected to the lyrics, transposing the viewer into a state of palpable sorrow: "Not a footprint to be seen/ A kingdom of isolation/ And it looks like I'm the Queen" (00:31:27–36). As her feelings intensify, music intervenes as if adding another 'layer' of meaning: a gradual change in tempo from a slow one in the beginning to allegro towards the end. Music builds to a crescendo in order to explore the complexity of Elsa's personality and her growth as a character: she goes from sadness and hopelessness, to anger and finally joy and acceptance.

Visual images, complemented by lyrics, are also used to mirror Elsa's emotions: the feeling of solitude and rejection is evoked through the white, uninhabited surroundings; her inner turmoil – "The wind is howling like the swirling storm inside" (00:31:38–44); rage ("Well now they know" 00:32:05–07); defiance of the established norm highlighted by the scene in which she throws her crown ("I don't care what they're going to say" 00:32:23–29); empowerment and acceptance ("You'll never see me cry/ Here I stand and here I stay/ Let the storm rage on […] That perfect girl is gone" 00:33:20–34:26).

Her transformation from a young woman crippled by fear and overwhelmed by emotions (one may interpret these attributes as reinforcing gender stereotypes) to a defiant, powerful full-grown woman is captured by the camera as it progressively reveals the new Elsa: the scene in which she lets her hair down, her dress magically changes into a more sexual outfit becomes an effective example of how camera movement, mise-en-scène, lighting and music punctuate and magnify a climactic moment. Special interest should also be awarded to sound, employed to heighten the sensory experience: the sound of snow, notably that of Elsa's footprints as she walks alone through cold (a sense of isolation); the sound of crystalline icicles as she forges her glacial castle (stresses the magnitude of her powers); the echo of Elsa's footsteps in her ice palace (which required several attempts, including wine glasses and metal knives on ice – offering a sense of loneliness, on the one hand, and one of independence and power of choice, on the other) and one which, although removed in the final moment, is particularly revealing – the sound of her crown shattering into a million pieces as she throws it in an act of rebellion (reminiscent of the magic mirror in Andersen's *Snow Queen* that distorted 'reality' and exaggerated the ugly and the evil; it finally ends up shattered, just like

Elsa's crown, as the evil trolls sinfully believe they can carry it to heaven to mock the angels).

Conclusions

The viewer's understanding and perception of film is moulded by its numerous constituents, for film operates as part of a larger system of meaning. This paper started from the premise that film music goes far beyond the role of an element that reinforces emotion. The chief ambition of this study was to prove that music's ability to convey meaning turns it into a powerful medium for communication, into an instrument that may greatly influence the viewer's reception of the film. Together with all the other elements woven into the fabric of the film, music offers the filmmaker the possibility to create a whole, perfect experience, a fictional world into which the viewer deliberately plunges. In this respect, it proposed an analysis of the soundtrack of one of the most well-received animated films, *Frozen*, in an attempt to demonstrate that a musical moment may invite different interpretations. Although the songs are primarily used to continue or add to the plot, they also unveil the hidden feelings of the characters and deepen the understanding of the text, thus making one wonder if Disney really intended to create a 'story' for children, as they are, at times, unable to deconstruct the multifarious aspects of the creative process, or for a more 'experienced' viewer who can trace all the nuances and intricacies put forward by the audio-visual medium.

According to Hoeckner and Nusbaum, "a powerful number in a musical or the striking use of a characteristic piece in a non-musical film can become a cue that enables viewers to recall a particular scene or the film as whole" (2013: 242). The soundtrack of *Frozen* (2013) has proven to be not only particularly distinctive so as to be easily recognized and associated with the film, but it became representative of the themes envisaged by the film. Music in *Frozen* (2013) managed to intensify and enhance the filmic experience, guiding the viewer's attention and influencing the interpretation of the visual content. Moreover, Disney succeeded in forging new territory by shifting the definition of what it meant to be a princess through the two female characters, Elsa and Anna. The themes of emotional struggle, isolation, acceptance and empowerment, observed through a close reading of the musical moments, shape a new perspective of the 'classic' animated film, one

that creates characters that are so much alive and 'real' that viewers easily resonate with them.

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The Handmaid's Tale (Visually) Retold

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Abstract
Owing largely to the political situation in the United States, which seems to head, dangerously so, towards a dystopian Gilead, Margaret Atwood's The Handmaid's Tale *gets, at the end of the 2010s, to be re-told by many voices: that of her original creator – by her writing a sequel,* The Testaments *(2019) –, but also those assumed in successful transmedial adaptations – the homonymous graphic novel authored by Renee Nault (2019) and the TV series that has taken Offred beyond her final step "into the darkness within, or else the light" (Atwood 2010: 307) into the second, third and fourth seasons. Aside from Season 1, which follows closely the convoluted structure of Offred's monological testimony, the TV series seems, at a glance, less a multimodal adaptation and more an appropriation of a late 20th-century novel that has become a political and cultural phenomenon. Part of a project concerned with the many re-tellings of* The Handmaid's Tale*, this paper aims to analyse the TV series' fabric beyond the plot departures from its hypotext, as well as the latter's 'translations', with a view to proving its unquestionable indebtedness to the 'mistressmind' of contemporary speculative fiction.*

Keywords: *Atwood, fact v fiction, dystopia, novel, filmic adaptation*

Marketed as light or popular, but carefully crafted as serious or elitist, recent world-renowned literary works are at once versatile and manipulative. Intermediality (consisting in medial transposition, media combination and/or intermedial referencing) (Rajewsky 2005) renders them challenging and attractive, while metatextuality and paratextuality (Genette 1987) orient consumers along pre-determined paths. In essence, however, contemporary cultural products remain open for (re)interpretation, rewriting and recycling, undergoing a continuous process of transubstantiation. Old books and ideas are 'intertexted' in newer ones, which in turn have the potential to resurface in future texts. The ever-deepening palimpsest each writing is inscribed on covers wide territories, adopts numerous avatars and assumes multiple voices. Endings are processed into new beginnings, which supports and supplies both 'tradition and the individual talent' (Eliot

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1919). A relevant case in point is that of Margaret Atwood's *The Handmaid's Tale* (1985) and its successive sequels/adaptations/re-tellings – novels, audiobook, feature film and TV series, radio and theatre plays, ballet and operas [1].

The ensuing work-in-progress reveals the initial blueprint, which it subsequently modifies or updates, excluding definitive layouts. In so doing, it engages consumers in a race towards meaningful reconfigurations of the reality of fiction, while also blurring all possible finish lines. The endless exercise, as life itself, translates into the film of representation, on the one hand, and of interpretation, on the other.

A good example of this mechanism and of its 'end results', so to say, has been provided by David Lodge, in his *The Art of Fiction* (1992). The last chapter of the volume, entitled *Ending*, approaches, unsurprisingly, the ending of that *Gestalt* which, in the novelist-critic's view, is *the* all-encompassing term for *novel*, and, after a short incursion into Austen's and Golding's closing sections, focuses on the epilogue of the author's own *Changing Places*, also entitled… *Ending*. After having travelled through present-tense and past-tense narrative, the epistolary mode, newspaper clippings, and all kinds of Joycean experiments with the narrative form, in the last chapter, Lodge settles for a film script to forward his "refusal to resolve the story" (1992: 228).

> As you're reading, you're aware that there's only a page or two left in the book, and you get ready to close it. But with a film, there's no way of telling, especially nowadays, when films are much more loosely structured, much more ambivalent than they used to be. There's no way of telling which frame is going to be the last. The film is going along, just as life goes along, people are behaving, doing things, drinking, talking, and we're watching them, and, at any point the director chooses, without warning, without anything being resolved, or explained, or wound up, it can just… end" (1992: 226).

Philip Swallow's final observation, which points to the reader/viewer's expecting the unexpected to occur at any point in a film, but not in a book, while somehow annuls the surprise effect of an ending, simultaneously gives grounds to justify its being carried further, provided that it is 'too open' and inconclusive.

Open-endings are not an innovation of late twentieth-century postmodernism, not even one of early twentieth-century modernism, which has, nonetheless, the merit of having imposed them in fiction

almost as a rule. T. S. Eliot was right, in *Little Gidding*, when he said that "to make an end is to make a beginning. The end is where we start from" (1942/2006: 2318), and the immense box-office hit that is the TV series adaptation of Margaret Atwood's *The Handmaid's Tale* is illustrative in this respect. Contrary to the physical evidence mentioned by Lodge's British academic character, that of the reader's noticing the remaining pages becoming fewer and fewer with the advancement through the story, the viewer is very much taken by surprise by the open ending of Atwood's dystopia, which seems to be intertextually alluding to Eliot's line: "whether this my end or a new beginning I have no way of knowing: I have given myself over into the hands of strangers because it can't be helped. And so I step up, into the darkness within; or else the light." (2010: 307). The construction of the last part of the novel (not including the paratextual/metafictional addendum *Historical Notes*, but only considering the body of the novel proper, or Offred's narrative), and its rising tension, climaxing in the main character's getting in the black van (literally in the last paragraph) frustrates the reader, leaving the sensation that, just like Lodge – for different reasons, though – Margaret Atwood 'refused to resolve the story'. Interestingly enough, the reference in the comic book of the same title appears on two blank pages, with the memorable image of the red skirt and the sole of the handmaid's foot in the air – while getting in the van – occupying just the upper-right corner of the second page (Atwood, Nault 2019), as if it were saying "page left intentionally blank", and as if it were inviting the reader to take arms in this war of words, and imagine what would have followed, had the novel continued for a few more 'nights'.

Some readers turned writers oblige, and so, the political core of Margaret Atwood's 1985 novel is reloaded, some thirty-five years later, in a series of rewritings for which the projected future has already happened and has left indelible traces in the world we now inhabit. In daring a continuation of Offred's story beyond Season 1, which follows the convoluted structure of her monological testimony, the TV series is less a multimodal adaptation and more an appropriation of a late 20th-century novel that has become a political and cultural overarching statement. Part of a continuum of recurrent border crossings, *The Handmaid's Tale* phenomenon (admittedly rooted in the Orwellian experiment [2], whence it gathers intelligence) is symptomatic of the fiction/reality trench warfare, in which destabilizing one benefits the other, and capturing the overlap serves interrogation purposes. On the

one hand, fiction frequently raids reality for events which might enrich it, though what this particular tactic achieves is confusing and exhausting the unsuspecting reader, ransacking territories and abusing the spoils of deeply ingrained expectations. On the other hand, reality strikes back with a vengeance every now and then, either taking on the apparel of fiction for protection against enemy forces or going under cover for surprise attacks on the status quo.

> [S]elf-serving falsehoods are regularly presented as facts, while more reliable information is denigrated as "fake news." However, the defenders of the real, attempting to dam the torrent of disinformation flooding over us all, often make the mistake of yearning for a golden age when truth was uncontested and universally accepted, and of arguing that what we need is to return to that blissful consensus. (Rushdie 2018)

However, the golden age of universally accepted truths (traditionally imposed from governing centres of power) is long gone. Today, not only is it almost impossible to attain consensus on any topic (given the plurality of previously marginalised voices making themselves heard), but the very notion of reality has undergone mutations. Carrying political weight, it is constantly revised and interrogated, with fiction playing an important role in the whole process, setting up new conventions for encoding and decoding the real, as well as for interacting with what gets advertised as such.

> [T]he breakdown in the old agreements about reality is now the most significant reality, and […] the world can perhaps best be explained in terms of conflicting and often incompatible narratives. In Kashmir and in the Middle East, and in the battle between progressive America and Trumpistan, we see examples of such incompatibilities. […] The consequences of this new, argumentative, even polemical attitude to the real has profound implications for literature. (Rushdie 2018)

In the particular instance of contemporary historiographic metafiction, the system is in place, the strategy operative. Conflict and incompatibility are highlighted in view of engaging readers in the combat, while the argumentative and polemical attitudes adopted support its explicit goal: not to "deny that reality is (or *was*)", but simply to "question how we *know* that and how it is (or was)." (Hutcheon 1988: 146). As for conquering truth, no side can ever claim the victory. This

mode of writing contests the ability of fiction to mirror or reproduce reality, advancing the idea that fiction remains a possible discourse "by which we construct our version of reality" (1988: 40), mostly focusing on one that lies ahead, though indisputably resting on one which has already happened.

Margaret Atwood's *The Handmaid's Tale* seems to be based on a truce, (re)constructing in fiction worlds which pertain to the past and the future, but which carry significance for the reader's present. Her ustopia, "made up by combining utopia and dystopia – the imagined perfect society and its opposite" advances food for thought and future scrutiny under the form of (menacing) academic research. In Atwood's words, again, "that's what happens to ustopian societies when they die: they don't go to Heaven, they become thesis topics" (Atwood 2011).

In the end, "the future can only be anticipated in the form of an absolute danger. It is that which breaks absolutely with constituted normality and can only be proclaimed, presented as a sort of monstrosity" (Derrida 1976: 5). Offred-from-the-novel's monstruous future is Offred-from-the-TV-series/June's and *our* monstruous present. This becomes more and more obvious with the advancement of the three seasons which complete the story from where Atwood left it back in the 1980s. The novel's ending is visually and kinaesthetically re-presented in the season 1 finale. However, "light" is shed on the unresolved strands of the narrative, turning into central subject matters in the succeeding episodes, which make up seasons 2, 3 and 4. The viewers find out quickly, from the first episode of the second season, that Nick's 'trust me' was not a lie, as June (the name chosen from a list in the novel to be that of the protagonist), who is pregnant, is taken into hiding, in an unsuccessful attempt to help her cross the border to Canada. It is now that she records the tapes with the confessions that professor Pieixoto will study two centuries later (in the *Historical Notes*). Although it departs from the situation portrayed in the novel, that of mere sexual relief sought by two people, and becomes a love story amidst the monstrosity of a religious dictatorship which tramples over women's rights in every possible way, the relationship between the escapee handmaid and the secret agent (Eye) in Commander Waterford's house (once more, the question as to who Fred was is quickly resolved by scriptwriters through giving the character one of the two names vehiculated by the Gileadean scholar mentioned above as possible owners of Offred) will evolve throughout the series to almost

nauseating extents, culminating in the fourth and last season (to date), with June choosing him in favour of her estranged husband, Luke, with whom she had been reunited in the 'land of the free' that, in Atwoodian fiction, is Canada. Captured, brought back, having given birth to Nichole at the feared Red Center, June/Offred is, for a while, separated from her other daughter, Hannah, whom the readers will meet again, aged fifteen, in Atwood's sequel to *The Handmaid's Tale*, the 2019 novel *The Testaments*. It is clear, then, that intertextuality works both ways, even though the Canadian mistressmind of speculative fiction did not (of course) what was expected from her, that is to continue Offred's story, focusing on the story of her two lost daughters instead.

The whole TV series is constructed as a chain of endings which turn out to be beginnings. In season 3, sent over by the Waterfords to a new 'posting', June becomes Offjoseph, gets help from her new commander, who was, in fact, one of the architects of the Sons of Jacob, whom he now sees as having taken the wrong path, manages to have her baby, Nichole, sent to Canada with another handmaid, while she stays on, in an attempt to find her elder daughter. She joins the freedom fighters, the underground resistance, Mayday, mentioned in the novel, and manages to save 80 children and fly them to Canada, which she herself reaches eventually, after an improbable re-encounter with her old friend, Moira. Despite the excellent acting of Elizabeth Moss, the June character devolves, and so does the part of the script that focuses on her journey, which, along the way, becomes less a search for her child and more a desperate search for revenge at all costs. Her interior monologues in the novel, so beautifully rendered in the first season, disappear almost completely, along with the frequent flashbacks, while desperation is gradually replaced by fury. It is this fury that manages to save a faulty season 4 in the last episode, which features a bacchantic unleashing of women killing Waterford, who pays for the sins of the entire Gilead in a frenzy which evokes the Particicutions in the novel. It would have been a good moment to end the show, even with this turning of the character into an avenger, but there is going to be a fifth season beginning, which, at this point, seems justifiable just by monetary reasons. Finding her daughter Hannah, which was the main motive for the main character's constant flight of the last two seasons, could have been easily resolved in season 4, just like the love story – which the viewers seem to appreciate, judging by the thousands of

comments made via the social media, on the pages dedicated to the show.

If June/Offred's tale seems to have lost its direction, falling prey to commercialism and, at times, to cloying sentimentality, quite at odds with the fury that rages inside of her, the additional plotlines, whether they have been tangentially tackled in the novel or are constructed 'from scratch' by the scriptwriters, with the approval of the very much alive and opinionated author, are, in many cases, fortunate complements, much more in keeping with the serious environmental concerns frequently formulated by Margaret Atwood via various media. At the risk of spoiling the pleasure of the readers of this article who might not have watched this visual narrative yet, a few additional elements will be further summarised, with a view to pointing to their integration not into an adaptation but into a different form of postmodernist, intertextual art, which theorists labelled "allographic sequel" back in the 1990s. At the turn of the twenty-first century, the debate on intertextuality, in whose theoretical footsteps this study attempts to fit, moved beyond Kristeva's coinage of the term in the 1960s on a structuralist foundation informed, to some extent, by certain psychoanalytical impulses related to an inescapable filiation of a text to an infinite number of fore*father* texts. An interesting case in point is Wolfgang Müller's idea of interfigurality, i.e., the "re-emergence of one or more figures from the pre-text" (1991: 110) in sequels, sometimes with minor characters brought to the fore (exemplified in his study by Stoppard's *Rosencrantz and Guildernstern are Dead*, Rhys' *Wide Sargasso Sea* or John Gardner's *Grendel* – all, reworkings of some major pillars of the Western Canon: *Hamlet, Jane Eyre* and *Beowulf*, respectively). The scriptwriters of *The Handmaid's Tale* TV series do not attempt to replace the novel's main character in their 'sequel' seasons by giving prominence to another, but they re-use several background figures, sooner creating than recreating them. Müller's observation, that "ontologically and aesthetically, it is impossible to have entirely identical characters in literary* works [3] by different authors" (107) acquires greater validity when such 'borrowings' were just mentioned in passing in the hypotext and become fully-fledged characters, with 'a will and a way' in the derivative work.

Along these lines, special attention should be granted to Ofglen, Offred's shopping partner, who introduces the latter to Mayday, and who seems subversive in her apparent piousness. She disappears

suddenly, and is replaced by a new handmaid, who simply assumes her assigned identity: when asked whether Ofglen has been transferred, the handmaid replies 'I am Ofglen' (2010: 295), basically 'writing off' the former character. Although she eventually whispers that the previous one committed suicide ("'She hanged herself,' she says. 'After the Salvaging. She saw the van coming for her. It was better.'" (297)), and although no mention of any background is provided for the first Ofglen by the literary text, she is given a past, a future and a name in the TV series. An academic, microbiology doctor, in a lesbian relationship, when her name was Emily, Ofglen becomes one the most important characters of the show. Arrested under the accusation of having had sexual relations with a Martha, she is not sentenced to death, like her lover, because she is young and still fertile, but is cruelly punished by genital mutilation, having her clitoris surgically removed. Another episode which should have brought her the death penalty but miraculously does not is her moment of hysteria, when, jumping in a car nearby, Ofglen runs over a guardian and kills him. It is now that she is sent to the dreaded Colonies, which are mentioned in the novel only in Moira's reminiscence of a video footage used to instill fear while being trained to become good, submissive handmaids. Benefiting from the advantage of the visual – as the old saying goes, a picture is worth a thousand words, let alone an ensemble of motion pictures – the show features an entire episode (*Unwomen*, S II, ep. 2) in this setting, which disturbingly reminds of the Nazi concentration camps in a Cernobyl-like environment, and evokes the image T. S. Eliot might have pictured in his mind's eye when describing the expanse of deadly drought, "dead trees", "roots that clutch" and "hooded hordes swarming over endless plains, stumbling in cracked earth" in *The Waste Land* (2006: 2306). There, aside from cleaning toxic wastes during the day, at night, Emily assists a woman to find her peace in death – her act is presented as a merciful termination of life, a euthanasia, not as a murder –, and helps another handmaid, Janine, who ended up there after a violent episode in which she tried to kill herself together with her newborn taken away from her. Reinstated as a handmaid after a plot development which seems to have been inspired by the many suicidal terrorist attacks that followed the notorious 9/11, the Red Center Bombing, Emily is 'recast' by the scriptwriters in the formalist role of the Helper (see Propp, 1927/1968) preserved in the subsequent seasons to date, and consequently 'reconfigured' as a "literary revenant", a character that is

"more than a mere duplicate [and that is] marked by a characteristic tension between similarity and dissimilarity with its model from the pre-text" (Müller 1991: 109).

Among other elements that match the spirit of the novel, the death-by-drowning punishment of the adulterine (Nick's young wife) and of her lover, the treatment of the religious minorities (in the episode when June finds shelter in the house of an economan, Omar, who takes his wife and son to church, but hides a Qur'an in his house), the violent treatment of the LGBT minority, the above-mentioned bombing attack of a desperate handmaid, which kills a large part of the ruling elite of Gilead and many handmaids, and some added aspects of women's generalised mistreating (like Selena's losing a finger just for suggesting that the daughters of Gilead should be allowed to read the Bible at least) are worth mentioning.

All in all, although Lodge's character might not be completely right when asserting the greater lack of predictability of film as a medium, and although the TV show could and should have already ended by all standards of stretching a storyline beyond reasonable limits, it is still true that *The Handmaid's Tale* was given a new beginning with the success of this televised production. Ultimately a novel about human rights lost at the hands of a group of fanatics, Margaret Atwood's famous opus could not have returned to the spotlights by itself to warn us that its future is now, and it is monstruous. Granted, women are not stripped of their rights, they are not forced to carry other families' children following wife-assisted rape; they can read, work, live outside wedlock, etc., but other, more insidious dangers lie ahead (or are already here). Reality awaits retribution, and if a TV show departing from its source text, with a touch of twenty-first-century superficiality, sensationalism and sentimentalism, can avenge and deliver its audience from real perils, then this one should be positively regarded as a new beginning.

Notes

[1] (a) novels

2019: *The Testaments* (by Margaret Atwood)

2019: *The Handmaid's Tale. The Graphic Novel* (by Margaret Atwood and Renee Nault)

(b) 4 TV series (Hulu)

2017-2021: *The Handmaid's Tale* (created by Bruce Miller)

(c) audiobook
2013: *The Handmaid's Tale* (read by Claire Danes)
(d) ballet adaptation
2013: *The Handmaid's Tale* (choreographer: Lila York; producer: Royal Winnipeg Ballet)
(e) opera adaptation
2019: *The Handmaid's Tale* (Boston Lyric Opera)
2000, 2003: *The Handmaid's Tale* (English National Opera)
(f) dramatic adaptation for radio
2000: *The Handmaid's Tale* (produced by John Dryden for BBC Radio 4)
(g) stage adaptation
2002: *The Handmaid's Tale* (written and directed by Brendon Burns – Haymarket Theatre, Basingstoke)
1989: *The Handmaid's Tale* (written and directed by Bruce Shapiro – Tufts University, Massachusetts)
(h) feature film
1990: *The Handmaid's Tale* (director: Volker Schlondorff; screenplay: Harold Pinter)

[2] Orwell's novel, *Nineteen Eighty-Four*, is one of the models Margaret Atwood confesses to have used in writing *The Handmaid's Tale*: "Orwell became a direct model for me […] in the real 1984, the year in which I began writing a somewhat different dystopia, *The Handmaid's Tale*. By that time, I was 44, and I'd learned enough about real despotisms that I didn't need to rely on Orwell alone. The majority of dystopias – Orwell's included – have been written by men and the point of view has been male. When women have appeared in them, they have been either sexless automatons or rebels who've defied the sex rules of the regime. I wanted to try a dystopia from the female point of view – the world according to Julia, as it were." (Atwood 2013)

[3] The script is regarded here, by extension, and for argumentation purposes, as 'literary'.

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Georgian Cultural-Intellectual and National Islands beyond Ideological Frontiers

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Abstract
This paper examines the Georgian migrant press, which emerged as a result of the flight of Georgian intellectuals from the Soviet Communist regime. It reviews publications such as Chveni Drosha (Our Flag), Tavisuphali Sakartvelo (Free Georgia), Bedi Kartlisa (Destiny of Kartli) *and others, which became cultural-intellectual and national islands beyond ideological frontiers. After the occupation of Georgia, the efforts of emigrants focused on generating an information war against the Soviet occupation. The emigrants living in Paris were especially active in this regard. The newspapers and magazines were mainly issued in Georgian, but also in English, French, and German.*

Special attention is paid to the historical, literary and scientific journal Bedi Kartlisa (Revue de Kartvélologie), *founded in Paris, in 1948, by Nino Salia. The journal brought together Kartvelologists living abroad, and played an important role in promoting Georgian history, literature, science, and culture. In this magazine, Georgian and foreign journalists, prominent writers and scientists worked together. The study aims to examine the pathos and the main topics of the emigrant press, based on the analysis of a large number of magazines and personal archives of Georgian emigrants. Their role in keeping the Georgian national soul alive abroad, disclosing the regime, introducing the Georgian intellectual and spiritual culture to the Europeans and transferring European ideas to Georgia are among the most relevant findings. The role of these magazines is invaluable not only in the history of Georgian journalism, but also in the history of the Georgian national struggle.*

Keywords: *emigrant press, ideological frontiers, emigrant Georgians, Soviet communist regime*

Introduction

After the occupation of the Democratic Republic of Georgia by Russia and the loss of state independence, which resulted in the instauration of the Soviet Bolshevik regime, a significant number of Georgian political figures sought refuge in emigration. Upon their arrival in different

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countries of the world, the fugitive Georgians began to think of helping their homeland and their compatriots from a long distance.

This was obviously not an easy task. The Soviet system was working intensively abroad to stir up strife and distrust among Georgian patriots and incite them against one another. The agents of the Soviet government invaded all communities, which was a constant threat to Georgian unity. They did not stop in Georgia either. They did everything to undermine their authority in the eyes of the Georgian people and of foreigners, mainly by spreading slander.

So, living abroad was not safe for the Georgians who had fled their homeland. Along with nostalgia, which was later to take many lives, they had to endure many challenges in order to carry the national flag with dignity behind the 'Iron Curtain'. Their concern with Georgia became an integral part of their daily activities.

Georgian migrants tried to bring their intellectual forces together in order to use them in the service of the country. At the same time, they worked closely with foreign partners, informing them about the actions of the Soviet government, with a view to helping them see its true colours. In addition, Georgian intellectuals transferred knowledge from the Georgians to the Europeans and the other way around: they informed foreigners about the achievements of Georgian literature, science or culture, while also promoting Western cultural products for Georgians.

The action of Georgian emigrants spanned the entire area of public life: politics, education, science, journalism, culture. They would appear where intellectual forces gathered: in political parties or universities, in scientific journals, or in concert halls. Their talents and skills found their way everywhere. Thus, Georgian intellectual-cultural and national islands were gradually formed in different countries of the world, and so Georgians became ambassadors of Georgian culture in the diaspora. One important island was the emigrant press, which became one of the main tools in the hands of emigrant Georgians in their struggle to fight the Bolshevik regime.

Methods

A huge number of issues related to Georgian diaspora magazines has been surveyed for this study. Worth mentioning are the following ones: a) the historical, literary and scientific journal *Bedi Kartlisa* (*Destiny of Kartli*) (the same *Revue de Kartvélologie*), founded in Paris, in 1948, by

Nino Salia. The editor-in-chief was Kalistrate Salia. In 1985, the publication was relaunched under a new format and title (*Revue des Études Géorgiennes et Caucasiennes*); b) *Chveni Drosha* (*Our Flag*) – the body of the Foreign Bureau of the Georgian Social-Democratic Party, also founded in Paris, in 1949, by Noe Jordania. The editor-in-chief was Mikheil Sturua. The last number was issued in 1991; c) *Tavisufali Sakartvelo* (*Free Georgia*) – a first emigrant political monthly magazine of the government of the Democratic Republic, issued in Istanbul and Paris, in 1921-1922, with the collaboration of N. Jordania, K. Chkheidze, Evg. Gegechkori, N. Ramishvili, Ak. Chkhenkeli, and other emigrant politicians.

The pathos of the emigrant press

For the Georgians scattered abroad, the media have become a kind of unifier. Their pathos finds its best expression in the second issue of the magazine *Bedi Kartlisa* (1948), in the article "Towards Compatriots" by Grigol Robakidze. Here, the author writes that the Georgians who have found refuge in different parts of the world – France, Germany, Italy, Austria, England, America – are isolated not only from their homeland, but also from one another, and even though they are alive, are as good as dead for the others. It is necessary to create a kind of hearth abroad in order to enjoy at least a little of the lost homeland's warmth and its cosy fire. "We want *Bedi Kartlisa* to become such a centre. If we are able to do that, then our duty to the homeland will be fulfilled: a sacred duty." (1948: 2)

The editorial policy of the Georgian diasporic press was primarily determined by anti-Soviet attitudes. This was the main element that united almost all publications, regardless of their editorial board or country of issuance.

The pervasive anti-Soviet mood was accompanied by a national pathos shared by all publications. This was reflected in their titles: *Chveni Drosha* (*Our Flag*), *Iveria*, *Akhali Iveria* (*New Iveria*), *Tavisufali Sakartvelo* (*Free Georgia*), and others.

Freedom of speech was another distinctive feature of the emigrant press. These magazines and newspapers created a space where the Soviet Bolshevik regime was boldly criticized and the reality at home was accurately and objectively described.

These hallmarks of editorial pathos were unfamiliar to the magazines and newspapers issued in Georgia and in the entire Soviet

Union: under communist rule, an anti-Soviet mindset could not be conveyed, the word "national" could not be used, and no free speech was accepted. Every word was controlled there, having to pass censorship. Science, art, culture and writing were entirely in the service of the communist ideology. Only the ideas and scientific theories that followed in the footsteps of Marxism-Leninism were deemed correct, as the doctrine was acknowledged as a holder of absolute truth, with its proponents elevated to the level of religious figures. Consequently, the desecration of the Christian faith and its symbolism was incited.

The first issue of *Free Georgia* focuses on the prohibition of the freedom of speech. In the address by Noe Jordania, one reads:

> Today, a Georgian citizen has the right to taste only the "happiness" of a communist paradise, but he cannot express his conviction about it. His mental nourishment today is just listening to the endless boasting and demagogy of the communists. Neither the correct information about what is happening in the country, nor the correct opinion to shed light on it, which struck him with the entry of communist brute force: both are forbidden fruits. (Jordania 1921: 1) [1]

According to the figurative evaluation of Akaki Bakradze, a well-known Georgian critic and public figure, who wrote the monograph called "Taming the Writing" (new edition, 2019), the following formula was in action in Soviet countries:

> There is no God but Lenin and the Secretary-General of the Central Committee is his Apostle. Lenin's place is permanent and irreplaceable. Only the place of the Apostle is vacant and, accordingly, it is occupied by the one who sits on the throne of the Secretary General of the CPSU ... As long as the Apostle or the Secretary General is alive and holds the position, he is as infallible and sinless as Lenin. If the Secretary General dies or is dismissed, then he is undoubtedly full of sin… This is not the case in the USSR alone. The same happens in other communist countries (Bakradze 2019: 134).

All chauvinist communists had their own "God" and did not recognize the "Gods" of other communist nations. For the Soviet citizens it was Lenin, for the Chinese – Mao Zedong, for the Koreans – Kim Il-sung, for the Vietnamese – Ho Chi Minh, for the Albanians – Enver Hoxha, for the Yugoslavs – Tito, for the Romanians – Ceausescu and so on (2019 135).

The emigrant press was an island of freedom, where journalists could express their ideas unconstrained. Thus, the Georgian media beyond the Soviet ideological frontiers was radically different from that within the ideological and geographical borders of the USSR. Even in this particular area of social activism, the face of the communist regime was perfectly reflected.

The main topics of the emigrant press

Politics

The emigrant press covered virtually all topics, but one of their main concerns was politics. The domestic and foreign policy of the Soviet Union was intensively discussed. The first issue of the foreign bureau of the Georgian Social-Democratic Party, *Our Flag* (1949), features an analysis of the Soviet domestic and foreign policy by Noe Jordania. This text perfectly synthesizes the political messages that will follow in almost every issue, which basically describe the people as being of no value for the Soviet government, as material used for the purposes of the party. The Soviet domestic policy is manifested in maintaining power, in their being the masters and rulers of the whole country, constantly strengthening their dictatorship.

Foreign policy derives from domestic policy, in the sense that the Soviet government treats the foreign nations as they treat their subjects. Moscow's main goal is to bring under control as many nations and territories as possible, and thus to turn the Soviet regime into a world regime, so as to gain world hegemony. Moscow threatened all Slavic states from Eastern Europe, as well as Romania and Hungary, expanding its sphere of influence to these territories. According to the teachings of the Bolsheviks, there can be only one civilization; the existence of two opposite civilizations is impossible.

One important policy issue on the emigrants' agenda was to clarify Georgia's relations with other Caucasian nations. "If we want to discuss any regional federation or union – for us, Georgians –, first of all, the issue should be to unite in one federation or confederation of Caucasian nations" (Kordzaia 1949: 42). On April 22, 1918, when the nations of the Caucasus became independent in deciding their own destiny, their first step was to unite the nations of the Caucasus under a confederation. It seems that the idea that the Caucasus was an inseparable unit geopolitically, economically, and strategically, was

strong among the Caucasians, but under the influence of outside forces, this connection was soon disintegrated.

Another topic to which the political emigrant press paid great attention was tightening the relations with the states that shared the fate of the Soviet countries, thus strengthening one another, because they believed that their destinies were intertwined and the well-being of one state would inevitably lead to the well-being of others. After the end of World War II, the fate of Georgia was shared by a number of states that had been completely independent until 1939. Some, as is the case of the Baltic States, were incorporated in the Soviet Union, while others, like Romania, lost parts of their territories. "One of them will be released – we must mean that the time of our release is approaching", Kordzaia writes (1949: 43).

It appears that such topics were enjoyable for the emigrant press. The first issue of *Free Georgia* featured a call to the European Socialist parties and workers' organizations, expressing the hope that they would condemn the oppressors of Georgia. The famous English socialist MacDonald writes in the workers' newspaper *Forward*:

> A small state only provoked envy in the hearts of the communists… The Bolshevik invasion and revolutionary uprising in this country... is the most cynical evil ever committed by the imperialist government in our time. As far as I know Georgians, they have not yet said their word (in Jordania 1921: 6).

At the same time, grief was often expressed at the passivity of the governments of capitalist and democratic countries, which did not support the anti-communist movement with money or weapons. Noe Jordania accused the Western world of national selfishness and noted that it was becoming a world event. In the article entitled "Conquest Day" (1952), which is dedicated to the 31st anniversary of the occupation of Georgia, he writes under the pseudonym of P.S. that the imperialistic action to conquer a small nation indicated that Georgia's occupation did not pose a threat to the independent existence of other nations. The calls, advice and warnings of the Georgians remained unheard. The Europeans, blinded by selfishness, did nothing, for decades, to stop the evolution of the Soviet regime. They had to taste the bitterness provoked by the consequences of the World War II – the awakening of Moscow's appetite for power and the Russians' coming nearer to the gate of Europe – to open their ears.

Gvarjaladze (1953) discusses the events ongoing in Europe in the period after 1918, stating that European countries themselves had to live in very difficult conditions, and that they were not interested in the fate of Georgia. In addition, Europeans failed to understand the imperialist and aggressive intentions of Moscow, and often believed its false promises. Europe was trying to establish a normal alliance with Bolshevik Russia.

Sarjveladze expresses similar views: Europe never understood Russia. It was interested in this immense country as a trading market. Europe had numerous opportunities to unite the nations trapped within Russia, to help them politically, to overthrow Russia's imperialist power. When Russia won the Great War alongside its allies and defeated Germany, it immediately took over the entire Balkan area. Yugoslavia, Bulgaria, Czech Republic, Romania, and Poland gathered around Moscow (1957: 6).

Establishing relations with the Europeans and then maintaining them was difficult. The Soviet government used Bolshevik methods to encumber these connections. The Georgian migrants were vigilant in this regard and tried to warn each other about the impending dangers. The author under the pseudonym "Nacnobi" ("Familiar") publishes a fragment from an extensive resolution of the Communist Politburo, issued in the newspaper *Rossiya* (#75), which stated: "We have to sow discord in organizations and turn them against leaders. Every effort should be made to defame individual members of organizations, especially prominent leaders" (Nacnobi 1952: 38).

In these hard times, the publication of each new 'island' in the media was an event of great importance which Georgian emigrants always met with special joy and hope. This form of social activity not only intensified the information war against the communist regime, but also strengthened the unity of the Georgians. The 10th issue of *Chveni Drosha* applauds the opening of the Georgian section of *The Voice of America* and publishes the statement of the US Secretary of State, A. Cheson, who mentions that, for the Americans, the name Georgia evokes the memory of the Argonauts travelling there in search of the golden ram, and the memory of Prometheus, who stole the sacred fire from heaven and gave people a weapon to fight for freedom. "Georgia has often been conquered, but never subjugated, the Georgian people have kept their face today and have never lost the will to fight for human rights", Cheson states (1951: 27). This address by the US

Secretary of State is a clear example of the extent to which Georgians worked to provide information to foreign partners in order to help them have relevant attitudes towards the Soviet regime.

Science

Part of the emigrants chose Universities as their field of activity. In order to popularize the Georgian spiritual and intellectual heritage, they tried to establish Georgian language centres in foreign Universities, departments of Georgian language or history. Every news in this direction was actively covered in the emigrant press. For example, the third issue of *Chveni Drosha*, in 1949, published the information that Kemularia was working on the establishment of a Georgian language department at the Sorbonne, that an organizing committee consisting of Georgian and French nationals had already been formed. The magazine appeals to the immigrants to get involved and help achieve this great goal.

Mikheil Tarkhnishvili informs the reader in *Bedi Kartlisa* #4, 1949, that three excellent professors of ancient Georgian work brilliantly at the famous University of Lovani. These are: Gerard Garitte, R. Draguet, M. Mugdelmans. Together with other Georgian patrons, they established a new Georgian centre in Lausanne, purchased Georgian letters from Paris, and decided to promote Georgian literary monuments around the world.

Interest in Georgian philology also appeared in America, and its worthy representative was Robert Blake.

Bedi Kartlisa announced in #8 of 1950 that Prof. G. Garritt had taken photographs of all the Georgian manuscripts (about 90 pieces) that were still on Mount Sinai, and that their catalogue would soon be published in the same University journal *Le Museon* (Salia 1950: 31).

In 1955, with the participation of Georgian scientists, The Association of European Professors was established in Trieste, Italy. The Congress of the Association was held in Brussels on April 23-27, being attended by delegates from various European Universities and by numerous guests. Georgian scientists were represented in the Praesidium. M. Muskhelishvili was elected General Secretary of the Association, and Al. Nikuradze – Secretary of the Council.

Scientific articles, especially in the field of Kartvelian Studies, were often published in *Bedi Kartlisa*, issued in France. Scientific publications by Mikhael Tarkhnishvili, Mikhako Tsereteli and others on

the current problems of the Georgian language, writing, culture and history were often published here.

In addition to publishing essays of famous scientists, the journal collected scientific works previously printed in different editions at different times. It provided lists containing information on authors, titles, topics, place of original publication, which were helpful to other researchers. Every Kartvelologist scholar would offer the journal a printout of his letters – published in another magazine or their books. In this way, through *Bedi Kartlisa*, readers could get acquainted with all the materials about Georgian culture published abroad. At the same time, scholars tried to provide foreign scientists with information about research conducted in Georgia.

The editors of the magazine also started publishing it in French, but it was not easy to gather foreign Kartvelologists and persuade them to cooperate. Georgian figures had been working for years to achieve this goal. Having gathered a significant number of employees, a large part of the material was published in Western languages, in issues 21-22 of the magazine. The French version – *Revue de Kartvelologie* – was soon established. The editorial management of the journal was invited to the International Congress of Orientalists in Munich in 1957, which was attended by 1,500 scholars. There, their request that Kartvelology have an independent place in Oriental Studies was considered by a special congressional committee. The journal also took an active part in the International Congress of Byzantine Studies, which was held the same year. The number of foreign Kartelologists was not large at that time. The most important scholars were V. Allen, I. Molitor, K, Tumanov, H. Fogt, R. Stevenson.

Scientific news was always covered here. An article entitled "Issued" (#19/1955) publishes the information that Professor G. Karst's new work on the origins of the Basques was issued (Salia). It is noted that Professor Karst, a well-known Iberologist once again enriched the literature on Iberology with this meaningful book. The author of the article advises all Georgians to read it. The magazine always praised the achievements of Kartvelology in Georgia, publishing reviews for new books and textbooks. For example, in 1955 #19, a review was published on the Chrestomathy of Old Georgian Literature (Part One) compiled by Sol. Kubaneishvili, Edited by Kekelidze, published by Tbilisi University Press (Salia). The 70th anniversary of Akaki Shanidze's birth is also mentioned in #28-29 of 1958, etc.

Literature

The emigrant press also paid great attention to literature. Works by both Georgian and foreign writers were often published. The fiction samples published here clearly show the editorial policy of magazines and newspapers: to publish works whose subject matter and pathos echoed the pain of the Georgian nation, or to cite relevant excerpts in the associated articles. For Example, G. Kereselidze, in his article "Jesus Christ and the Georgian Nation", quotes the words of the Swiss writer G. de Reynold: "Every call towards the past is a call towards the future; The call of the living, who ... wants to exist and therefore seeks to understand its basic nature in order to find a foothold." And he adds: "We, Georgians, are also experiencing dangerous times. We must always have our past in front of us and find in it the nature of Georgians created by our history." (1949: 9)

The journal *Bedi Kartlisa* regularly published the works or critical letters of the great Georgian writer G. Robakidze, whose opinions are valuable to the scientific or literary community. In one article, he posits that literature is not an import-export commodity, and compares common themes of Georgian and European literature, showing the similarities and differences between them. For example, the Georgian Mindia (the main character of Vazha-Pshavela's poem, *Snake Shirt*) tastes the snake meat and becomes a prophet. The German Siegfried swims in the blood of a whale and also becomes a prophet. The Georgian myth refers to a snake, and the German one to a whale, but mythologically they carry the same significance. The author asks: "Which clever person will come up with the question – did the Georgians "import" this mythical style from Germany, or did the Germans "export" it from Georgia?" (1949: 3-6)

Over time, more and more attention was paid to Georgian literature; it was highly valued and became the subject of more research. Remarkable in this regard is the re-established scientific body "Christian East" (*Oriens Christianus*). It was first released in 1901, discontinued in 1941, then revived by the German cultural-scientific community. Its publisher was a famous Arabist, Prof. Graff, who knew Old Georgian well.

Culture

Culture was one of the most important areas where emigrant Georgians tried to popularize the Georgian gene. They conveyed the pain of the

Georgian nation to the audience through the language of art. At the same time, they worked hard to dispel misconceptions about Georgian culture, both at home and abroad.

The migrants founded the Society for the Study of Georgian Culture, under the chairmanship of Mikhako Tsereteli, and asked other Georgian emigrants who had experienced living abroad to help this society by becoming active members.

Georgians often organized Georgian Culture Days in the diaspora, and systematically covered information about such events in the press. For example, information about the establishment of the Georgian Cultural Center in Belgium is given in Mikheil Tarkhnishvili's paper, where the author informs the readers about his efforts in this direction: "It is a long time I have been collaborating in this field for ten years in various scientific centres in Europe – Germany, Belgium, and Rome" (1949: 28).

Nino Salia's papers on cultural topics were often published in the pages of *Bedi Kartlisa*. She informed the readers about the current events in the cultural sphere. With Ilia Jabadari's and El. Rukhadze's help, Georgian ballet evenings were often held in the Play Hall in Paris (Salia 1950: 31). The Society for the Study of Georgian Culture in Paris also hosted evenings for Georgian writers. On the evening dedicated to Grigol Robakidze, Nino Salia reported: "His wife wrote to me from Geneva, he returned from Paris as happy as if he had come from Georgia" (1950: 29).

G.N. (pseudonym), in the paper "Georgian artists in Paris", talks about the respective exhibition, mentioning that artists who are recognized in Paris have an outlet in the artistic arena of the whole world. The exceptions are the Soviet countries, where painting, and art in general, are placed under the general lines of the Soviet government, where an artist's aesthetic search and imagination are limited, if not strictly forbidden. Georgian artists in Paris are in a privileged position in terms of freedom: here, they have the limitless opportunity to show their talents and abilities. The author mentions Vera Paghava and Felix Varlamishvili, Georgian artists who organize regular exhibitions in France and in other countries (1954: 28-30).

Nino Salia emotionally describes the performance of the Georgian Ballet in Paris, on the scene of Alhambra Theatre:

> Unbreakable national spirit, chivalry, high morals and purity, the highest worship of women, all the features that characterize and

> express the Georgian nation in its dances, were spread on the scene of Paris... It is difficult to surprise Paris, what has not seen the World Art Center? But Georgian dancers presented the rich art of Georgia with such mastery that even Paris was fascinated and enchanted (1958: 39).

G. Dornan remarked in *Liberation*, in reference to the same event, that:

> We thought that the flow of admiration for watching folk dances from Eastern countries was over. What could we expect after the ensembles of Polish, Czech, Hungarian, Romanian and Moiseev? We were wrong: it turns out that these dances, which the actors brought from a country on the border of Russia and Asia Minor, could be a perfect creation that we could learn from in many ways (ibid).

Conclusions

The survey of the emigrant press has shown that missions and visions are common to almost all publications. This was to be expected, because the pain and problems of the diaspora are common to all, regardless of adopted spaces, and it is awfully hard to read the words hiding love and longing for the homeland without emotion. Behind each sentence there lies the image of a whole epoch, with its cruelty and ruthlessness.

The role of these cultural-intellectual and national islands is invaluable not only in the history of Georgian journalism, but also in the history of the Georgian national struggle. Georgian emigrants did everything in their power to make their life and work abroad useful for their homeland. These magazines are proof that their merits, beyond the ideological frontiers, were not in vain. In the field of science, literature and culture, the *Bedi Kartlisa* magazine is especially important in gathering the Kartvelologists abroad and in transferring knowledge to their readership. This journal should definitely be considered one of the foundations for the success of Kartvelological science.

The emigrant press, the electronic versions of which are currently uploaded on the digital platform of the National Parliamentary Library of Georgia, demands thorough research, as it must be offered a proper place in the history of Georgian culture.

Notes

[1] *Tavisufali Sakartvelo* and *Chveni Drosha* were similar in subject matter and editorial policy.

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Photography and the Imperial Propaganda: Egypt under Gaze

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Abstract
The mid-Victorian era and the Edwardian period witnessed important advances in graphic arts leading to the invention of photography. The eastward imperial expansion of Britain during this period resulted in the emergence of different representations of the Orient. After the role played by paintings in conveying a rather fantasist and imaginative vision based on an orientalist background, photography, in its capacity to reproduce reality, promised a more accurate image. Thus, the aim of this paper is to show that the earliest photographs of the Orient and mainly of Egypt unveiled the role of photography in creating a new orientalist vision tinged with the imperialist ambitions of Britain. It focuses on the use of photography in the press and how it was propelled in the political field to confirm its commitment in a propagandist strategy to gain the support of public opinion. This paper offers a critical review of photography within a specific colonial context and determines the strong links between technological development and the sustainability of the imperialism demanded by the rush to acquire new colonies in the 19th and beginning of the 20th centuries. The study of the images published in the Illustrated London News *in relation to the situation in Egypt unveils the manipulation of the image to reinforce the imperial system. One of the conclusions is related to the different strategies used to give the image a propagandist role, notably to enhance colonial policies.*

Keywords: *photography, the Orient, British imperialism, the illustrated press, propaganda*

The emergence of photography as a recognised form of art is the outcome of the technological advances witnessed during the Victorian and the Edwardian periods in the field of graphic arts. Photography soon became a cultural aspect reflecting the rapid evolution of society and the adoption of the scientific innovations. Photography and before it, paintings had been the first means to make the Orient known to the Occident. From the beginning, the image under its different forms was intended to bolster and emphasize a certain perception of the Orient. In this paper, we attempt to demonstrate how the perception of the Orient went hand in hand with the evolution of graphic arts and how photography contributed in the shaping of public opinion during the British eastward imperial expansion. In other words, we will highlight

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the role of photography in enhancing the orientalist representation of Egypt and in reinforcing the British colonisation [1]. The focus will be on the period which preceded the British occupation of Egypt in 1882 and during which Photography appeared and on the early days of the occupation. Despite the fact that the British colonization of Egypt has been tackled at various levels related to economy, religion and even culture, this paper suggests the establishment of a link between the evolution of the colonial and the scientific spirit. The aim is to show the instrumentalization of a technological innovation, namely photography, supposed to be a means to reflect truth, in a propaganda campaign launched to justify a colonial policy. This vision is particularly relevant as it offers new elements that helped in the building of the colonial system.

Three main axes will be debated: first, the relationship between paintings and photography; second, the involvement of photography in the imperial project through the case study of Egypt. Finally, we will shed light on the early illustrated press to determine how it did transmit an iconic message in parallel with the discursive one. Through the illustrated articles of the *Illustrated London News* newspaper dealing with the Egyptian Question, the role of photography in shaping convictions and beliefs of the public opinion will be unveiled.

I. Photography, the continuation of a process

Photography and painting

However, the study of photography without referring to its ideological and technical relationship with painting would belittle the dialogue that existed between painting and photography. In this sense, painting may be considered an inspiring element for photography, especially when the latter espoused an orientalist vision and assured its continuity. It is inappropriate to ignore the relation that existed between the two modes of representation, given the fact that there were similarities in the subjects treated by painters and photographers as well. Many photographers had been painters, as was the case of the French Horace Vernet, Roger Fenton and August Salzman, to cite just a few. Orientalist painters such as Leon Belly, Ludwig Deutsch and Jean Léon Gerôme became dependent on the works of photographers like Henri Bechard, Pascal Sebah and Abdullah Fréres. The relationship between painting and photography evolved when photography played the role of aide

memoir. Today, we know that "the Pre-Raphaelite artist Dante Gabriel Rossetti posed his friend Mrs William Morris for the camera and used photographs of her in his paintings "(Van Deren Coke, 1972). On the other hand, photographers took over most of the painters' subjects, primarily the photographed places, namely the Orient. Henceforth, "[…] photography altered orientalist genre painting, transforming its techniques and turning its romantic reveries into realist fantasies" (Bahded 2016). As stated by Klarke, the reason lies in the fact that "Photography emerged at a time when painters were not only seeking a new realism […] and when western cultures were establishing a new awareness of the natural world, […] it also emerged at a time of the continuing exploration and settlement of new lands" (1997).

The attractiveness of the Orient

After the Egyptian expedition of Napoleon, which triggered the curiosity of the Europeans and presented Egypt as a land which deserved to be conquered and discovered, it was the Victorian novelists and artists' turn to be attracted by the Orient, in search of exotic and new inspirations. In 1844, W. M. Thackeray (1811-1863) declared that "there is a fortune to be made for painters in Cairo, and materials for a whole Academy of them" (Lamboune 1999). John Frederick Lewis (1804-1876) is the most known orientalist painter who spent ten years in Egypt and returned to Britain in 1851. Before him, David Roberts (1796-1864) embarked for a one-month journey to Egypt following the advice of his friend, the famous painter William Turner. He painted street scenes and monuments in the historical Cairo and was fascinated by the architecture of the minarets and the domes of the capital. He then travelled to Nubia, Jordan and the holy land Palestine, a classical path followed by most European orientalists. This brings us to consider that the attraction of the Orient may also be related to the geographical location and its religious importance since Palestine, the Holy Land, the rest of the Levant and Egypt are cited in the Bible.

The early perception of photography was related to its capacity to reproduce realty. Moreover, "[t]o many Victorians photography seemed to be a perfect marriage between science and art: a mechanical means of allowing nature to copy herself with total accuracy and intricate exactitude" (Ryan, 2013). This is consistent with the belief that Photography was seen as a true representation of nature which man

cannot spoil or alter to his taste [2]. According to Roland Barthes, in a photography "the scene is there, captured mechanically, not humanly (the mechanical is here a guarantee of objectivity)" (Storey, 2016). The changes brought by photography in terms of objectivity impacted on the perception of the world including the Orient. By making the Orient a photographic subject, photography took over the role of shaping the Victorian vision of the Orient.

In fact, photography was in its turn trapped in an orientalist/ anti-orientalist dilemma leading to a mutation of orientalism into what Edward Said used to call modern orientalism. It was characterized by "[an] increase in documentary realism […] precipitated by the colonial process in North Africa" (Codell 2016).

However, the fact of revealing the unauthenticity of the oriental paintings which preceded the photography in representing the Orient did not prevent the influence of photography by the prevailing orientalist vision. Put otherwise, what happened was the transposition of the orientalist scene into the West, hence unable to bring real orientalist subjects of the *Harem* for instance, the photograph sought to create his own oriental world in his studio to satisfy the clients who were fond of being photographed in oriental clothes [3]. Orientalist Photography seemed to be an alternative presented to the British public to have access to the Orient's fantasies.

Nevertheless, the invention of Photography was intended to be a means of an authentic representation of the environment. The daguerreotype, the first photographic machine, put an end to the processes in use till then such as lithography [4]. But the complexity of the early techniques, the high costs, the heaviness and cumbersomeness of the equipment restricted photography to wealthy amateurs and scientists. In addition to that, the daguerreotype allowed the production of only a unique image.

This problem was resolved by William Henry Fox Talbot when he invented the collotype in 1841, a photographic process which allows the production of the translucent original negative image and obtain positives. Other techniques followed using different chemical solutions for the only sake of obtaining and reproducing sharp images in the shortest time as the collodion process and the gelatine process. Photography turned to be a social and popular practice in addition to being a valuable ally for the scientists and the archaeologists.

II. Photography and imperialism
The Orient Again

The emergence of the art of photography coincided with the imperial expansion of mainly France and Britain. The colonial rivalry between them to acquire more territories and zones of influence was transferred to all the domains that would enhance their colonial projects. The first photographers of the Orient were foreign travel photographers who came on a trip for a limited period or European residents interested in the historical sites and monuments of the ancient civilisations [5]. As far as Egypt is concerned, the early photographic expedition arrived in 1839, three months after the announcement of the invention of the daguerreotype, headed by Horace Vernet [6] and his nephew Goupil Fesquet. As many others, they were more attracted by the hugeness of the pharaonic vestiges than by the Egyptians themselves and their miserable life. The daguerreotype was becoming part of most European tourists' luggage. Nerval, Gautier, Flaubert and many others attempted to bring home part of their Orient.

The interest of Photography in the Orient and precisely Egypt was a natural transitional process following the orientalist paintings. Photography took over the representation of the Orient and its adaptation to public demand. Till then, as stated by Mounira Khemir *"[…] cet orient est l'orient de l'imagination et du rêve […] la plupart des orientalistes n'ont jamais voyagé"* [this Orient is the Orient of imagination and dream […] most Orientalists have never travelled] (Khemir 2001). Before the emergence of photography, the different representations of Egypt were submitted to the artists' fantasies, both writers and painters sought to exhibit Egypt as the land of dream and fantasy.

However, the major stake was whether Photography would be able to remain faithful to reality and avoid distortion. In fact, the Victorian public was already familiar with images of the Middle East and Egypt due to the drawings and lithographs of David Roberts and many others. But photography was seen as an innovative technique of representation. However, many of the photographers who travelled to the Middle East were motivated by business and commercial competition, but the choice of the subjects and the angles of perception cannot be considered trivial and purposeless. Apart from the willingness to preserve the past and show the unspoiled nature of the land, photographers aimed to last over time and transmit the symbolism

of the land by avoiding any repulsive details. The departure of Francis Frith, for instance, to Egypt was motivated by the economic interest of photography; he sought to publish and market the photographs taken during his three voyages which made him famous. [7]

What is striking in Frith's album *Egypt and Palestine* is the high quality of the photographs which revealed interesting details on the monuments and the walls in ruin. Frith was not the first to photograph Egyptian scenes, but he was the first to go beyond the Nile River. He allowed the Victorian public to have a new vision of the Orient, that of a place where life is quiet and peaceful. A place which reflected the biblical atmosphere and recalled its religious history. In other words, even if Francis Frith in his three voyages to Egypt and to the Middle East had been motivated by either a personal passion or by a lucrative business, he contributed to presenting the Orient as a salvation area and a purgatory land. Influenced by his religious convictions since he grew up in a Quaker house, his photographs reflected biblical atmosphere. Accordingly, the photographic experience in Egypt, for instance, or in the Orient, in general, cannot be merely seen in terms of social and economic features. Photography became a means to counter the old orientalist representation of the Orient by creating a new orientalism free from fantasies but more committed in the imperial propaganda.

The photography caught up in the spiral of imperialism

In fact, the Victorian photographs encapsulated the Orient in two perceptions: emptiness and immutability. The early orientalist photographs were characterised by showing open spaces where the human element was limited. The role of the Natives' presence was reduced to technical details and scale indicators. The sense of emptiness conveyed through the photograph below (Image 1) represents not only the spiritual emptiness which the artist was looking for but also that of the Orient. According to Derek Gregory, "early photographers tacitly represented Egypt as a vacant space awaiting its repossession […] from Europe" (2003).

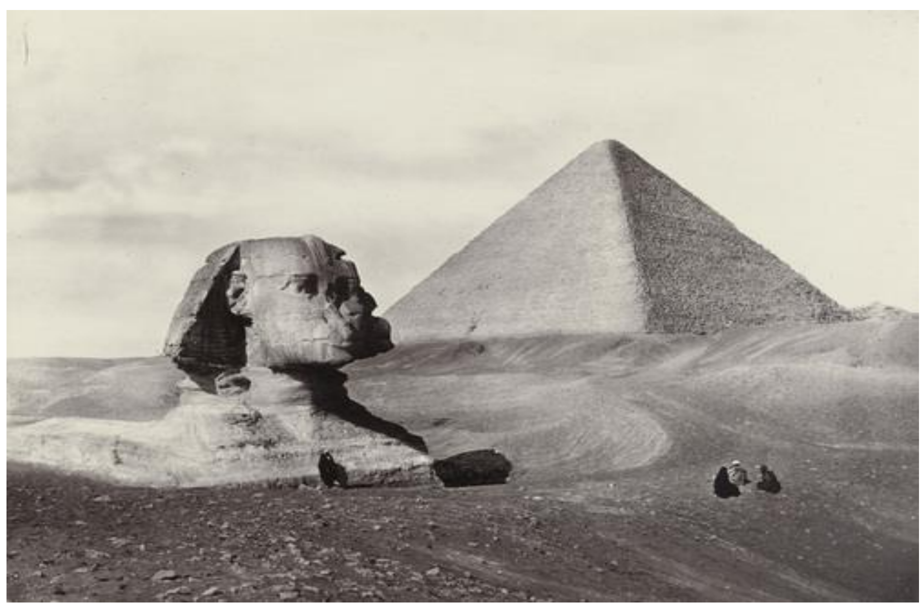

Image 1 Great Pyramid and Sphinx. Egypt and Palestine / photographed and described by Francis Frith. Source: Gallica

By the nineteenth century, Egypt was part of the Ottoman Empire but led by a Viceroy, Mohammed Ali Pasha [8]. He launched a movement of reforms which prevailed the occidental model in the administration of the country. He developed the agriculture and the local industry. He encouraged modern sciences and established new Western style of schooling. The changes that occurred in Egypt were certainly noticed and felt by the artists who were in direct contact with people but were not present on their photographs. The early Victorian photographers such as Cramb Brothers, Francis Bedford and Francis Frith tried to capture an Orient ready to receive the new ideas of Europe. Some of them belonged to the Anglican Church so their photographic images such as Frith, F (1857) reflected the desire to find the original world as described in the Bible and preserve it.

Photography became a means to justify colonial policy and a political device. First, to make imperial expansion a cultural and social phenomenon and second, to gain the support of public opinion.

However, the use of photography in the press highlighted a new perspective of the emanated discourse and confirmed the power of the image.

III. Egypt in the British press
The illustrated press and the technical difficulties

Representation of Egypt principally was related to specific events. Some national newspapers such as *The Times* were more reluctant to introduce illustrations as part of the article. However, some events imposed the publication of illustrations which today seems difficult for us to determine whether they were taken from a drawing or a photograph.

The difficulty to obtain the cliché in times by the newspaper favoured the narrative nature of the articles. Facsimiles and photographs were never totally abandoned by the newspapers which were not labelled as illustrative. We have noticed sporadic publications representing some historical places in Egypt when dealing, for instance, with excavations. However, the true investment of the photograph started when it became technically possible to make a photograph printable.

According to Gisele Freund, "with rare exceptions, however, all photographs published in newspapers perform an advertising function even if this is not immediately evident. The photograph's task became the presentation of the reality according to the conveyed message. The photographic image has transformed our vision of the world" (Freund, 1980). The transformative role of photography in changing the vision of Egypt implied the use of photography in the press to contribute to making readers more informed of the situation overseas. *The Egyptian Question* was a frequent title in the 19th-century newspapers; it may be compared to the Middle East Question today.

For a long time, it was believed that the illustrated newspapers were characterized by objectivity and neutrality, as claimed in the opening address of the *Illustrated London News*, "Our Address," on 14 May 1842: "If the pen be ever led into fallacious argument, the pencil must at least be oracular with the spirit of truth", which implies that the pencil records what the eye witnesses without the personal interference of the author who may be influenced by his opinion. Photography inherited this aspect from painting as it inherited its realism. Its objectivity was claimed out of its reproduction of nature without man's

interference in changing that nature. However, when we consider photography within its historical context, we are confronted with the political and ideological environment. Its persuasive and communicative capacity was soon grasped by news makers who understood the impact of the image on the reader. For this reason, the objectivity of the photography was questioned as it became a propaganda means.

Contrary to photographs which were intended to be exhibited and sold to a private collector later, the press photographs aimed at reinforcing the arguments brought in the article and presenting current events and hot topics with the help of a visual support. The primary concern of newspapers has been the increasing of readership and the obtaining of more advertisements, nonetheless, the choice of the photographs to include in an article should be framed by the editorial line of the newspaper.

The illustrated press gave the image a political dimension and unveiled its capacity to shape national identity. According to Klarke, 1997, "the photograph allowed the land to be controlled at least visually - to be scaled and ordered in the way that white colonial settlement attempted politically." In fact, photography played the role of a pathfinder that would provide information about a new land and depict it without showing the constraints that could be encountered. It was to have a complex role in a society which was in mutation due to all the innovations that were adopted in different fields. However, its major role was to convey an image of an Orient in need of the West and a West ready to intervene.

The first illustrated newspaper in Britain was the weekly *Illustrated London News* (*ILN*) which appeared for the first time in 1842 under the proprietorship of Herbert Ingram. Targeting the upper middle class (good incomes, high education, may have an ancestor who belonged to the upper class), the paper soon reached a high circulation mainly because of its illustrated articles. Other papers appeared to compete with the *Illustrated London News*, such as the *Graphic*, which appeared 27 years later, the *Punch*, *The Sketch*, *The Sphere* but *the ILN* could resist even after the death of Ingram in 1860 and the taking over of the business by his family.

A committed press

The illustrated press which dealt with Egypt had been a vehicle for a colonial discourse and an expansionist ideology. The aim was to support the opinion expressed in the article and reinforce its arguments. In other words, the sketches had to follow the editorial and political line of the paper. *The ILN* was a conservative newspaper which favoured the colonial expansion of Britain; this opinion was expressed in the first publications. It focused on the superiority of the British over the other nations and insisted on the relationship between immigration and colonization. In an article entitled "Emigration and Colonization," which may be coined as ethnocentric and elitist, we can read:

> Our spirit rules the world. Our wisdom enters into the composition of everyday life and half the globe. Our physical as well as intellectual presence is manifest in every climate under the sun. Our sailing ships and steam-vessels cover the seas and rivers. Wherever we conquer, we civilize and refine. Our arms, our arts, our literature are illustrious among the nations. We are a rich, a powerful, an intelligent, and a religious people. (*ILN* July 22, 1848)

Representation of the Orient in general and Egypt in particular was related to specific events, as the primary objective of a newspaper was to inform its readership and comment the events. Hence, the paper's early illustrations were representations of historical places in Egypt to inform readers about the excavations works [9]. It was in connection with the tendency of photographing the monuments and Egyptian vestiges and, since the illustrations were based most of the time on photographs, we will find the same aesthetic features as the framing and the use of human presence to provide the sense of scale. The difference lies in the comments or the article related to these illustrations. Contrary to the commercial albums, the illustrated articles used to present a detailed report on the history of the photographed place. However, the historical elements revolving around the image had to reflect the article's opinion and reinforce the journalistic message.

After the British military occupation of Egypt in 1882, the newspaper focused on covering the construction of railways, telegraphs, and the new buildings to promote British policy in Egypt and expose the benefits of the occupation to British public opinion and to Europe as well. In the press, the photograph became a vehicle of a

message which reflected the supremacy of the white race over the indigenous populations. For a Victorian reader, reading an illustrated newspaper, in addition to being a source of information, was a real entertainment. For the newspaper, the objective was to captivate the reader and bring him to adopt the paper's vision. Such images would prepare public opinion to support British expansion and accept the domination of other nations. Hence, the use of photography in the press contributed to consolidating colonialism and increasing the longevity of the popular support to the British presence in Egypt.

The coverage of the political crisis caused by the young Khedive Abbass Hilmi II [10], who had dismissed the pro-British Prime Minister Mustapha Fahmy and appointed Ahmed Fakhri Pasha known for his opposition to British presence, is an example of how the image was put into the service of the political complexion of the newspaper. In addition to an article explaining the causes of the crisis, the paper published two images below, one of Lord Cromer, representing the British authority, and the other of the 22-year viceroy.

Another image showing the arrival of Lord Cromer to Abdeen Palace in a ceremonial atmosphere. Questions about the objectivity of these illustrations may be raised if we consider the antagonistic aspect that links the two personalities. We are in front of a biased and directed communicative visual medium. On one hand, Lord Cromer's image involves authority, power, experience and wisdom. His gaze reflects his self-confidence deriving from his knowledge illustrated by the book in his hands. On the other hand, the young Khedive with a bewildered gaze seems less experienced and devoid of any means to rule the country. The image became part of the conflict and justified Cromer's decisions. The message was clear: Egypt was still in need of Britain, unable to redress its financial situation and repay the debt which was used principally to dig the Suez Canal.

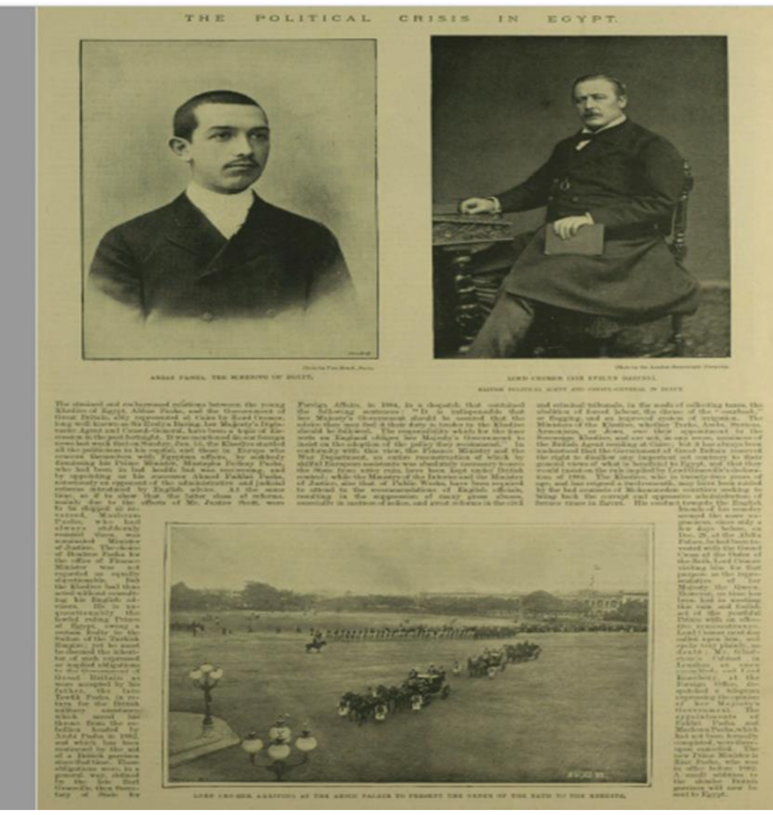
THE POLITICAL CRISIS IN EGYPT.

Image 2. *Illustrated London News*, The Political Crisis in Egypt. Saturday, January 28, 1893. Available at 'The Political Crisis in Egypt' (1893)

The ILN is an example of a paper which pushed ordinary people to be interested in politics and in the colonial policy of Britain. Even if its circulation was never large enough to be described as truly popular. '[…] however, it provided some of the most striking imperial and militarist icons of the age, and large numbers of servants […] must have seen copies when their masters and mistress were finished with them' (Mackenzie, 1984: 21). Accordingly, when Egypt became a strategic country after the opening of the Suez Canal and the British presence was vital, the newspaper provided the reader with all the necessary information about Egypt. The paper published illustrated files about the different ethnicities forming the social tissue and their social classes to inform the reader about the variety of Egypt's inhabitants.

Image 3: Montbard. (1882) The Crisis in Egypt: Types of the Egyptian Army. Available at 'The Crisis in Egypt: Types of the Egyptian Army' (1882) *Illustrated London News*, 03 Jun, [533]].

However, the one on the constitution of the Egyptian Army was worth a military document on an enemy's army (image 3). It was published out of a military crisis caused by the officer Arabi Pasha who presented a list of political claims concerning the Egyptians in the army and asked for reducing foreign influence in his country. The illustration of Arabi Pasha below and depicting him as '*The would-be dictator of Egypt*' was far from reassuring readers about the intentions of the man. The debate on the military intervention of Britain in Parliament and the hesitation of The Prime minister Gladstone was faced by illustrated arguments which favoured the military intervention.

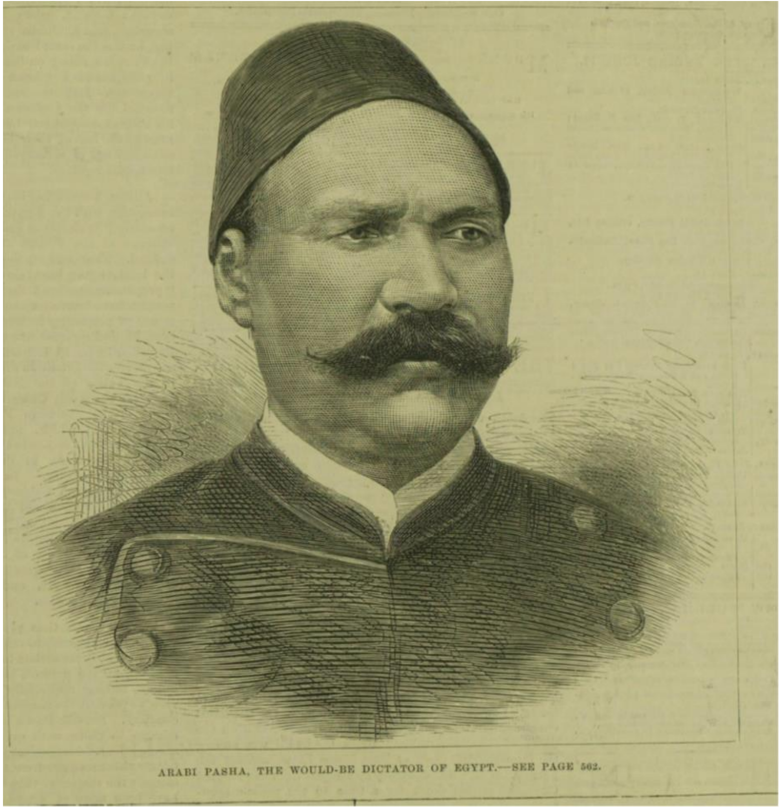

Image 4: *Illustrated London News***.** (1882) Arabi; The would-be dictator of Egypt. Available at 'The Crisis in Egypt' (1882) Illustrated London News, 10 Jun, 562+,

Graphic arts and photography participated in the creation of a new orientalism; they conveyed and reinforced the idea that the west was in a better position to show and exhibit the Orient because of its scientific advance. Newspapers gave illustrations and photographs a political dimension and propelled the orient into a geopolitical context. What a photograph denoted was more related to political decisions, colonial and economic interests. The Orient became the Middle East and Egypt became the Egyptian Question or the Egyptian crisis and a source of instability and conflicts, thus leading to the demystification of the 'Orient'. The publication of sketches or photographs on Egypt, while dealing with the political and military situation in Egypt, gave the Orient a dimension far from the fantasies conveyed through the commercial photographs. As far as Egypt is concerned, the images

invested in the press which depicted Egyptians, landscapes and illustrated important events in relation with British colonial policy played a role in making the Egyptian Question known by popular readers. Political issues and the government's colonial policy were no more the focus of a limited elite, and the middle class became more interested in the empire and in the news connected to it. Contrary to the commercial photography which seemed to respond to public demands, the journalistic sketches or photographs were committed to the editorial line of the newspaper and to a dominated colonial mentality.

Notes

[1] It had been a veiled colonization until the declaration of the protectorate in 1914.
[2] A naïve conviction since surrealism influenced photography and allowed the production of pictures which does not exist in reality. See Bate, David. *Photography and Surrealism: Sexuality, Colonialism and Social Dissent*. Tauris, 2004.
[3] Roger Fenton was the official painter of Queen Victoria, converted to photography; he used to photograph oriental figures by clothing European subjects in oriental style.
[4] Invented in 1798 by Alois Senefelderl and introduced in France by Philip de Lasteyrie.
[5] The first photographers were either Europeans or belonging to the Christian community in the Ottoman Empire (Greeks, Armenians and Syrians), Muslims and Jews were reluctant because of religious constraints.
[6] He was primarily a painter; he accompanied the French army in Algeria and immortalized the storming of the Smalah of Abdelkader at Taguin in 1843 and the storming of Constantine.
[7] His photographs were collected in an album entitled Egypt and Nubia: Descriptive catalogue of one hundred stereoscopic views of the Pyramids, the Nile, Karnak, Thebes, Abou Simbel and Nubia. Edited by Negritti and Zaubra society before Grifith decided to have his own company.
[8] Mohamed Ali Pasha was nominated by the Sublime Port as the Vice Roy of Egypt under the pressure of the Egyptian Ulema. He established the Allaoui Dinasty which allowed his descendants to be the heirs of the Egyptian 'throne'.
[9] During the 19th and the 20th centuries, news about excavations in Egypt had been a subject reported by most newspapers.
[10] The grand-son of Mohammad Ali and the Viceroy of Egypt from 1892 to 1914.

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More than Meets the (Heterosexual) Eye: Soldierly Queerness, Wartime Bisexuality, and Fred Zinnemann's Films Starring Montgomery Clift

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Abstract
When it comes to director Fred Zinnemann's two films starring Montgomery Clift – 1948's The Search *and 1953's* From Here to Eternity *– there is certainly much more going on at the level of intriguing subtext than typically meets the (heterosexual) eye. In the years following the end of the Second World War, fears surfaced regularly in US society about whether soldiers returning home would successfully be able to fit back into the hegemonic expectation of being heterosexual family men, given that research findings revealed many of them had participated in homosexual acts with some regularity during their years of overseas military service. Such concerns are indeed raised at the level of subtext quite efficiently in* The Search*, through the living arrangements and emotionally charged interactions of Clift's character and one of his fellow military officers, and a bit more blatantly and elaborately in* From Here to Eternity*, which to the careful viewer reveals itself to be a bisexual love story involving two military men. Accordingly, this article provides in-depth subtextual analyses of the bisexual undertones evident in both films, which were necessary in an era when Production Code Administration restrictions prohibited explicit references to non-heterosexuality in all US cinematic offerings.*

Keywords: *cinema, military, queerness, subtext, wartime bisexuality*

On the surface, director Fred Zinnemann's two films starring Montgomery Clift – 1948's *The Search* and 1953's *From Here to Eternity*– appear to offer straightforward narratives about the actions of heterosexual US soldiers either during or shortly after World War II. However, careful analysis of the more subtle attributes of these two works suggests that there is more going on at the level of intriguing subtext than has typically been noticed by many viewers. Although to date Zinnemann has not always received the amount of recognition he deserves as a talented filmmaker, close readings of the latent contents of these two noteworthy films reveal his impressive ability to explore potentially controversial subject matter in subtle ways that many audience members (past and present) have either simply overlooked or

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chosen to ignore, most often by focusing almost exclusively on what is occurring at the manifest level of the films' contents.

Both *The Search* and *From Here to Eternity* were made and released during the decade following the end of the Second World War, when queerness in any detectable form was equated with deviancy throughout the United States. During this period, widespread fears circulated about the "wartime bisexuality'" that many servicemen returning home had engaged in during the war years and the effects of such non-heterosexual activity on the state of American masculinity. Although, at the manifest level, neither of these films appears to address these controversial topics, at the latent level they can be readily identified as a result of the textual flexibility provided by their overall contents.

Zinnemann's choice of Clift to star in these two films by itself encourages their contents to be decoded in somewhat flexible ways, as the performer challenged traditional conceptions of masculinity and sexuality throughout both his career and personal life, having personally expressed that he did not "want to be labelled as either a pansy or a heterosexual [because] labelling is so self-limiting" (McCann 1991: 61).

As such, Clift's atypically striking beauty, erotic ambiguity in his cinematic performances, and sexual nonconformity in his real life combined to epitomize, in the assessment of Elisabetta Girelli, "the shift from monolithically heterosexual models of virility (such as, for example, the images John Wayne projected, with whom Clift starred in *Red River*, 1948) to a greatly more nuanced, complicated portrayal of male identity" (Girelli 2014: 1).

In part, this new on-screen representation of American manliness strayed from the formidable physicality of preceding cinematic heroes in favor of featuring males who were more slightly built, capable of sensitivity, willing to openly express tenderness, and suggestive of sexual uncertainty, qualities that in earlier decades were regularly equated with effeminacy (Cohan 1997: 201-203; Mellen 1977: 192). In addition, it stemmed from Clift's status as a "new" kind of man in the late 1940s and 1950s who "refused to make judgments on sexual [orientation]" (McCann 1991: 47) and whose "sense of identity was so uncertain that he once openly wondered whether he had swapped sexes with his twin sister in the womb" (Lancaster 2005: 10).

Queering the American soldier

A detectable form of queerness in both *The Search* and *From Here to Eternity* stems from their representations of Clift as an American soldier. In what ultimately turned out to be his first cinematic on-screen appearance in March 1948 (as he had filmed Howard Hawks' *Red River* first, but its theatrical release followed six months later as a result of legal complications), Clift in *The Search* plays Ralph "Steve" Stevenson, a US Army engineer who discovers and befriends, among the ruins of Allied-occupied Germany following the end of the World War II, a starving young boy (Ivan Jandl) who became separated from his mother, his last surviving family member, while they were both imprisoned in Auschwitz. Realizing that the child, whose actual name is Karel Malik but Steve gives the moniker Jim when he refuses to reveal that (or any other) information, has been left to fend entirely for himself, Steve decides to take the boy under his wing and raise him like his own child, unless or until the whereabouts of his missing mother can be determined. As a result of this somewhat unexpected plot development, Clift's portrayal of an American soldier in the film incorporates various elements of queerness that call attention to themselves among perceptive viewers. As Elisabetta Girelli summarizes the resulting cinematic state of affairs:

> Clift's ambiguous masculinity combines with the intensity and idiosyncrasy of Steve's role, creating a powerful alternative text that complicates the plot. The result is a film underpinned by the suggestion that America and its Armed Forces are not monolithic or standardized but open to difference, to gender and sexual indeterminacy, and to relationships lying outside proscribed social models; in other words, the suggestion of queer Americanness. (Girelli 2014: 54)

What Girelli means by that assessment, at least in part, is that whereas Americanness in relation to the US military during the historical era in which the film was made and released was typically linked to traditional "masculine" attributes such as strength, emotional distance, virility, and heterosexual prowess, Clift's slim and somewhat delicate physical stature, decision to provide extreme nurturance to a young boy he has just met, and lack of any apparent romantic or sexual interest in a female figure in *The Search* tend to undermine such conceptions, thereby offering a distinct alternative to more traditional

conceptions of masculinity; along these lines, it is important to note that Steve is never shown in the film without wearing his official military uniform (Girelli 2014: 55). As the narrative unfolds, therefore, the character of Steve is implicitly compared and contrasted with the character of Mrs Murray (Aline MacMahon), an American who serves as the director of the United Nations Relief and Rehabilitation Administration (UNRRA), whom Girelli insightfully argues represents "official Americanness" in *The Search*, thereby enabling Steve/Clift to disrupt traditional associations pertaining to the typical male American soldier (Girelli 2014: 56).

As a military professional working amid an emotionally charged environment of urban devastation, and with countless terrified children who are survivors of unimaginable horrors, Mrs Murray renounces traditional "feminine" traits in favour of more "masculine" and "soldierly" ones, thereby explicitly associating Americanness with attributes such as virility, military discipline, order, and self-control (Girelli 2014: 56). Steve, on the other hand, offers an excess of nurturance, tenderness, and emotional availability to the young boy he decides to take under his wing, to the point that the two become virtually inseparable; in fact, Steve becomes so attached to the child that he decides to take him back to the United States with him if his biological mother cannot be found. This situation, too, is indeed quite queer, for, as Girelli notes, the resulting excess of feelings evident between both man and boy exceeds traditional social patterns and expectations. She emphasizes that it is odd (or queer) for an adult male to become so close to a young boy who is not his own offspring, especially given that the adult in this particular instance is a young, physically beautiful US soldier who does not himself possess the sorts of muscular physique, aggressive masculinity, or readily apparent heterosexuality that were typically associated with US soldiers of his era (2014: 60).

Girelli is not suggesting there is an actual sexual component to Steve and Karel's relationship, but she indeed recognizes that there is a sensual component to it, as evidenced by Karel's constant need for Steve's corporeal presence, which is akin to the pleasures a child typically derives from the closeness of a mother's body (Girelli 2014: 61). In a key sequence during which Steve and Karel are reunited after the boy has run away to search for his lost mother, for example, the two males are presented in a distinctly "mother and child" pose, bodies

pressed tightly together and the elder lovingly providing comfort while stroking the younger's hair, in a scene that is presented similarly to that of the reconciliation of lovers (Girelli 2014: 63). Over the course of its narrative, therefore, several different queer strands end up surfacing in *The Search* to suggest everything may not be exactly as it appears on the surface.

Similar strands of queerness run through *From Here to Eternity*, an adaptation of James Jones' bestselling novel of the same title, in which Clift plays Private Robert E. Lee Prewitt, an independent sort of soldier in the US Army whose personal motto, to the dislike of many of his military colleagues and superiors, is if "a man don't go his own way, he's nothin'." This type of attitude is atypical in Prewitt's everyday environment, in which conformity and strict adherence to orders are the expected norms. As a result of his noteworthy difference, Prewitt is not treated particularly well by his military colleagues; in fact, his new superior officer, Captain Dana Holmes (Philip Ober), goes so far as to command his fellow soldiers to subject Prewitt to "the treatment" – various forms of harsh punishment for offenses Prewitt has not actually committed – in order to break his resistance to doing what he is told. Nevertheless, Prewitt continues to consistently maintain that he will be a "thirty-year man" in the US Army – despite how poorly he is being treated within it, on a continual basis, after only his initial five-and-a-half years of enlistment – in a manner that is tinged with masochism, because he seems to particularly enjoy its homosocial and/or homoerotic aspects (Lancaster 2005: 84).

David Lancaster suggests that the queer aspects of Clift's portrayal of a soldier in *From Here to Eternity* raise issues of masculinity versus femininity, as well as the blending of tenderness and resolution, in relation to what it means to be a man (2005: 85). Girelli agrees with this assessment, acknowledging that Prewitt, through his defiance as well as his slight stature and sense of brittle strength, represents a complex blend of sensitivity, tenderness, vulnerability, and sexual ambiguity not commonly associated with the masculinity of an American soldier (2014: 104). She rightfully elaborates:

> Through a deviant military identity, Prewitt expresses a deviant masculinity, without negating either his maleness or his belief in the army; instead, his character denaturalizes orthodox notions of the soldier and the man, positing a queer alternative that has its roots in the army itself. […] The unlimited quality of Prewitt's character makes

> it impervious to categories; refusing to be bound by external interpellations, in *From Here to Eternity* Clift shapes its protagonist through rebellion and multiplicity, confirming once more his own subversive and queer persona. (Girelli 2014: 107, 119)

When all is said and done in both films, therefore, it becomes evident to the discerning (and frequently non-heterosexual) viewer that there is something decidedly queer about the military characters that Clift plays in them, although the specifics of the resulting queerness may not be readily apparent. In this regard, consideration of the phenomenon of wartime bisexuality among members of the US military, in relation to the cinematic subtext of both films, offers additional potential insight.

Wartime bisexuality and cinematic subtext

In the years following the Second World War, the United States experienced a post-war masculinity crisis. In large part, this perceived crisis was motivated by fears that the masculine capabilities of American men had become compromised during the war years as a result of the atypical conditions that soldiers returning home had experienced regularly during their time overseas, including deriving pleasure from the homoeroticization of other soldiers' bodies as well as the phenomenon of wartime bisexuality: the reality that a sizable percentage of US servicemen had engaged in homosexual activity with other military men during their years abroad fighting in war, often as a substitute for their regular and/or preferred forms of sexual gratification (Costello 1985: 104; Hart 2013: 293, 297).

As John D'Emilio and Estelle Freedman demonstrate in *Intimate Matters: A History of Sexuality in America*, the war liberated millions of US servicemen from social conditions that typically repressed erotic expression and introduced them to a variety of new sexual possibilities and opportunities, including those with other males (1988: 260). In this regard, military buddy relations among presumably heterosexual servicemen enabled the concept of virility to take on homosexual dimensions during the war years, as long as its participants did not regard themselves as actually being gay (Cohan 1997: 86). As novelist Harold Robbins recalls of his own wartime bisexuality while serving in the US Navy:

> I was on a submarine, and if you're on a submarine for twenty-two days, you want sex. We were either jacking each other off or sucking each other off. Everybody knew that everybody else was doing it. If you were able to handle it, you could get fucked in the ass, but I couldn't handle it that well. (Kroll 1995: 42-43)

Despite any sexual dalliances they may have engaged in with other men during the war years, US servicemen who returned home to the States thereafter were expected to forgo all such interactions, for, as Louis Lyndon cautions in a *Woman's Home Companion* article from the mid-1950s, "There are certain deep and perfectly normal masculine drives that were 'permitted' during a war [that] are not permitted in a suburban backyard" (1956: 107). As a result, the post-war years in the United States quickly gave rise to a "wave of officially sponsored homophobia" (May 1999: 83), and it was therefore expected that men who did not wish to appear deviant would forsake the various sorts of close relationships with other men they had forged overseas, in favour of deriving their most significant life experiences from an exclusive romantic and sexual relationship with a special woman. On the one hand, this means by the time both *The Search* and *From Here to Eternity* premiered, any film exploring the topic of queerness in the form of wartime bisexuality would not be regarded as being appropriately entertaining by the clear majority of its audience members. On the other, it means that even if a filmmaker wished to explore such a topic directly in a US film, he or she was nevertheless explicitly prohibited from doing so by the restrictive regulations of the Motion Picture Production Code, which specified what sorts of subject matter could and could not be presented overtly on the screen. Accordingly, the only viable way that such subject matter could be explored in any film was at the level of cinematic subtext, which involves the foregrounding of particular images, gestures, character behaviours, lines of dialogue, narrative ambiguities, and related cinematic attributes that astute audience members might pick up on but that the Production Code Administration censors likely would not. This is certainly the means by which the subject matter of wartime bisexuality is raised in *The Search* and explored much more extensively, albeit equally covertly, in *From Here to Eternity*.

The topic of wartime bisexuality continuing beyond the end of the war is raised at the latent level of *The Search*'s contents via the living arrangement and close interactions of Steve and his fellow, G. I. Jerry

Fisher (Wendell Corey). After Steve lures the famished Karel to his jeep with a half-eaten sandwich, he forces the reluctant boy into the vehicle and, holding him in place so he cannot escape, drives him to the home in which he is staying until he returns to the United States. Upon entering the dwelling, Steve yells to an as-yet-unseen individual upstairs, "Hey, Fisher, I've got a present for ya!" Fisher is intrigued, but his initial excitement fades quickly as he enters a downstairs room to find a young blond boy covered with lice, and Fisher's bowlful of live goldfish scattered across the carpet. The affection between the two men is immediately apparent; it is presumed they have been military buddies for several years. As well, this fish-out-of-water scenario is significant, as it clearly symbolizes the transition in the scene of the two men moving from threats (for example, Steve threatens to inject the youth with the contents of a hypodermic needle in order to shut him up) to compassion in ways with which they seem a bit uncomfortable or at least a bit unfamiliar, as they together begin to treat the boy's wounds. It is at this moment that the two soldiers consciously abandon their military instincts in favour of emotional sensitivity. Seconds later, after Steve admits he has no idea what the boy's name is, Fisher smirks when he asks, "Who picked who up?" This queer line of dialogue immediately calls to mind the anonymity of gay male cruising rituals, which then raises questions about the shared background of these two men and the specifics of their shared living arrangement, especially as they mutually decide to let the boy remain in their home and jointly care for him. It certainly hints at the concept of wartime bisexuality that may be extending beyond the conclusion of the war itself, especially as viewers subsequently learn that Fisher has a wife and young son waiting for him back in the States.

Certainly, some viewers will maintain that placing so much significance on a single line of dialogue is a bit of a stretch. However, the reality that Clift specifically asked Zinnemann to delete the take near the end of *The Search* in which he ad-libbed "Don't cry, dear" to the boy beside him – fearing that the audience might detect his own non-heterosexuality as a result of having called the male child "dear"– itself suggests the significance of even a single line of dialogue in relation to Clift's on-screen performances (Girelli 2014: 63-64). Furthermore, this sort of queer decoding of the film's contents is strengthened in the later scene in which Fisher, during a heated argument, refers to Steve as a "sentimental sucker" because he has taken such a strong liking to the

"first kid that comes along and looks at you with his big blue eyes," in a conversation that is akin to a "lovers' spat." After Fisher leaves the room in a bit of a huff, and Steve comforts Karel by telling him not to worry about the interaction he just witnessed, Fisher quickly returns to make up: "You know, we're a couple of fools behaving like that in front of the kid – are we trying to raise him right, or aren't we?" This concluding moment re-establishes the queer normality of their makeshift "non-traditional family." However, in an apparent attempt to assure viewers who may have picked up on such queerness at the latent level of the film's contents that there is likely nothing out of the ordinary going on in the relationship between these two men, the next scene focuses explicitly on the arrival of Fisher's wife and son for a quick visit at the manifest level of the film's contents.

A similar approach to utilizing cinematic subtext in order to raise and explore the topic of wartime bisexuality is evident, yet more blatantly and elaborately, from beginning to end in *From Here to Eternity*, which to the discerning viewer appears to offer a bisexual love story between Clift's character, Private Robert E. Lee Prewitt, and Sergeant Milton Warden (Burt Lancaster), a well-respected man's man whose colleagues regularly refer to simply as "top" (short for "top-kick"), military terminology that has a somewhat different meaning when applied to the sexual interactions of two men. The queer chemistry between these two attractive males becomes immediately apparent during their first meeting, when Warden interrupts Prewitt as he plays pool by himself just moments after arriving at Schofield Barracks. Gazing deeply into the other's eyes, in a manner atypical between two adult males during the Hollywood studio era, each man acknowledges that he has already heard of the other. The intensity of eye contact between them, effectively achieved through a combination of close-up shots and eyeline matches, continues unabated as the film progresses, signifying that their attraction toward one another does the same. (It becomes incredibly palpable during the scene, to be discussed in additional detail a bit later, in which the drunken Warden, sitting in the middle of a road with the apparent male object of his (mutual) affection by his side, starts running his hands freely through Prewitt's hair and across various parts of Prewitt's taut body.) With regard to cinematic subtext, such uses of eye contact and eye line matches could be utilized skilfully during the years when the restrictions of the Motion Picture Production Code prohibited explicit on-screen exploration of "sexual

perversion" of any kind to imply complex relationships that could not be overtly represented at the level of a film's manifest contents.

Prewitt's queerness in the film is subtly suggested during an early scene when he shows no interest in going out for a night on the town in order to meet women, to the extent that his military buddy Private Angelo Maggio (Frank Sinatra) feels compelled to ask, "You got any prejudices against girls?," and again later that same evening during his initial interactions with Alma (Donna Reed), his female love interest in the film who works as a hostess at the New Congress Club, when they first meet; she refers to Prewitt multiple times as being "a funny one" and suggests he does not look like a soldier, to which he takes momentary offense. In a sequence intercut with that one, Warden's queerness is similarly subtly implied when Karen Holmes (Deborah Kerr), his captain's wife and his own female love interest, accuses Warden of being an individual who engages in "back-alley loving" when he arranges for them to meet in a popular pick-up spot, and still further in the same scene when she reveals "I've got a bathing suit [on] under my dress" and Warden responds awkwardly (if the statement is interpreted literally), "Me, too." Such queerness is reinforced at numerous other points in the film, such as when Prewitt is featured "down on his knees" scrubbing floors, trimming grass by hand, and carrying out other tasks of "the treatment" (about which one of his male tormenters, with his crotch positioned squarely in the soldier's face, specifically comments, "Still on your knees, huh, Prewitt"); both Prewitt and Warden are portrayed in passive positions, with their female love interests on top and in control, during the film's limited romantic moments involving men with women; Prewitt appears to "cruise" Warden by following him outside a bar, after closely watching the sergeant walk across the room and exit, in order to initiate personal conversation (the eye contact between them in this scene is once again intense and queerly palpable as Warden reveals he has been keeping tabs on Prewitt's romantic life); and Warden, during a serious conversation with Karen about their failed attempt at a heterosexual romantic relationship while he is simultaneously preoccupied with concern about what has potentially become of the AWOL Prewitt, rushes away from the woman at a crucial moment when he glimpses a man walking nearby who resembles Prewitt from behind. In this latter scene, it is quite evident that Warden's relationship with Prewitt is far

more important to him than the one he has casually been pursuing with his captain's wife.

The culmination of all this queer subtext pertaining to likely wartime bisexuality involving Prewitt and Warden is the aforementioned scene during which the drunken Warden, sitting in the middle of a road, finally makes his move on the beautiful soldier by his side. As it begins, the drunken Prewitt goes in search of another beer and encounters his intoxicated sergeant sitting in the dirt road; "On your knees," Warden commands, as Prewitt stands over him. When Prewitt plops down next to him, he allows his own thigh to rest atop Warden's and he briefly places his hand on Warden's knee, and then on Warden's forearm. In response, Warden, sharing his own bottle with the soldier, immediately places his hand on Prewitt's shoulder, caresses the hair on the back of Prewitt's head, and runs his hand down the length of Prewitt's triceps. They begin to talk about the challenges each has been facing recently and agree to stick together until the bitter end. Moments later, Warden begins to run his fingers affectionately through Prewitt's hair, softens his forlorn expression into an alluring smile, gazes deeply into Prewitt's eyes, and asks how things are going with Prewitt's love life, all the while massaging Prewitt's head gently or keeping his arm around Prewitt's shoulder. Their interactions during this private moment far exceed those of regular heterosexual and/or homosocial military buddy relations. It is perhaps unsurprising, therefore, that before this situation can progress to the next logical level, their interaction is abruptly interrupted by a jeep, driven by one of Warden's fellow officers, that almost runs them over. The preceding intimacy of their shared moment cannot immediately be re-established thereafter, however, because Maggio stumbles out of the darkness, having made his escape from the stockade where he had been tortured regularly by an abusive stockade guard (Ernest Borgnine), and dies in Prewitt's arms.

In the aftermath of Maggio's passing, Prewitt sheds tears as he plays a tender rendition of "Taps" on his bugle for his deceased friend, and he personally avenges Maggio's death by luring the stockade guard into a dark alley and killing him. As a result of these impassioned plot developments, various critics have suggested that the close relationship between Prewitt and Maggio serves as another prominent example of bisexual subtextual desire in *From Here to Eternity*. However, as I personally concluded upon my first viewing of this intriguing film and

still confidently believe holds true, “Although a good deal of love was evident between [Prewitt and Maggio], there is little evidence, either explicit or implicit, within the narrative to support such an assessment” (Hart 1999: 80). The less obvious, burgeoning romantic and/or sexual relationship between Prewitt and Warden, however, is a different matter entirely, as its perceived existence and validity are well supported by the film’s various contents, and their pairing implicitly represents a compelling (albeit covert) love story “running, untamed, throughout the film” (Lancaster 2005: 84). At least in part, what enabled this subtextual love story between two military men to get past the Production Code Administration censors and onto the big screen is the use of alcohol to explain the queer actions of Warden and Prewitt during their most sexually charged scene and the reality that both men explicitly pursue women as the narrative progresses, even though they ultimately choose their love of the homosocial/homoerotic military environment over the love of a good woman (without either even kissing his supposed female love interest goodbye, in the expected Hollywood fashion, as they break up).

The queer contributions of the director and the star

Although there is no way to be entirely certain who is responsible for the resulting queerness that can be identified in *The Search* and *From Here to Eternity*, it is evident that director Zinnemann is at least substantially responsible for its intriguing existence. For starters, it was Zinnemann who adamantly insisted that Clift be allowed to star in both films – to the extent that he informed Harry Cohn, the president of Columbia Pictures, who favoured contract player Aldo Ray for the role, that he would walk off the picture if Clift were not ultimately approved to play the role of Prewitt in *Eternity* – finding himself continually drawn to the actor’s extreme sensitivity, electrifying personality, and striking good looks (Buckley 2005: 87; Sinyard 2003: 33, 71). With regard to the actor’s atypical beauty specifically, this aspect alone served to ensure that a substantial degree of queerness would be evident in both works. For as Steven Cohan convincingly argues, the eroticism of the “new look” exhibited by Clift was indicative of an open rejection of traditional masculine hegemonic norms, foregrounding a “very unstable signifying relation between ‘gender’ and ‘sexuality’ in postwar American culture” (Cohan 1997: 203, 252).

The star himself was extremely conscious of his personal beauty and its significance as a crucial aspect of the meaning of his on-screen performances; it was common for Clift to be acutely aware of the gestures he used during his performances in relation to his physical appearance and how they would likely be interpreted by their viewers (for example, he frequently was concerned with the ways he was using his hands and asked others if he was doing so in an effeminate manner) (LaGuardia 1977: 65; Lancaster 2005: 52). In this latter regard, Clift's "successful gestures are small ones, but they suggest an Atlantis of submerged significance" (Lancaster 2005: 66). In addition, one of the most effective components of Clift's repertoire of acting techniques in relation to his (homo)erotic appeal is the use of his eyes, which roam and flicker from one part of a potential romantic partner's face or body to another in rapid succession, thereby creating a sense of urgency or intensity in their interaction that would otherwise be lacking (Lancaster 2005: 66). In these ways, Clift regularly enacts on-screen possibilities that push scenes beyond the typical Hollywood conventions (Lancaster 2005: 67). After all, "it is not only the 'performer', but also the 'performance', which can be bisexual," Marjorie Garber reminds (Garber 1995: 142).

The ways that Zinnemann worked with his actors generally, and with Clift on *The Search* and *From Here to Eternity* specifically, also contribute substantially to the degrees of queerness both films contain. The director is regarded by the various performers he worked with as a filmmaker who trusted the intuition of others, created the *mise en scène* of his films in collaboration with his actors, discussed interpretations of scenes with his performers and incorporated their feedback into his final instructions, and did not let his ego stand in the way of acknowledging and accepting good ideas from others (Dixon 1999: 42). "The whole movie was a coming together of parts and personalities that together had a magic," explained Deborah Kerr of working with Zinnemann on *From Here to Eternity*, adding that he made his performers feel safe to trust their instincts and work within the realm of what they personally wanted to do (Dixon 1999: 42). Along these lines, while he was working with Clift on these films, Zinnemann consented to allow Clift to rewrite his own dialogue (as well as that of some of his co-stars), create new scenes, and develop his character as he saw fit while filming *The Search*; permitted Clift to rework and/or rewrite entire scenes with his drama coach and his various co-stars in both films; and remained open to

Clift's various suggestions throughout the entire filming of *Eternity*, claiming that between eighty to ninety percent of them were good ones and thereby acknowledging the actor as a major creative force behind the overall contents of that cinematic offering (Buckley 2005: 88, 92; Leonard 1997: 89, 90, 152; Zinnemann 1992: 62). Without Zinnemann's self-assured personal filmmaking style, it is almost certain that such subtextual queerness would fail to exist so discernibly in these cinematic offerings. For, unlike many other directors of the 1940s and 1950s, Zinnemann was unafraid to deviate when he felt it necessary from the fashionable Hollywood filmmaking approach, which, as he personally explained, "involved a mandatory happy end and marriage as the solution to all problems" (Neve 2005: 145).

In the two films he made with Zinnemann, "Clift's intense on-screen bonding with other males […] implies a bisexuality that the films themselves, regulated by the dominant social and sexuality ideology of the time, leave undeveloped" (Cohan 1997: 220). In the hands of a lesser pairing of director and star, the soldierly queerness and subtextual desire associated with wartime bisexuality that are discernible in *The Search* and *From Here to Eternity*, which are perceived and processed by many viewers primarily subconsciously, would likely have failed to materialize so substantially. This, in turn and to their detriment, would have deprived each film of covertly representing a historically noteworthy pattern of feeling that has not typically been associated with conventionally masculine military behaviour but was nevertheless quite common in the World War II era.

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Shakespeare in the Box: Gregory Doran's *Hamlet* (2009)

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Abstract
A constant in the history of film since its inception, William Shakespeare's Hamlet, Prince of Denmark *has been delivered to filmgoers throughout the twentieth and the twenty-first centuries in various adaptation schemata of the three versions of the text available for free interpretation and reprocessing. While Laurence Olivier's, Franco Zeffirelli's and Kenneth Branagh's acclaimed 'multimodal rewritings' seem to have acquired critical consensus, tens of other* Hamlet *films are launched regularly, placing the young Dane's tragedy in the most unexpected settings or periods of time. A telling example is Gregory Doran's 2009 filmed theatrical performance, which places Elsinore in a modern-day British society under constant surveillance, probably with a view to transposing the old Elizabethan habits of espionage and control of the population in a manner both accessible and relatable to the contemporary viewer. This paper contends that, by using surveillance devices, such as CCTV or hand-held cameras, and by redesigning King Hamlet's ghost as the ultimate embodiment of the watchful eye of the (divine?) authority, the film brings to the fore the timelessness of the Shakespearean themes.*

Keywords: *Hamlet, Shakespeare, surveillance, authority, adaptation*

Introduction

Throughout time, many directors have adapted Williams Shakespeare's plays for the screen, perhaps with a view to acquaint the public at large with the Bard's works by providing more accessible versions to the audiences and by highlighting certain timeless issues that his plays seem to develop on and that the viewers can relate to. As Gheorghiu puts it, "the adaptations range from mere relocations in time and/or space to complete transformations of the source-text up to the point where the latter can be recognized only by those who are well-acquainted with Shakespeare's works" (2015: 14). Nonetheless, it is safe to say that most of these adaptations, whether they are faithful to the source-text or not, prove to be useful tools in educating their consumers and at least introducing them to the poet's writings.

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Hamlet, Prince of Denmark is among the most frequently adapted plays, the most famous filmic productions belonging to Laurence Olivier, Franco Zeffirelli and Kenneth Branagh. The last is notable for its spanning four hours and covering the play line for line. More recently, however, Gregory Doran has provided a different perspective on the play, setting it in a modern-day society and bringing forth the idea of surveillance that increasingly affects people's lives, thus making the issues present in the Shakespearean hypotext relatable to the viewer.

Doran's 2009 *Hamlet* is "a stage-to-television transposition of his 2008 Royal Shakespeare Company production" (Lefait 2013: 1), featuring David Tennant as Hamlet, Patrick Stewart as King Claudius / Ghost, Penny Downie as Gertrude and Oliver Ford Davies as Polonius. Due to Shakespeare's universality, it can be said that "producers of adaptations of his plays have set them in the most unexpected locations," as well as "placed the characters and their original stories in settings that can easily qualify as contemporary British or American topoi" (Gheorghiu 2015: 15).

Consequently, although this spatial and temporal transposition has been exploited in many contemporary TV series and films, it is still suitable for yet another adaptation of *Hamlet*, as it focuses on surveillance, referring at the same time to the present-day society and some of its main concerns (Lefait 2013: 1). As David Tennant puts it in an interview, setting the production in a not-so-specific modern time has its advantages, as it "allows the audience to watch and see people that they recognize, rather than seeing people from another time" (Rokinson 2009: 302). Perhaps for this reason the character of Cornelius becomes in Doran's adaptation Cornelia, an African-American woman, just as, in Kenneth Branagh's production, Voltimand is played by a Trinidadian-born actor.

Hamlet as surveillance adaptation

According to Sébastien Lefait, "the presence of a surveillance subtext in *Hamlet* calls for appropriation for at least two reasons" (2013: 2). The first reason is cultural, and it can be explained through the debate on the installation of CCTV devices as a means of keeping the population safe that had been going on for quite some time in Britain at the time the film was released (Lefait 2013: 2). In this way, issues of present-day Britain are presented via the Shakespearean play, proving that they can be referred to as universal issues:

> Doran's adaptation of the play to current events thus emphasizes the way in which Shakespeare links 'the oppressive practices of political performance and surveillance at Hamlet's Elsinore' to the condition of citizens in interventionist states (Hackett 2013: 11), thus engaging in a characterization of the surveillance society of twenty-first century Britain. (Lefait 2013: 2)

The second reason Lefait considers is aesthetic, his hypothesis being that "this new optical context is that of a visual culture extensively shaped by surveillance practices, a view that reinforces Burnett's remark that 'in a terror-haunted world, film itself might constitute an optical disciplinary mechanism' (Burnett 2006: 32)" (Lefait 2013: 2). As such, Doran's strategy continues "a development initiated by earlier filmic versions, […] exploiting the natural resemblance between the cinematic apparatus and contemporary surveillance devices" (2013: 2) in *Hamlet*, a "play of monitoring, watching, eavesdropping, and trap-setting" (Hawkes 2002: 70 q. in Lefait 2013: 2). In short, the idea of surveillance is suitable for the adaptation of this play also because of its themes and the issues it deals with.

Gregory Doran resorts to using surveillance "at the level of his TV film's visuals" as well as using it "as a prop within his adaptation" (Lefait 2013: 3), as we see Hamlet himself using cameras for recording himself and addressing the viewers, perhaps in order to leave behind clues about himself, or as a key device in the unmasking of Old Hamlet's murderers.

> I propose to call this process "surveillance adaptation", which means not only that the director adapts the surveillance content of the play, but also, and primarily, that he adapts the play to a contemporary scopic regime that derives part of its essence from the spread of surveillance practices in everyday life. The expansion of surveillance, from a diegetic to extradiegetic feature, is a way of reinvestigating the paradoxes of watching explored in *Hamlet* in light of twenty-first century visual culture. (Lefait 2013: 3).

Although the word 'surveillance' makes one think strictly of modern devices such as cameras, the technique is present in Doran's adaptation of *Hamlet* through various means.

CCTV cameras as surveillance devices

The film begins with the live surveillance camera footage of the change of the guards on the corridor, the viewfinder marks framing the CCTV image, which Lefait calls a "primary surveillance shot" (2013: 6). The idea of surveillance is also emphasised by Marcellus's words, as he claims that "[t]his same strict and most observant watch" (I. I. 71) is taking place on the grounds of Elsinore.

> The shot includes a different colour pattern from the next shot in the TV film. It gives a high-angle point of view on a corridor in the castle of Elsinore and includes rectangular viewfinder marks at the corners of the screen, complete with a cross at the centre. (Lefait 2013: 6).

The high-angle point of view provided in the primary surveillance shot may suggest that there is a higher power behind the camera, gazing down on its subjects and watching their every move. This authority can be associated with Claudius himself, the new King of Denmark, keeping a close eye on his people, or to the ghost, also on the watch, mostly keeping itself hidden, just like the people in front of the CCTV monitors. Even so, the shot provides a subjective image, as people and objects are actually seen through the lens of the surveillance device, and not directly:

> A primary surveillance shot, in other words, may reflect nobody in particular's point of view, if there is nobody behind the control monitor to which the camera is linked (Niney 2004: 192). If someone watches a surveillance tape, the primary surveillance shot may also convey a delayed subjective point of view. Alternatively, it may reflect unidentified subjectivity, if the shot suggests that someone is controlling the CCTV unit without revealing their identity. (Lefait 2013: 6).

It might also be the case of unidentified subjectivity, if we consider the fact that Claudius, Gertrude and, especially, Polonius seem to know a lot about Hamlet's whereabouts, as revealed in a discussion they have in the main hall of the castle. They all agree that the young prince spends a great deal of time in that very space, which, incidentally, is equipped with a CCTV camera. David Tennant comments on the act of watching by saying that "[t]he whole idea of Polonius as this spymaster general and it being a surveillance society made a lot of sense because we live in a surveillance society. We are constantly monitored

and people are constantly watching each other" (Rokinson 2009: 302). In other words, everyone knows what everyone else is up to.

Hamlet eventually destroys the surveillance device in the main hall of the castle, in an attempt to divert the watching eye from himself. "Now I'm alone," he says, addressing the viewers. Hamlet's action of getting rid of the CCTV camera through which his uncle and mother, and even Polonius could keep an eye on him, can be considered an act of defiance of the higher authority that rules over Elsinore and over his own life. He is, thus, seemingly breaking free from the authority's control over him, taking matters into his own hands and eventually managing to unmask his father's murderer(s).

Defying authority – breaking the fourth wall

Authority seems to be continually challenged in Gregory Doran's adaptation of *Hamlet*. For instance, another instance of going against authority, that is similar to Hamlet's destroying the CCTV camera, is the continuous breaking of the fourth wall which separates the world of the stage/film from the real world (e.g. the audience) and which also sends back to the idea of surveillance – the watching eye 'knows' that someone is watching in return. This is done especially by Hamlet, who, most of the time, looks straight into the camera while speaking, as if directly addressing the public and, at the same time, the 'power' that sits in front of the CCTV monitors, watching his every move and listening to his every word. For example, during his first soliloquy, Hamlet does not follow the model introduced by Laurence Olivier, which suggests that the actor is not supposed to look directly into the camera while uttering the words, but slightly to one side, to an object or location that is not seen by the viewer. David Tennant combines the two, the result being an eerie performance, mixing Hamlet's rage directed towards his mother and his uncle with his sorrow caused by his father's passing, while defiantly directing his words towards the invisible authority that is watching him.

Early in the film, the CCTV cameras (made obvious once again by the viewfinder marks) catch the court leaving the main hall after Claudius's announcement of his marriage to Gertrude, followed by Hamlet walking in and delivering his first soliloquy. While speaking, Hamlet often turns to the camera, directly facing the audience as if to emphasise certain elements of his speech while pouring his soul out to the viewer. Therefore, it may be said that the viewer acts as a sort of

confidante for the young prince, the only person listening to his woes. Another example, as previously mentioned, would be when Hamlet breaks the fourth wall after destroying the CCTV camera in the main hall, making a point that he knows he is being watched and he can prevent the all-knowing eye from further observing his every move, since the power now belongs to him, as well as conveying the idea that authority is nothing without its tools (in this case, the cameras).

Another character who breaks the fourth wall is Claudius, but he does so for an entirely different reason – he *is* the authority and wants to prove it to the viewers. This scene occurs after the famous "Mousetrap", when he can be seen on screen uttering words of repentance and regret for the "foul murder" that he has committed, kneeling in prayer:

> […] What then? What rests?
> Try what repentance can: what can it not?
> Yet what can it when one cannot repent?
> O wretched state! O bosom black as death!
> O limed soul, that, struggling to be free,
> Art more engaged! Help, angels! Make assay:
> Bow, stubborn knees; and, heart with strings of steel,
> Be soft as sinews of the new-born babe!
> All may [yet] be well. (III. 3. 64-72)

All this time, Hamlet stands behind him, dagger raised and ready to strike him down as an act of revenge, a crooked prop crown on his head suggesting his being unfit for the role of king. But Hamlet eventually changes his mind, refusing to send the repentant Claudius to heaven, and leaves hastily. It is only a moment later that Claudius stops his fervent praying, looks into the camera and continues, with a little smirk on his lips, "My words fly up, my thoughts remain below: words without thought never to heaven go" (III. 3. 97-98). Thus, he demonstrates to the audience that he is the one in charge and that he has just managed to trick Hamlet into believing his little 'show' of regret. The image has an even greater impact on the viewer as Patrick Stewart plays both the new king and the ghost, thus associating the father-figure image of Claudius with the image of the actual father, although Claudius is described by Hamlet as the exact opposite of the former king:

> Look here upon this picture, and on this,—

> The counterfeit presentment of two brothers.
> See what a grace was seated on this brow;
> Hyperion's curls; the front of Jove himself;
> An eye like Mars, to threaten and command;
> A station like the herald Mercury […]
> This was your husband.—Look you now what follows:
> Here is your husband, like a milldew'd ear
> Blasting his wholesome brother. Have you eyes? (III. 4. 54-66)

Polonius too resorts to this technique of breaking the fourth wall, mostly when trying to prove Hamlet's madness. More precisely, while watching the young prince, he often turns to the audience to comment on Hamlet's actions. One such example occurs after the famous 'nunnery scene', which has been moved along with the 'To be or not to be' soliloquy to "its place in the First Quarto" (Rokinson 2009: 295). Polonius reveals himself to Hamlet and starts a conversation with the young prince after having just spied on him together with Claudius from behind the two-way mirror.

> POLONIUS [aside].
> How say you by that? Still harping on my daughter: – yet he knew me not at first; he said I was a fishmonger: he is far gone, far gone: and truly in my youth I suffer'd much extremity for love; very near this. I'll speak to him again. (II. 2. 92)

In this way, Polonius tries to convince the audience that Hamlet has indeed gone mad and that the prince's love for his daughter, Ophelia, is the cause, while also conveying the idea that he, along with Claudius, and perhaps Gertrude, is the authority that keeps its eye on the prince and has the power to decide whether he has indeed gone mad or not. Polonius's words might as well be a subversive method of trying to actually plant ideas into the viewer's mind, reinforcing the subject of Hamlet's madness, which is in fact, heavily debated by scholars.

The authority behind the two-way mirror

Another means of conveying the idea of surveillance on screen is the use of the two-way mirror behind which Polonius and Claudius hide during the nunnery scene in order to watch the events unfold.

During this scene, the mirror functions as a window through which the watching eye(s) of the authority keep Hamlet under scrutiny and analyse his behaviour to determine whether he is indeed mad or

not. Through its double nature, it conceals the presence of the two men, while also allowing them to watch the scene on the other side unfolding. It is, however, the mechanical sound of the surveillance camera that prompts Hamlet to ask Ophelia of her father's whereabouts, and not the knocking sound that draws Hamlet's attention in Kenneth Branagh's famous four-hour adaptation. This particular moment serves to remind the viewers that the world of Elsinore as represented through Doran's vision is, after all, a surveillance society based on CCTV devices, much like our own present-day society.

Cameras as props – unveiling the truth through surveillance

CCTV Cameras are not the only recording devices that can be employed for surveillance. In Gregory Doran's adaptation of *Hamlet*, cameras are also used on screen, this time as props such as the one Hamlet operates for two reasons.

First of all, the prince uses his camera in order to catch on film the reactions of Claudius and Gertrude during the "Mousetrap", the resulting film consequently serving as evidence of the king and queen's betrayal of Hamlet's father. While the actors put on an unforgettable performance in front of the two accomplices, Hamlet's focus is on the faces of his uncle and mother, his camera zooming in on them in order to capture their reactions. This time it is Hamlet who takes on the position of authority gazing upon the guilty and catching them red-handed, and his gesture may as well be considered yet another act of defiance of the 'real' authority, that of the king, who is now, in his turn, under scrutiny. What is more, the recording may also be regarded as an unspoken confession from Claudius and Gertrude.

The second reason why the prince records himself with his handheld camera might most likely be with a view to preserving his image and his words as a sort of video log, or video diary. He does so during his soliloquy in Act IV, Scene 4 – which has been shortened in the film – after his encounter with Fortinbras's army. Combining his words with the act of breaking the fourth wall in the recording, Hamlet offers an uncanny rendition of the soliloquy, laying emphasis especially on the last two lines: "O, from this time forth, / My thoughts be bloody, or be nothing worth!" (IV. 4. 65-66). Therefore, the recording might function as a means of preserving a proof of his promise to avenge his father's death, despite all impediments, after seeing the Norwegian army ready to fight for even less than that.

King Hamlet's ghost – the ultimate surveillance device

Last but not least, it is important to mention how the King's ghost fulfils its own role as a surveillance 'device', for it is inferred in the film that it keeps an eye on Hamlet's every move, even though it is not always seen on screen.

The first time it appears is at the beginning of the film – however, it cannot be seen on screen; instead, the viewers are able to watch the reactions of Horatio and the guards to this peculiar sighting, all from the ghost's perspective. Therefore, King Hamlet's ghost can be interpreted as the all-watching eye on the grounds of Elsinore, the ultimate surveillance device. In this case, the ghost and the film crew's camera are one and the same, reinforcing the idea of surveillance that lies at the core of Doran's adaptation. At the same time, it is here that images of 'real' life alternate with CCTV footage in order to convey the idea that the ghost could not be captured on screen. Thus, the ghost can be considered the highest authority among those who take turns watching, because not everybody can see it – it chooses the ones before whom it appears and, as it seems, it would rather not be noticed by the 'other authorities' at Elsinore, namely Claudius, Polonius and Gertrude, keeping its existence hidden from the ones that wronged it.

Furthermore, the ghost appears before Hamlet in moments when the prince seems to deviate from his quest of revenge. One such instance occurs during the closet scene from Act III, Scene 4 (Lefait 2013: 5). When Hamlet speaks his mind to his mother, accusing her of marrying his uncle so soon after his father's death, the ghost appears, reminding the young prince of his task: "Do not forget: this visitation / Is but to whet thy almost blunted purpose" (III. 4. 111-112). This could mean that the ghost is always watching and, as such, it becomes another embodiment of authority in relation to Hamlet.

It is safe to say that the ghost is the real authority at Elsinore because it knows about things going on at the castle that not even the new King and his advisor know about, being able to always go unnoticed – unless it chooses to be seen by certain people – yet, perhaps, holding secrets and knowledge that no one else has access to.

Conclusions

One could say that Gregory Doran's 2009 *Hamlet* is indeed a surveillance adaptation of the famous play, the idea of surveillance, however, being rendered using various methods, instead of just the usual recording

devices. Ranging from the classic to the more unconventional, and skilfully combined with Doran's vision of the Shakespearean hypotext, these devices help in creating a brilliant image of authority and defiance in a modern-day society to which the viewers can certainly relate.

Hamlet, together with the entire court of Elsinore, are therefore transposed in an environment which is more similar to our own present-day society and especially to that of Great Britain, where the adaptation was, in fact, created. Moreover, through this reworking of Shakespeare's text, Gregory Doran addresses the issue of authority that arises as a result of using surveillance devices, which may take different shapes, but stressing, nonetheless, that this authority can be – and is – continually challenged by the people. At the same time, through his adaptation, Doran provides a different perspective on the role of the ghost, which is not only a device meant to spur on Hamlet's revenge, but also a means of surveillance, one that goes above everything and everyone else at Elsinore, having access to more information than Claudius, and thus reinforcing the idea that King Hamlet is the true ruler of Denmark.

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‘Iron Maidens’ vs. the ‘Witless Pet’: Typecasting the Woman Politician in Editorial Cartoons and Memes

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Abstract
Woven into the fabric of our everyday life, different forms of media insinuate messages that restore traditional hierarchies of male-female relationships and signal the incongruity between ‘woman’ and the man-dominated public sphere. Among these, editorial cartoons and internet memes (their more recent offspring) play their part in naturalising the patriarchal order when representing women politicians, reiterating thus societal norms and cultural assumptions that confine woman to the domestic space (albeit through verbal-visual forms of humour, mockery or caricature). Combining insights from semiotics with Kanter’s theory of the “role traps” (1993) devised for women in leading positions, the paper will address instances of gender stereotyping and typecasting in editorial cartoons and internet memes which mediate representations of female political leaders (from Hillary Clinton and Theresa May to Viorica Dăncilă, Romania’s first woman prime minister) both as records of public controversies that affect a community at a given time, as well as clues to the discourses which normalise a gendered-biased “homo politicus”.

Keywords: *editorial cartoon, internet meme, gender, stereotyping, politics, women’s ‘role traps’*

Since the latter decades of the twentieth century, when the women’s liberation movement pressed for the intellectual, cultural and political re-evaluation of their roles in society, normative patriarchal ideologies have seemed to have lost their grip, lifting the barriers to women’s full assertion in all spheres of life, including accessing occupational roles or following successful careers in areas traditionally reserved for men. One notable example is provided by the realm of politics, historically constructed as a public area of masculine interaction and agency, where, of late, an increasing number of women politicians have come to visibility in key positions as parliamentarians, prime-ministers, even heads of state or presidents of world organisations. Yet, despite such optimistic cultural messages and records of individual (female) success

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in top political positions, deep-rooted societal norms and cultural assumptions still sanction women who break traditional gender roles and command attention in the public space as "the odd ones out".

Given the contemporary dominance of the media (Stocchetti & Kukkonen 2011), it is often through its forms that messages aiming to restore traditional hierarchies of male-female relationships and signal the incongruity between "woman" and the man-dominated public sphere (Wood 2009) are popularised. For example, a recent study on the representation of women politicians in news discourse remarks that the latter "are not only under-reported, but when they do feature in news discourse, they are often trivialised, sexualised, or commodified, their sex seeming to be the most interesting thing about them from the perspective of journalists" (Ross, Jansen & Bürger 2020: 233). The same study draws attention to a common journalistic practice in terms of an invariable recourse to "some catch-all identikit woman-politician frames" that "reinforce and recycle a set of gendered scripts which collapse difference and provoke (often unfavourable) comparisons with the man-politician 'norm'" (237).

Nevertheless, such gendered frames are also replicated by other media forms, among which editorial cartoons and their more recent offspring, the internet memes, may bear fruitful ground to prove the persistence of societal norms that inform the perception of what being "male" or "female" means, providing thus a glimpse into the cultural values and assumptions shared between authors and audiences.

On the one hand, an editorial cartoon may seem very different from an internet meme: one being an image fully created by an artist, the other an amateur mimicking, overlapping or remix of already existing ones, made by and circulated among Internet users. On the other hand, the two forms may be seen to share common characteristics since they both aim to trigger various humour mechanisms and make their satirical point by resorting to visual and verbal codes which are known to and agreed upon by their audience. As such, stereotypes (irrespective of gender) are a characteristic tool for both cartoons and memes, providing their creators with a handy visual script which can encode and thus simplify complex messages to ensure their impact on the viewers. Nevertheless, when it comes to the portrayal of women in positions of political power, their visual rhetoric often reverts to gender stereotyping that emphasises their subjects' womanly status by alluding to culturally constructed oppositions between masculinity – femininity

and their related range of dichotomic attributes (active – passive, domineering – subservient, rational – emotional, powerful – weak, or related to the public or the domestic sphere, respectively).

In view of the above, the paper sets to investigate the mediatised representations of female political leaders in the U.S. (Hillary Clinton), the U.K. (Theresa May) and Romania (Viorica Dăncilă) as constructed concurrently by editorial cartoons and internet memes. Placed within the socio-political contexts provided by the 2016 American presidency elections, the Brexit crisis shadowing the 2016-2019 premiership of Theresa May, and the controversies surrounding the 2018-2019 governing of the Romanian Social Democratic Party under the premiership of Viorica Dăncilă, the chosen texts will be approached by combining insights from semiotics and visual discourse analysis (Barthes 1968; Hodge & Kress 1988) with a discursive approach to representation (Hall 1997) and a broader feminist perspective on gender stereotyping and women's role traps (Kanter 1993; Baxter 2018). Though generally considered "visual sites of contestation…[and] resistance" (Shim 2017 q. in Gallagher 2019), the comparative analysis of both mediums across the three cultural spaces will aim to show that their representations remain gender-biased, hence, far from challenging societal perceptions, reinforce patriarchal assumptions, contributing to "the symbolic annihilation" (Gilmartin & Brunn 1998: 535) of women politicians in the media.

From editorial cartoons to internet memes

Editorial cartooning is an illustration art that has survived the test of time (as well as that of technology), having leaped from the print newspaper page to the web, where nowadays it vies for attention in the social media with the internet meme.

Its roots are often connected to the technique of caricature, defined as "the distorted presentation of a person, type, or action" (Ames 2017), which is considered to have been brought into shape with Leonardo da Vinci's sketches of human subjects that displayed exaggerated and deformed facial contours (Barker 2016: 48-9). Another strand that entered its genealogy is represented by grotesquery, an art form born in Ancient Rome and rediscovered during the Renaissance to then spread as a popular style mixing "hybrid [animal, human, vegetable] forms and artistic licence" (Smith-Laing 2015) in pictorial comedy.

Nevertheless, editorial cartoons as a staple of journalism – currently understood as graphic presentations on the editorial page of the (printed) news media which provide humorous or satiric comments on contemporary social and political events and figures (hence the term "political cartoons" is often employed interchangeably) – were eventually legitimised by the advent of the printing press, and, in due time, the evolution of newspapers and periodicals throughout the 18th and 19th centuries. Formative influences for the genre were William Hogarth's engravings which satirised the social and political corruption of his age through caricature and subversive graphic humour. A generation later, James Gillray further established the template through his political caricatures ridiculing state figures and public events of the late 18th century, which reached a wide public through broadsheets and prints. Nevertheless, it is in the 19th century that certain humour periodicals, like the *Punch* magazine, will start to focus on pictorial content, providing thus an institutionalised frame for the cartoon to be perfected into a form that closely resembles the present-day one, while also helping, at the same time, popularise the genre, since "[b]y the mid-19th century, major political newspapers in many countries featured cartoons designed to express the publisher's opinion on the politics of the day" (Norman Rocket Museum 2020).

Throughout the twentieth century, when newspapers became the primary vehicle through which editorial cartoons reached a mass audience, the genre achieved cultural as well as scholarly recognition, at the same time at which it had to adapt to the advances in computer technology which opened a new range of techniques for image creation and manipulation. Yet, since the 2000s, the greatest challenge to this distinct form of visual communication (placed on the interstice of art and journalism) has been brought by the internet, which "has promoted a gradual but inexorable decline in newspaper circulation and readership as readers eschew metropolitan dailies in favour of online news content providers" (Leon 2017: 163). This has led to unstable full-time employment opportunities for newsprint media cartoonists, at the same time at which it has opened new venues for disseminating their work "via self-publication on their website, Twitter feed or blog," or by "find[ing] their cartoons spread virally via email and social media reaching audiences outside the newspaper readership" (Leon 2017: 172).

This "leap" to the online medium has also implied competition from other forms of digital communication that populate it. One such

recent and widespread example is provided by the internet meme, sometimes seen simply as "a cut-and-paste Internet joke" (Kuipers 2015 q. in Soare 2019), or, in a more extended definition, considered to be "an imitable text that Internet users appropriate, adjust and share in the digital sphere … to comment on or discuss all possible issues, from the personal to the societal" (Denisova 2019: 10). If the term "meme" predates its internet association being first employed in 1976 by the biologist Richard Dawkins to denote "cultural units that spread from person to person through imitation" (Gal 2018), it has since entered popular usage as "variants of a particular image, video, cliche, etc. that share a common theme and are disseminated by a large number of users" (Zannettou et al. 2018).

In her *Memes in Digital Culture*, Limor Shifman identifies nine major genres that map the meme corpus circulated on the Internet, namely: reaction photoshops (images generated with editing software from existing photographs); photo fads (staged photos of subjects who pose in different settings); flash mobs (a video or photograph of a sudden gathering of people who perform a simultaneous act before suddenly vanishing); lipsynch (video clips in which the lip movement of an individual or group is matched to a song's vocals); misheard lyrics (video clips with inserted subtitles mistranslating the spoken words); recut trailers (counterfeit trailers that usually parody the original ones); LOLCats (image macros featuring funny photos of cats and misspelled captions); stock character macros (captioned images that feature animal or human characters standing for stereotypical behaviours); rage comics (amateur drawn cartoon faces and characters meant to illustrate various emotions) (2014: 100-118).

From these, memes that rely on static images (be it a photo with an added text caption, a photoshopped collage, or rage comics) may be seen as a cruder, amateur variant of editorial cartoons, since, though differently authored and constructed, both ask the interpreter to decode their visual and verbal signs and to grasp the allusions or the intertextual references they establish in order to interpret what is typically "a subversive critical message" (Gal 2018) that the two aim to communicate. In addition to their common use of the visual and verbal modes, both forms also rely on metaphors and symbols to convey messages and opinions, at the same time at which they resort to humour mechanisms (like incongruity or superiority) or derived forms (like parody and satire) to "achieve a number of rhetorical goals

simultaneously: they entertain, explain, evaluate and simplify" (Charteris-Black 2019: 76).

Not least important, both editorial cartoons and memes have representational value, being "cultural practices" through which meanings are produced and exchanged "between the members of a society or group" (Hall 1997: 2). Operating through the "shared conceptual maps" (18) of a community, the images they construe are both "vehicles of meaning in culture" (6) and a reflection of the discourses, i.e., "ways of referring to or constructing knowledge about a particular topic or practice" (6) that shape current societal views. Whether they seek to reinforce or challenge commonly held attitudes and beliefs, such representations "negotiate normality and opposition in their everyday practices", becoming thus "a viable tenet of political persuasion" (Denisova 2019: 35).

One locus channelling the interest of the present paper relates to their "use of discursive politics perspectives … when approaching issues of gender equality" (Lombardo and Meier 2014: 12), because it is here that both editorial cartoons and memes may provide "indications about the interdynamics of gender roles, patriarchal culture and ideology" (Edwards & Chen 2006 q. in Reyes García 2013: 39).

Gender and stereotyping

A basic core of feminist critical theory (Robinson & Richardson 1997) emphasises the role "patriarchy" plays in the construction of gender by foregrounding oppositions that are inherently hierarchical, since masculinity (conceived as active, domineering, forceful, reasoned and logical) is always privileged over femininity (characterised as the lesser term: passive, submissive, weak, emotional and intuitive).

Such binaries extend to social positioning, differentiating between a masculine public sphere and a feminine private one, which reverberates in the space of politics by symbolically conceiving it as the province of men: if nations are allegorically represented through feminine tropes, states and their rulers are 'manly': "the political lion skin has a large mane and belonged to a male lion, it is a costume for men" (Pateman 1995 q. in Lombardo & Meier 2014: 12), and one should not forget that even Elizabeth I had to legitimate herself in one the defining moments of her reign by casting her imperial persona in male terms: "I know I have the body of a weak and feeble woman; but I have the heart and stomach of a king, and of a king of England too." Hence,

the concept of "political women" still seems to many "an oxymoron, an impossibility that can translate in visual representations that either discipline women or try to re-inscribe them into their traditional space" (Reyes García 2013: 41) through the use of negative images and gender stereotypes. A similar view is restated by Judith Baxter in her study on the representations of women leaders in the British press: "At times, women are demonised through explicit gender stereotyping, and at other times, the discrimination is barely noticeable, but implied through subtle innuendo, humour, hinted assumptions and even patronising forms of praise. In many cases, the use of gender stereotyping sends out the message to readers that women are unsuitable for leadership" (2018: vii).

Defined as "a way of representing and judging other people in fixed, unyielding terms" (Pickering 2015), stereotyping condenses, flattens, and homogenises whole groups or individuals within groups by assigning them to a category carrying specific traits. Stereotypes are a means of making sense of the world through simplified mental schemata, and are commonly used in jokes, or other forms of humour. Editorial cartoons, which resort to visual and verbal codes which are known to and agreed upon by their targeted readers, repeatedly exploit stereotypes both for their comic possibilities and as a handy visual script to encode otherwise complex messages. The same strategy holds true in the case of many internet memes, which aim both at triggering humour and at condensing "complex social relations into a single image" (Carter 2016: 34).

Nevertheless, when describing or prescribing different roles or characteristics to men and women in terms of gender typecasting, stereotyping is not simply a reflection of social arrangements based on patriarchal norms, but also an ideological intervention meant to counteract perceived threats to such norms by reducing their manifestations to familiar categories. Such is the case of women who access to power in male-dominated spheres, as Rosabeth Moth Kanter's pioneering study on *Men and Women of the Corporation* (1993) has potently made the case. Published initially in 1977, at a time when women leaders were largely outnumbered by their male peers, the study advances the concept of "tokenism" (the low proportion in the numerical composition of a group) to account for the different pressures to which women in male dominated roles are exposed: visibility (standing out from the group); contrast (exaggerating their differences);

assimilation (distorting individual characteristics to fit a familiar stereotype). With regard to the last of these, Kanter (1993; also Baxter 2018) further argues that the afore-mentioned group are typecast or pushed into four reassuring “role traps”, which are capable of assimilating them to “familiar, historical archetypes of women in authority” (Baxter 2018: 24): the “mother” (assigned a “traditional nurturant-maternal role”); the “seductress” (perceived as “sexually desirable and potentially available”); the “pet” (considered “a cute, amusing little thing”, immature, non-threatening and often chosen as a “mascot” by the male group); and, finally, the “iron maiden” (represented as “tough” and “dangerous” due to excessive masculine traits) (Kanter 1993).

From among these four role-traps, two seem particularly suited to address instances of gender stereotyping and typecasting in editorial cartoons and internet memes that employ images of highly visible women politicians like Hillary Clinton, Theresa May and Viorica Dăncilă. While the “iron maiden” role seems to prevail in the visual and discursive representations of Clinton and May in response to political events of American and British recent history, Romanian texts which target the country’s first woman prime minister, Viorica Dăncilă, often construct her by adhering to the gendered stereotype of the “pet”, an amusing but witless mascot for her government and, more specifically, her party leader. [1]

Iron maidens vs. the witless pet

Both Hillary Clinton and Theresa May are established actors on the American and British political scenes, the first as former Secretary of State, First Lady and Democratic woman candidate which made it to the final round of the 2016 American presidency elections, while the second built a political career from Member of Parliament to Home Secretary and Leader of the Conservative Party, to be appointed as the second woman British Prime Minister from 2016 to 2019. As an obvious example of women making a profession in the masculine sphere of politics, both figures have been in the spotlight of editorial cartoons and memes that often use gender frames and stereotypes in their visual-verbal content.

A number of studies (Bordo 2017; Heiskanen 2017; Gallagher 2019) document the role played by such texts in constructing what are generally negatively coded representations in response to the perceived

threat of women going against patriarchal norms. One strategy is to place them within scenarios that reverse gender roles and typecast their targets as "iron maidens". As Baxter explains: "The iron maiden is seen as unnaturally virilised in so far as she is considered to speak and behave aggressively, and she is routinely represented … as 'scary', 'tough', 'mean', 'hard', 'bullying', 'calculating' and perhaps 'bitchy'" (2018: 26).

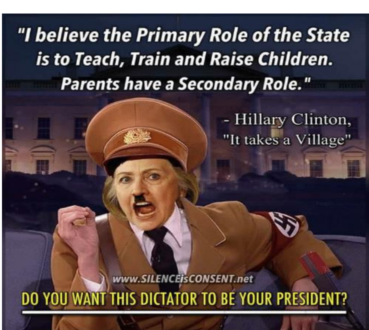
This is most evident in the case of Clinton, where, during the 2016 presidential campaign, numerous cartoons played on gender reversals, by portraying a "masculinised" Hillary, typically "unwomanly" dressed, wearing pantsuits that covered a grotesquely drawn, plump feminine body. An emotionless (and often portrayed as aged, with the distinguishing dimples and half-grin) face on which the thickly drawn male eyebrows contrasted with mimicked femininity icons (lipstick and earrings, sometimes accompanied by a necklace of pearls) could easily be seen as an index of an "unnatural" masculine will to power.

For example, Daryl Cagle, "General Hillary" (2016), published on the artist's website (cagle.com), employs a bottom-up perspective to present the viewers with an oversized body dressed in an olive-green military uniform from which a disproportionally small head (with Clinton's iconic dimples, half-grin and exaggerated thick eyebrows complemented by her no less characteristic popping up cheeks and blonde hair) protrudes. As such, the composition could allude to Abraham Bosse's frontispiece for Thomas Hobbes' *Leviathan* (1651), wherein one finds a similarly over-sized figure standing for Sovereign Authority.

Nevertheless, Bosse's "Leviathan", with the head of the King and the immense body made up of his subjects, faces straight ahead, engaging the viewers; Cagle's "General" is drawn from a 2/3 view, so that Hillary's gaze is averted away, severing the bond with the viewer, while the latter's focus is shifted to the grand centre of the piece, represented by the gold embroidery and the array of medals and ribbons lavishly displayed on three rows on the uniform, which, read intervisually, relates "General Hilary" to Nazi or Russian military leaders with uniforms dripping with medals. At a closer look, the decorations reveal themselves as pin-backed buttons that iconically reproduce their accompanying labels which read like: "BROKEN HEART", "STOOD BY MY MAN", "NO BAKING COOKIES",

"DOGING BULLETS", or "VOTE FOR WAR IN IRAN". On the one hand, these trivialise the masculine stereotype of leadership Clinton is supposed to emulate by recasting it in the feminine space of domestic misconduct and (non)traditional homemaking; on the other hand, they reinforce it through the reference to warfare that triggers terms from its associated semantic fields (conflict, destruction, death) inviting us to see Clinton as the ruthless and cruel blood-thirsty leader, the implied enactment of her "iron maiden" persona.

In its turn, an important strand of internet memes circulated during the 2016 presidential race (especially the ones posted on the "Women for Trump" Facebook groups) makes use of an excessive range of negatively coded representations to suggest that Clinton embodies an aberrant femininity, transgressing gender-normative behaviours and expectations. Such memes grotesquely deform the woman politician to emphasise the dangers entailed in the abuse of (masculine) authority by portraying her as a mad dictator, more often than not her character merging with that of Hitler (Figure 1), demonising her as a witch (Figure 2) or even a blood-thirsty Lady Macbeth (Figure 3), because "[i]n the show of toughness, there may also be a touch of madness: the Lady Macbeth persona" (Baxter 2017: 26).



Hillary Hitler.

Figure 1. "Hillary Hitler" memes [2].
Source: https://ballmemes.com/t/hillary-hitler

Figure 2. "Hillary Witch" meme
Source:
https://imgflip.com/tag/hillary+witch

Figure 3. "Lady Macbeth" meme
Source:
https://makeameme.org/meme/lady-macbeth-while-b7ce4da8ef

In a similar manner, Theresa May is often typecast in the "iron maiden" role especially in relation to the Brexit crisis. For example, "Steel of the New Iron Lady" (2017) is the editorial title that accompanies a cartoon signed Mac (pen name of Stanley McMurtry) which appeared in *The Daily Mail*. While the article occupies two thirds of the cover page, the drawing is set to the left, visually commenting on the information dealing with May's "deal or no deal" ultimatum to the European Union. The image denotes a grey-haired woman with sunken cheeks, eye bags, shrunken lips and a long Pinocchio-like nose, wearing a green checked trousers suit fitted with a white shirt. Hands on her waist, the figure (easily identifiable as May) tilts her head upwards in a stubbornly defiant posture as the British flag is raised up a pole next to her, while the European one rests under her feat. Her victor's pose is nevertheless ironically undercut by its setting: 'splendidly isolated', May is standing on the edge at the top of a steep cliff, about to fall in the abyss below. In Morton Morland's "Election" (2017), which appeared as a cover for *The Spectator* during the 2017 General Election, May is literally clad in armour, taking centre stage, while Jeremy Corbyn is placed on the second plane, to her left, riding a toy unicorn. Yet, 'steel' tiles from May's knight's armour (humorously shaped as a lady's dress) are literally falling off, lying scattered around her, despite the character's seemingly frantic attempts at holding them in place with her hands and arms. Other cartoons portray her cornering opposition either on top of a machine gun or by firing canons (as obvious phallic symbols) or even partaking Winston Churchill's persona, like in Kevin Siers' "Brexit Plan" (2019), where the mantra of his 'finest hour' speech is parodied

and negated in the accompanying dialogue bubble that reveals May's thoughts as: "We will go to the end… We will lose on the beaches, we shall lose on the landing grounds, we shall lose in the fields and in the streets, we shall lose in the hills …" Throughout these cartoons, May's masculinisation is nevertheless cut down and made awkward by indexes of femininity like lipstick and earrings, pearl necklace and purse, and invariably May's famous leopard print kitten hill shoes, for long in the limelight of media attention.

Internet memes play their part in conflating the British woman politician's persona with masculine tropes and, as such, they may also be seen as adhering to the same "iron maiden" trope which they exploit to achieve their rhetorical purpose. One telling example is the "Theresa May takes the Iron Throne" meme (Figure 4), a reaction photoshop incongruously placing May in a still from the *Games of Thrones* series and showing her leading a body of knights on their marauding mission. Other memes either reuse the 'leadership' scenario in an action movie setting in which May becomes a Wonder Woman heroine, heading a detective squad (Figure 5), or humorously comment on her political persona by linking it to male avatars famous for ill-fated choices (Figure 5), or, the same as in Clinton's case, go to extreme vilification, by showing her as both dictator and embodiment of evil (Figure 6).

Figure 4. "Game of Thrones" meme
Source:
https://me.me/i/t-%E4%B8%96-theresa-may-takes-the-iron-throne-possible-game-1387735

Figure 5. "Action Theresa" meme
Source:
https://www.memecenter.com/fun/6804603/theresa-may

Figure 6. "Theresa Dances" meme
Source: https://cheezburger.com/7146245/these-theresa-may-memes-are-awkwardly-dancing-into-infamy

Figure 7. "Evil May" meme
Source: https://imgflip.com/i/1qg8ln

At the opposite pole, one finds the case of Viorica Dăncilă, the first Romanian woman politician to access the premiership of the country in 2018. As Oprea (2019) comments: "the positive connotations" of her appointment which lent Romania the status of a "modern and emancipated country, giving equal opportunities to women and men in politics" were soon dispelled by "allegations against the new Prime Minister, considered incompetent and as a mere puppet in the hands of the ruling party" (75), identified with its controversial leader, Liviu Dragnea. Such negative perceptions were mainly popularised through varied media outlets, ranging from print to broadcast and the internet, and encompassing both traditional and social media forms, with editorial cartoons and memes maximising the impact through their humour-based visual rhetoric. Hence, a major strain of representations typecast Dăncilă as Dragnea's "pet", in keeping with the stereotypical perception of women as "too weak, naïve, or unprepared to handle a difficult task without a man's help" (Carlin & Winfrey 2009 q. in Reyes García 2013: 23).

A case in point is Devis Grebu's cartoon "Yooo, Vasilica!" ["Făăă, Vasilicooo!"] (2018) which appeared on the website of *Digi24* (a Romanian news channel) as part of a weekly series of satirical illustrations called "The Visions of Devis Grebu". This depicts Dăncilă taking an eye examination. She sits behind a phoropter, while in the forefront, Dragnea stands upright, wearing a doctor's gown and

holding a Snellen chart to test her vision. The text caption above reads "Ophthalmologist of Teleorman" (a punchline underlining the modest Romanian county from where both Dăncilă and Dragnea originate). The pictorial representation frames a series of incongruities: both figures are obviously disproportioned, with oversized heads above small bodies; the 'doctor' is frowning, in an impatient posture that indicates his loss of temper, while the 'patient' is starring impassively ahead (not focalizing the chart), with a fixed smile on her face; mirror written, the letters on the eye chart do not reveal the customary Snellen pattern, but the first letters of the alphabet, replicated in bigger size on a screen placed behind Dăncilă, as if projected through her (empty) head and magnified by the lenses of the phoropter. Significantly, the title accompanying the cartoon (playing the role of a dialogue bubble) which reveals Dragnea's exasperate urge ("Yooo, Vasilica!... Do something!... Look, repeat after me: aaa…bee…cee") sustains the educational metaphor and links it to a primary school alphabet lesson, with Dragnea and Dăncilă cast as teacher and pupil, respectively. In addition, the inscription on Dragnea's medical gown pocket reads: Dr Daddy, with the role of a child now assigned to Dăncilă, who holds doll-like puppets (with her government members' faces) in her lap. The "schoolgirl" scenario (upheld by the white collar accessorizing her pink "girlish" dress) is destabilized by caricature which foregrounds feminine tropes of aging, such as a massive body, fat cheeks, wrinkles, and a double-chin – in a grotesque appropriation of the stereotype of "the dotty old dear". Overall, the cartoon outlines hierarchies of power (doctor – patient, standing – sitting, forefront – rear, vocal – mute, active – passive, master – pupil, parent – child, puppeteer – puppet, normative masculinity – incoherent femininity) that position Dăncilă as the lesser, marginal and subordinate figure, reiterating thus popular views on the Prime Minister as a powerless and inappropriate political actor.

Such themes permeate online visuals. One finds them reiterated in many satirical illustrations which present Dăncilă as Dragnea's puppet, as is the case with Cristian Stanciu's "Vasilica Viorica Dăncilă" (2018), a political digital caricature in which Dragnea (drawn with an oversized head) appears as a ventriloquist, performing his act in front of an unseen audience: while his right hand holds a microphone close to his mouth, his right hand, directed at the public, moves a marionette (dressed in the traditional women's clothes from the rural area of Teleorman) which has Dăncilă's similarly oversized head and her

hairstyle (an obvious icon for the woman politician, due to it being repeatedly trivialised by the media). In addition, numerous photoshopped memes efface her personality by replacing the Prime Minister's face with that of her mentor (Figure 8) or reuse the schoolgirl scenario recontextualizing it in past and present temporal frames (Figure 9) that further deprecate Dăncilă's status as mature political leader. Similarly, other representations literally signal her as the "odd woman out" the masculine (and masculinized) political scene by showing her isolated and "misplaced" (by virtue of gender, dress-code, chromatology, pose and behaviour) among male figures that epitomize "proper" political leadership (Figure 10).

Figure 8. "Dragnea-Dăncila" meme
Source:
https://www.facebook.com/Meme-PSD-238336840426661/

Figure 9. "Dăncilă at school" memes
Sources: https:// www.facebook.com /duamnaviorica/ photos/la-voi-cum-a-fost-prima-zi-de-scoala-eu-am-un- invatator-tare-bun-pacat-ca-e-la-p/1373139989529775/(left); https://www.comedymall.ro/deja-fu/cristina-topescu-vrea-sa-o-invete-pe-dancila-sa-scrie-si-sa-citeasca-corect-17854932/(right)

Figure 10. State officials' meeting meme. Source: https://www.ziaruldeiasi.ro/stiri/foto-o-poza-cu-dancila-sursa-de-meme-uri-pe-retelele-de-socializare--190405.html

Not least important are those editorial cartoons and memes which systematically resort to the stereotype of the "witless blonde" to magnify the negative perceptions of Dăncilă's lack of intelligence. A telling example is Octav Ungureanu's cartoon "Message" (2018) which appeared on the artist's blog. The image presents Dăncilă (iconically constructed through hairstyle, broad smile, pink dress and awkward posture) sitting in the spotlight (suggesting an embarrassed and nervous attitude) and holding a piece of paper in her hands (yet, below the waist) as if preparing to start delivering a speech in front of an audience. Nevertheless, the focused light of the scene reveals the composition of the latter as a largely inanimate one: a boot, a plant in a flower pot and a nut (which, in Romanian, trigger semantic associations with stupidity and dumbness through their respective series of idiomatic expressions), while the text of the dialogue bubble linked to Dăncilă ironically conveys her thoughts as: "Now I can finally say that I am the smartest in this room!". The same stereotype is overwhelmingly present in countless internet memes that lampoon the woman politician: for example, in a meme mimicking a comparison chart, the boot metaphor resurfaces to signal Dăncilă's inappropriateness as political leader in terms of education, intellect and credibility, for, under the two headings "Dăncilă" and "The Boot", the areas of comparison on the left read as: "she/it knows foreign languages"; "she/it has read a least a book"; "she/it has discerning power/can decide for her/itself"; "she/it lasts longer than 6 months" (Figure 11); in another widely circulated meme, with many variants, the text captions accompanying the juxtaposed images of a female android and Viorica Dăncilă label the two as "artificial intelligence" vs. "natural stupidity" (Figure 12).

Stie limbi straine	✗	✗
Cel putin o carte citita	✗	✗
Ia decizii proprii	✗	✗
Rezista mai mult de 6 luni	✗	✓

Figure 11. Comparison grid meme
Source: https://www.stiripesurse.ro/ cele-mai
-tari-glume-dupa-criza-politica-viorica-dancila-si
-mihai-tudose-inta-ironiilor_1243548.html

Figure 12. “Natural stupidity” memes
Sources: https://www.picuki.com/media/
2208728525563872967 (left); https://ro.
pinterest.com/mariavoila/haioase/ (right)

Conclusions

All three surveyed cases prove that cartoons and memes which satirically target women leaders tend to perpetrate stereotypes and limiting views of gender, albeit through verbal-visual forms of humour, mockery or caricature. If satire, their common end, is generally considered “to encourage resistance, promote dialogue, and enact positive change” (McClennen & Maisal 2014 q. in Oprea 2019: 90), when applied to female politicians it obviously echoes patriarchal prejudices that deny women’s accession to traditionally man-dominated spheres of power by typecasting them into reassuring role-traps, either as unnaturally “strong” and “manly” women (Hillary Clinton and Theresa May as “iron-maidens”) or as inappropriately “weak” and “womanly” ones (Viorica Dăncilă as the “witless pet”). This vacillation between the two gender stereotypes may be related (as Gallagher does in her study of British political cartoons) to an attempt to ‘securitise’ the perceived threat entailed in the various degrees of authority or prestige women politicians command at a given time in the public sphere: “[m]asculinisation at a period of political credibility and feminization at a period of weakness is recognizable” (2019).

In addition, such gendered representations may be explained by the fact that editorial cartooning has remained "a boy's club" (Morton 2017), with its professionals being overwhelmingly male, which is also generally true for meme creators and sharers (Denisova 2019). Yet, one should not forget that they are part of the wider reservoir of images circulated by the different forms of media, which offer us both records of public controversies that affect a community, as well as clues to the discourses which normalise "homo politicus". Unravelling their representational tactics may thus illuminate the real "ideological and rhetorical barriers that limit women's presence in politics" (Reyes García 2013: 4), opening up this space for women to assert their agency along with their male peers, no longer fearing to be marked as the "odd (wo)man out" solely by virtue of their gender.

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Notes
[1] The overviewed corpus consisted of editorial cartoons and memes spanning the period 2016-2019 mainly found by searching online databases (which included newspaper archives, cartoonists' blogs, meme blogs and Facebook pages, among others) with keywords like: "political cartoon", "meme", "Hillary", "2016 American elections", "May", "Brexit", "Dancila", "Veorica", etc. Due to space constraints, only a few were selected to illustrate the argument. In addition, since cartoons are copyrighted, solely examples of memes were provided as visuals in the figures included in the paper.

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The Delusion of the Dream in Ta-Nehisi Coates' *The Water Dancer*

Alicia JOSEY*

Abstract
The Lockless estate in Ta-Nehisi Coates' fantasy neo-slave narrative The Water Dancer *mirrors the United States in terms of their treatment of race. Both Coates's two autobiographical works introduce the concept of family, from his childhood and from his young fatherhood, which highlights the lack of healthy familial relationships in* The Water Dancer. *The Walkers bastardize fatherhood and brotherhood with the protagonist, Hiram, who constantly vies for their affection despite their unequal relationship. Looking at the novel through a CRT lens allows us to break down this relationship. The Dream of hope, of race relations and treatment getting better in every single way throughout history is often weaponized by the dominant culture in order to force forgiveness, as well as a gruesome idea of family, and drive out the memory of the past.*

Keywords: *social justice, critical race theory, race relations, neo-slave narratives*

The Water Dancer, a 2019 novel by Ta-Nehisi Coates, is the story of Hiram told by his older self, in autobiographical style. Hiram is born a slave on the Lockless estate, owned by the Walkers; his father, and later his brother, are his masters. He begins his life with a warped idea of family with no blood ties to the other slaves, and so attempts to forge familial bonds with his father and brother, but this proves impossible. Coates' message of forming ties with people that we can proudly call family -- a bond formed by love, not blood or money -- comes through in his other two books as well. His ideals, though some would call them highly pessimistic, align with critical race theory, namely with the idea of material determinism, which comes through in the character of Maynard, Hiram's brother. The latter, who, in some people's eyes, should be more liberal-minded than his father by virtue of being young, instead marks a step backward in civil rights, paralleling the rolling-backward of the civil rights after the close of the 1960s. The United States of today's treatment of race is represented, on a micro level, in the Lockless estate in *The Water Dancer*; Hiram's father makes sorry attempts to fix his mistakes of the past in a way that is still beneficial to

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himself, something that Hiram must come to terms with rather than take it upon himself to fix.

In his autobiographical account, *The Beautiful Struggle* (2008), Coates describes his own father, whose definition of fatherhood may look unconventional to an outsider; nevertheless, he paints a picture of unwavering support. Coates' paternal grandfather was an intellectual with anger issues and a drinking problem, temporarily kicking his son out of the house when he was only nine (19-20). Coates' own father had seven children by four women, settling down with Ta-Nehisi's mother to raise him and his older brother Bill.

> This is all a mess on paper, but it was all love to me, and formed my earliest and still enduring definition of family... My father knew how to hurt people without knowing how he'd hurt them. And maybe in the end this is what saved him. He was shameless in his pursuit of women. He was perpetually broke. But he never shirked when his bill came due. He hustled for his baby's new shoes, while his frayed at the seams (16-19).

Ta-Nehisi and Bill's mother and father were strict and never allowed them to get away with anything, both full-time workers and full-time parents. This was necessary in their Baltimore community, overwhelmed by the recent influx of cocaine, which ramped up the potential violence of strange encounters and dug a rock-bottom lower than anyone could imagine. They did not know how close they were to the edge; all it could take was a stumble to fall, and amid the long yelling lectures from their father, the high-heeled shoes their mother threw at them, their parents were always there to catch them if they did.

Coates writes a very different story of fatherhood in *The Water Dancer*, with Hiram's father, Mr Walker, using him as a tool to elevate his brother, Maynard. Parenthood can look like one in a wide range of things, but generally, the parent's role is to create or illuminate opportunities for their child; as Mr Walker seems unwilling to do this for Hiram without keeping him as a slave, he is no parent to him. Repeatedly in the novel, Mr Walker believes himself a father to Hiram and yet fails in that role. Hiram does not want to fail in his role as his son, not realizing until late in the novel that failure is inevitable as his father will never allow him to be free, nor ever revere him in the way that he did his white drunkard son. He would neither revere Hiram's own mother in the way that he did Maynard's.

> *Maynard loved you*. This notion -- that Maynard loved anyone, that Maynard would give his life for anyone, much less me -- was astounding me...this glorified portrait somehow lived right along with the admonition my father had always communicated to me -- that Maynard must be watched, that he was not to be trusted with his own life...Oh, the curses my mind constructed for my fool of a father, for this country where men dress sin in pageantry and pomp, in cotillions and crinolines, where they hide its exercise, in the down there, in a basement of the mind, in these slave-stairs, which I now I descended, into the Warrens, into this secret city, which powered an empire so great that none dare speak its true name (69-70).

This marks the turning point for Hiram, the realization of the ridiculousness of his aspiration to make the Lockless house a home for himself. His own mother has been ripped away from him, and there is a constant threat of his other family members being sold, preventing him from the prospect of falling in love and creating a family. He draws the connection between the house and the state of Virginia, where an entire race is condemned to spend their lives empowering a society that will never accept them as one of their own, among claims that they dearly love them.

Even when Mr Walker guiltily admits the truth about having sold Hiram's mother, Hi still cannot recall her face; some wounds will never be healed, no matter how much either party wishes this to be so. Although Mr. Walker is a product of his environment, he is no victim or a reformed man, nor is he a father, as he claims: "I am a conflicted man; I cannot help it. Two mistakes I made in my life. First was letting go of your momma. Second was letting go of you. And it was all done in a horrible fit. No more. I am an old man, but I am, too, a new one" (324). At this point in the novel, we have only just met him again after Hiram's been on his own journey, and he quickly falls back into the same patterns of problematic behaviour he exhibited before. Immediately, he takes credit for Hiram being freed from Ryland's jail, claiming that the reason why Hi is back on the Lockless estate is his diligence in bringing him back (324). This is a parallel to him taking fatherly pride in Hiram's gift for memory and performance, despite it being a natural gift, inherited from the other Tasked, not from Mr Walker (20, 29). Later, he implores Hiram to tell him a story as he lays in bed; Hi, rather than see this as a favour for his old father, sees through the request. "...I suddenly

felt myself grow old right there, because I saw before me the room come alive with the specters of Caulleys, Mackleys, and Beachams, and all the families of Quality who'd once bid of me a story, a song. No, I thought. Not far enough" (338). He still indulges him and tells him a story. Mr Walker is a relic of the past, reformed as much as he ever will be. It is not enough, but it would be unrealistic to ask for more.

Both Hiram and his father are using coping mechanisms to blind themselves to the truth. The trauma of his father selling his mother and allowing him to be completely abandoned as a very young child causes Hiram to experience *denial*, in which phase we "[believe] that the problem does not exist, or the unpleasant incident never happened," resulting in him repressing the memory in his near-perfect recollection of his life (Tyson 2015: 15). For most of the novel, Hiram knows that his mother was sold, but this is always referred to in the passive voice; his first mention of this --"my mother was taken and sold" -- even suggests that his father had no control over it (11). In his own mind, he denies his involvement even though the facts are right in front of him. Mr Walker's admission on page 324, however, is exhibiting his own denial. His language ("letting go" rather than "selling" or "abandoning") is that of a man whose family wanted to leave the nest to live their own life, rather than people that he treats as his property. The trauma of the system itself, though, has affected him as well, and, along with denial, Mr Walker also experiences selective perception, "hearing and seeing only what [he feels he] can handle," not only in his behaviour towards Hiram but towards Thena (Tyson 2015: 15).

The "social construction" thesis of critical race theory argues that race is not based in any science or fact; "rather, races are categories that society invents, manipulates, or retires when convenient" (Delgado, Stafancic, Harris 2017: 9). For all American history, most of those in power, and much of the working-class, obtain direct benefits from racism, and so there is a vested interest in keeping the status quo. Mr Walker sells Hiram's mother when it is inconvenient to have her, and failing to tell Hiram, then only a small child, is him avoiding yet another emotional inconvenience; he does not like putting himself into uncomfortable positions, believing this more important than the suffering of others, merely because he is white. The social construction thesis also states that any action taken by the groups in power is taken because they see a benefit to themselves, even if it appears to benefit those who are not in power. Mr Walker permits Thena to do other

people's laundry in exchange for money, which initially seems like an improvement, but is just a furthering of the status quo, an action he takes for his own emotional convenience.

> He never quite said this, but my father avoided saying too much to Thena, and if he was walking the property and saw her coming, he would turn the other way. I think now that this was his ambition for her laundry runs, to somehow assuage the guilt of selling a woman's children on the racetrack (346).

It is likely that Hiram's father tutoring and elevating him to the position of manservant was not out of any fatherly love -- although Walker himself may sincerely protest -- but out of guilt, believing that this would make up for his neglect, when, in fact, he is placing the responsibility of fathering Maynard on the son that he gave nothing to. Ta-Nehisi Coates' paternal grandfather attempted to educate Coates' father on life lessons by forcing him to recite Bible verses and giving lectures on random mornings. Coates' father, a Black Panther until 1972, educated Ta-Nehisi by using his weekends to drive him around, pointing out the lack of black-owned businesses and the inequities that led to it. When they got home, his father would assign him an African history book, a different one each time. Coates' *Between the World and Me* (2015) could be his own version of the education that the men in his family pass down.

Coates' *Between the World and Me* is a letter to his son, then an adolescent, where he elaborates on the tenets of critical race theory, what it means to him and them in this age. He details his experience during an interview by a white reporter, and his rapid realization that the interview was organized in a way to further the narrative of the "Dream."

> [The Dream] is Memorial Day cookouts, block associations, and driveways... for so long I have wanted to escape into the Dream, to fold my country over my head like a blanket. But this has never been an option because the Dream rests on our backs, the bedding made from our bodies (11).

Coates is asking his son to accept the same facts of the world that Hiram comes to accept in *The Water Dancer*. He tells his son that he must accept his black body and live in it, knowing that authorities such as the police could take control over it anytime, at their whim, which one

should assume as random, because the people themselves are not evil; they are just products of an evil system. He speaks mostly of material determinism, a tenet of critical race theory, according to which the American system was designed to demonize blacks for the specific purpose of exploiting them while also not feeling guilty about it; the upper-class whites perpetuate the system for material gain, the lower-class whites do so for psychological gain. There is no message of hope in *Between the World and Me*, just an acknowledgement of the Dream, however fragile it is, undone by one single violent act, an act that happens all over the country too frequently to believe in it.

Repeatedly throughout the novel, Mr Walker tries to forge a father-son relationship with Hiram while still maintaining the unequal and abusive difference in power between them. Because of the clear desire of both parties to have this relationship, it is easy to maintain it before Hiram comes to the realization that the Walker house will never be his home. However, the almost-tender moments between them are soured by Hiram's constant awareness that he must serve during every single interaction they have. The sibling relationship between Maynard and Hiram, though, is doomed from the start. Maynard's every whim has been catered to; as a result, he has even less respect for the lives of the Tasked than his father does, as his irresponsibility allows him to look at them as capital to pay off his gambling debts. His lack of class and refinement creates a dangerous combination: using the Tasked not just for material, but psychological gain. Hiram learns as a child that he is no exception to this.

> ...within half an hour or so I had them all out on the green, where it was announced by Maynard that the gathered Tasked--old and young, some freshly exhausted from the field, others in the overcoats and polished shoes of the house--would race each other for his amusement... I had not yet understood my place among things, for as I watched Maynard organize them into packs to run against each other, he called to me, 'What are you doing, Hi? Get down here'...I was to run too (138-139).

Maynard, who should be the beacon of hope and a symbol of a bright future as opposed to his aging father, is instead worse, enjoying the system that has elevated him and his reckless hobbies. As a young man barely out of adolescence, he is even less likely to change his ways than his father. If the Lockless estate is America, there is no progression

inherent in the passage of time. If Maynard had lived, he'd have sold every single Tasked to keep up his drinking and gambling habits, including his own brother. Mr. Walker, in promoting Hiram to May's manservant, delusionally believes in the Dream of his white and black sons partnering to bring Lockless back to its former greatness. The ties between the brothers may be legitimate in some way, but they are only important when they are useful to the one in power, just like race in America, the thing that divides us when those in power want us to be divided, want to exercise control over blacks. To them, races should separate us, but when Hiram's father asks him, "'Mind your brother, do you hear me?'", they are brothers, one and the same (43). Never mind that they are not brothers if Hiram were to ever need Maynard's help.

Like Mr Walker, Coates does not paint Maynard as independently evil even through Hiram's eyes. The night before they are to leave for the races, a day before Maynard's death in the river, Hiram is troubled by a dream he has.

> ...I was out in the tobacco fields again, out there with the Tasked, and we were, all of us, chained together and this chain was linked to one long chain and at the end of it was Maynard, idling lost in his own thoughts, almost unaware that he was holding all of us in the palm of his hand (43-44).

In the dream, he and all the other Tasked grow old, the other Tasked disappearing until it is just Hiram, chained by May who has turned into a baby. Old Hiram looks at the sky and to the North Star. Hiram is, of course, dreaming of the future, and his lack of a future if he stays on the Lockless estate and in service to his brother. The next morning, Hi thinks about the dream and ponders over the idea of love among the Tasked, how it has been violently shaped by their conditions -- it is then that he perhaps unconsciously resolves to change his own conditions. Maynard regressing into a baby while the Tasked grow old could hold a number of meanings, but to me, the interesting part about this is the inherent lovability babies have, and how this completely contrasts the revulsion that most feel towards May, mostly because he is seen as a child who wields too much power in an adult body; he uses and will always use his family assets -- including the Tasked -- to fund his aversion to growing up. However, the dream shows that, through the passage of time, he is aging *backwards*, not staying the same. Perhaps Hi is holding onto the same hope his father has: that May will grow up.

The dream is showing him that he will age and grow wiser and yet still be chained to a man so oblivious and destructive that he might as well be a baby through Hi's eyes. Also, with this dream, Maynard's liability is minimized; he is not an evil perpetuator of the system, or even a tool of it. He is innocent, complacent at worst, and yet Hiram has come to the realization that he cannot be reasoned with. They could be chained together for their entire lives; their bond will not grow any stronger and, in the end, Hiram would still think of escape, perhaps wishing that he had done it much, much earlier.

Hiram's dream and the Tasked idea of love that he ponders on are echoed in the present in *Between the World and Me*. Coates tells his son that with one slip-up, "[his] body can be destroyed...The destroyers are merely men enforcing the whims of our country, correctly interpreting its heritage and legacy" (9-10). He goes on to describe the reasoning behind the familial beatings he received as a child for seemingly minor offenses, that his parents received, how these were violent expressions of love and fear that a worse fate awaited them if they did not realize how quickly their bodies could be truly destroyed, their lives taken from them, if they slipped up around the wrong person. Just as we hear the echoes of the institution of slavery today, we see Coates' experiences echoed in *The Water Dancer* -- black bodies chained to Maynard, and as Hiram describes when he wakes,

> I remember how these young couples would hold one another, each morning before going to their separate tasks, how they would clasp hands at night, sitting on the steps of their quarters, how they would fight and draw knives, kill each other, before being without each other, kill each other, because Natchez-way was worse than death...how families formed in the shadow and quick, and then turned to dust with the white wave of a hand (45-46).

The severity is different, but the expressions of love and fear, the punishment, are the same.

As one traces Coates' family up to his own children through his autobiographical narratives, one can see a clear improvement in how they treat and educate each other; the world around them, though, appears to get worse in some ways. To those in positions of privilege, this appears counterintuitive, but such an event was what birthed critical race theory. "[CRT] sprang up in the 1970s, as a number of lawyers, activists, and legal scholars across the country realized, more

or less simultaneously, that the heady advances of the civil rights era of the 1960s had stalled and, in many respects, were being rolled back" (Delgado & Stefancic 2017: 4). One of the earliest theorists was Derrick Bell, a lawyer and civil rights activist who proposed that *Brown v. Board of Education* is not the triumph that we think it is; rather, an exhibition of material determinism by the elite whites, "[serving] to reinforce the fiction that, by the decision's rejection of racial barriers posed by segregation, the path of progress would be clear" (2004: 7). Like Hiram's father, who avoids being seen by Thena and allows her to earn small amounts of money from others, and who promotes Hiram to manservant while keeping both in slavery, the courts were not acting in goodwill, but cowardice and self-interest, in the hope that those they oppress will forget about the past and therefore how they are being trodden on in the present.

None of Coates' three books appears to offer a solution for the future; they all end abruptly, the future being an absolute unknown. However, they also end with being among family; Hiram's father is even present in the last page of *The Water Dancer*. "...I wanted him to know that I now knew all that he knew, that to forgive was irrelevant, but to forget was death" (403). Shortly after this interaction, his father passes away and Corrine and Hawkins turn Lockless into an Underground station. With the return of Hiram to the estate, and Mr Walker's "admission" of guilt involving Hi and his mother, his father appears to have been forgiven, which changes nothing except to console a man who will die within the year. With buying Lockless and waiting for him to pass, the Underground is establishing a completely new institution, rebuilding it with Hiram as its steward, although from the outside they must keep up appearances with Corrine as master, and the former Tasked beneath her. After speaking to his father, Hi walks down the street to Sophia and Carrie, both content as a family, the lack of clarity even extending to us asking the question, "Are they Tasked or free now?" Even when Hiram asks Sophia, "What are we now?", he seems to be asking about their relationship status, but he could be very well asking if they're free (403). However, whether free or not, they *are* home by their own definitions, creating a place for themselves where before, at the beginning of the novel, they could see none. Making a home in the same place they were exploited and enslaved may seem strange, an idea that Michael Awkward calls "the American racial uncanny" (2013: 216). In his book, Awkward describes walking through

the Constitution Center and his wife's tearful reaction to the exclusion of blacks in the Preamble: "'We weren't "the people" they had in mind,' she sobbed, the ideal so painfully at odds with [Washington's] illiberal use of black bodies…" (216). Still, the Center honored historically significant African Americans, whose presence created a strange juxtaposition and the question of whether these great people ever made the U.S. their home.

There is much uncertainty surrounding Coates' texts, and the attempt to find a message of hope in his writing is tempered by the fact that in *Between the World and Me*, he seems to resent such attempts. To search for hope is to believe in the Dream, resulting in us being as delusional as Mr. Walker, who naively looks at his two sons and honestly believes that they could ever be brothers. Critical race theory is the restructuring of thinking around progress, but its main theorists, such as Richard Delgado and Jean Stefancic, seem just as uncertain as Coates: the transition, if it happens, will either be peaceful or violent, depending on the severity of white resistance, and will need to include widespread participation, such as economic boycotts and the abolishing of old-fashioned, inequitable standardized tests. The discrimination is embedded in the system, so reassembling parts of the system is necessary in order to move forward.

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Octavia Butler's *Kindred*: The Cultural Context of Production

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Abstract
Through Butler's Kindred*, numerous tensions are raised around the notions of accessibility, disability, equality and inclusion exposing the crisis of black futures. My analysis focuses on the way that disability informs Dana's experiences in the context of slavery, her positioning in the contemporary discourse of neo-liberalism and her positioning in the prospective future. Very few scholars perceive Dana's subjectivity as an actual state of being that carries value both materially as well as metaphorically. The materiality of disability has not constituted part of the larger discourse of the American slave system. Through rendering disability both figuratively and materially, I establish a connection between the past, the present and the future. The different figurations of space and time exposed through Dana's time travelling help conceptualize her accessibility in different structures. Previous scholarship has been extensively focusing on the origin and legacy of trauma, inflicted on the black female body of the twentieth century, however, there has been too little, if any criticism in relation to the active construction of black female subjectivity, located at the level of the body. I wish to explore how spectacles of violence against black female bodies function in the wider political imagery of the twenty-first century. The physical and psychological displacement of Dana, as a black female body, exposes her traumatization and the difficulties she faces in order to reclaim her subjectivity in a society burdened by a history of violence and exploitation. Even though* Kindred *was written before the Black Lives Matter movement emerged, it could be analysed in a way that asserts the continuity of African-American trauma, the perpetuation of systematic racism in USA and the crisis of blackness in the future. Systematic violence threatens black women's wholeness and renders their bodies at risk.*

Keywords: *postcolonialism, disability, trauma, black lives matter, queer futurity*

Octavia Butler's *Kindred* (1979) is in conversation with the socio-political debates and movements of a distinct historical moment, the 1970s. This novel engages with the Black-Nationalist movement, the Black Power movement and the Civil Rights movement. It is important to note that Butler wrote fiction from a developing black feminist standpoint to represent female voices that were being ignored during the Civil Rights movement. Ransby confirms that "the voices of black women writers have seldom been given recognition outside or even within the Civil

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Rights Movement" (2001: 59). It is further argued that Butler engages with the political movements of her period to forge a more complex understanding of how oppression, resistance and power intersect. In this paper, I will be distinguishing the way in which the neo-slave narrative is in conversation with a largely black masculinist political tradition that frames endurance as nothing more than survival and then I will argue that there is a counter-discourse that disrupts the equation of endurance to survival: black female itinerancy. Butler is in conversation with other writers of the same tradition, including Alice Walker, Gloria Naylor, and Toni Cade-Bambara, among others.

Butler is in dialogue with a largely masculinist black political tradition that underestimates endurance and equates it to mere survival. More specifically, *Kindred* engages in conversation with first person narratives that are concerned with the self-revelation of experience but overlook the experience of the intimate self while solely placing emphasis on the survival of the individual. Such texts include Ralph Ellison's *Invisible Man* (1952), James Weldon Johnson's *The Autobiography of an Ex-colored Man* (1912), Ernest Gaines's *Autobiography of Miss Jane Pittman* (1971) and Frederick Douglass's *The Narrative of the Life of Frederick Douglass* (1845). In these masculinist narratives, endurance is portrayed as mere survival. No emphasis is placed on the personal history of their protagonists, as attention is always directed outside of the self. The events of their personal lives are described solely in relation to the social implications they have.

Endurance is examined here as a form of psychological and physical resilience of black female bodies in the face of hardships of slavery as members of a closely knit community. The existence of this community depends on the creation of generations and often on a stance of accommodation. In other words, through endurance emphasis is placed on the communal aspect of one's identity, instead of his individual needs. Endurance is directly linked to the notion of embodiment, as "the body has served to justify the abjection of certain groups [in this case, women of colour] and as the means through which collective identity and resistance to such destructive stereotyping has been articulated" (Vint 2007: 245). I examine endurance as a term that describes the physical and psychological consequences of existing as a body that is always in relation, that is both dependent upon and vulnerable to the actions of others, and that is resistant to being wholly identifiable. The importance of the community is highlighted as

invaluable to the uplift of race. Forming collectivities, unity and solidarity were fundamental to the Black Power Movement. I will revisit the strategies that Dana's foremothers employed in the antebellum past to endure the psychological and physical hardships they faced. I will focus on their resilience as members of a closely knit community, the existence of which depends on the creation of generations and often on a stance of accommodation. For black power activists, endurance signified little more than submission to ongoing white tyranny. There was nothing ethically or politically admirable about this form of endurance.

Then, I will examine the notion of black female itinerancy as an extension of black female endurance. Itinerancy is the physical-geographical and psychological escape from the hurdles of slavery that leads to attaining a more complex understanding of the self in the present moment by using one's own resources. In other words, black female itinerancy is the process of shifting positionality in the present moment by devising individual strategies to overcome the physical and psychological hurdles of slavery and reaching a more complex understanding of one's self. Even though most readings of *Kindred* expose the personal as inseparable from the communal, I would like to disrupt this connection. By employing the term itinerancy, I interrogate the reiterated ideals of community and unity without diminishing the value of solidarity. A critique within a collective does not necessarily devalue the collective itself. The question that arises is: under conditions of constraint, can itinerancy be a legitimate resource for escaping vulnerability from one's communal longing? To what degree does the reformulation of community allow one to think about a different type of political consciousness? These questions are at the centre of how Butler responded to the ideologies underscoring Black Nationalism.

I view *Kindred* as a political text that calls for shifting attention to the individual's private desires. Attention should be drawn to the fact that the formation of an individual subjectivity is intricately related to the creation of a communal self. Jones's work differs from the masculinist writings of the Black Power movement through which she attempted to build communal solidarity. Instead of solely making a contribution to the Black Power Movement's political collectivism, Butler brings to the forefront the importance of the individual's standing. In this context, it is equally important to also take into consideration the way in which the community is being affected by the

individual's actions. By examining the individual's needs and the degree to which they are related to her communal obligations, I would like to emphasize the importance of black female itinerancy.

In *Kindred*, Dana designs her own strategies of resistance by exhibiting itinerancy. By rethinking the narratives of violence in which her foremothers were implicated, Dana is able to overcome what Elaine Scarry defined as "the inexpressibility of physical pain" (1985: 3). Through itinerancy, Dana reaches a more complex understanding of herself. In *Kindred*, Dana achieves to reach a more expansive understanding of herself through disrupting the mandate of reproduction and by killing Rufus. By exposing itinerancy, Dana not only endures the hardships she was faced with at the present moment, but she also unravels the possibility of self-development by adapting to the conditions of the present.

Kindred is set in Los Angeles, California, in 1976. It begins with Dana Franklin's twenty-sixth birthday on America's bicentennial year, when suddenly she is transported to nineteenth century Maryland, the antebellum past. When she gets there, she finds a drowning child, Rufus, her white slave holding ancestor, and saves him. She only finds out about their connection later in the narrative. Over the course of the novel, Dana is involuntarily summoned to the past to save Rufus when his life is at ultimate danger. Each time she goes back to the past, Dana forms a better understanding of her family's history. Dana, a twentieth-century racially conscious black woman "is made a slave." [1] in the sense that she needs to endure the physical burden of slavery, (multiple beatings, attempted rapes, lashing and forced labor) but also the psychological burden of slavery. More specifically, Dana's ultimate torment is whether to help her ancestor Alice to preserve her life or whether to become complicit in her rape to ensure the continuation of her African American family's ancestral line and by extension, her own life, both in a literal and metaphorical way. Dana is skeptical towards this responsibility of hers from the first time she encounters Rufus. She wonders "Was that why I was here? Not only to ensure the survival of one accident-prone small boy, but to insure my family's survival, my own survival? . . . If I was to live, if others were to live, he must live. I didn't dare test the paradox" (O. Butler 1979: 29). This paradox opposes the stance that Butler's contemporaries would have adopted in order to denounce systemic violence. The decisions of hers are guided through the instinct of self-preservation and fall into the dialectic of endurance.

Through time-travelling, Dana emerges as an itinerant subject. As a woman that belongs in 1976 California, Dana feels disdain towards her foremothers who belong to the antebellum past. At first, she exposes contempt and disdain towards Alice who chooses to do "the safe thing" and views her as "the kind of woman who might have been called 'mammy' in some other household" (Rushdy 1999: 163). Alice is viewed as embodying the stereotype of the Mammy, the female equivalent of "Uncle Tom". Dana separates herself from Alice's stance and refuses to enact the role of the mammy. She disrupts the collective mandate placed on her to create generations. Therefore, viewing Dana as a maternal figure is extremely troubling. Beaulieu and Mitchell perform such reading and disrupt Dana's positioning as the mother of Rufus. Even though Dana takes care of Rufus, being his mother would go against the designing of her personal strategies of self-preservation. Dana is viewed as a queer figure, as she encompasses many characteristics that were diverse to other women of her community. Her actions are acts of "resistance to being confined to the roles of motherhood and domesticity" (Miletic 2016: 273). She further develops other roles in relation to her standing in the present. More specifically, Butler states from the beginning of the narrative that Dana is a writer. Dana and Kevin meet through their common interest in writing, as they work at "a casual labor agency" that "regulars called… the slave market" (O. Butler 1979: 52).

As Rufus grows up, he becomes increasingly violent. Dana is called back to save him after Alice's husband Isaac, who is a slave, beats him. This is a turning point in the narrative because it is the first instance in which Rufus asserts his power as a master. Isaac is tortured and sold south. Alice is punished for aiding him by being sold into slavery and purchased by Rufus himself. Despite Dana's conscious empathy and identification with Alice, she unwittingly becomes a conduit for Rufus's destruction of her. Dana needs to employ her wit in order to achieve self-preservation. The climactic moment in Dana's dilemma occurs when Rufus enlists her to convince Alice not to resist when he rapes her. Dana initially refuses to help him, but Rufus compels her to reconsider:

> "You want her to get hurt?... All I want you to do is fix it so I don't have to beat her. You're no friend of hers if you won't do that much!" Of hers! He had all the low cunning of his class. No, I couldn't refuse to help the girl—help her avoid at least some pain. But she wouldn't think

> much of me for helping her this way. I didn't think much of myself." (O. Butler 1979: 163–64)

Dana is deeply conflicted in whether she shall help Alice or not. At first, she hesitates to help Alice but then rationalizes her fear in order to prevent her from suffering at a greater level. Dana questions whether her non-violent stance is adequate in facing Rufus' increasing brutality.

Alice's strategy of enduring physical and psychological violence by developing an accommodating stance mirrors the stance of other women of her community. Alice's sexual violation is necessary for Dana's personal benefit. Rufus's obsession with Alice compels him to demand Dana to convince her foremother to sleep with him. He threatens her by saying "You talk to her—talk some sense into her—or you're going to watch while Jake Edwards beats some sense into her" (O. Butler 1979: 163). Alice has to endure Rufus's advances because Dana's survival depends on her. Alice is going to give birth to Hagar, Dana's mother. What seems odd is that Dana needs to keep Rufus, her white slave-owning grandfather alive, in order to ensure that her own life is preserved. Alice exhibits what Missy Dehn Kubitschek frames as the "material strength of surviving rape" (1988: 49). Slavery forced African-American women to expose endurance, survive and carry on with their daily lives after the traumatic event. Dana is stunned by the ability of slave women to adapt to violence and hardship and views herself as unfit for such adversity for the interests of the black community. She disrupts the ineffable expectation that women needed to serve as breeders for the preservation of their communities.

After Alice's rape, she compares her own stance with Sarah's. As an itinerant subject, Dana poses criticism towards Sarah:

> She had done the safe thing—had accepted a life of slavery because she was afraid. She was the kind of woman who might have been called "mammy" in some other household. She was the kind of woman who would be held in contempt during the militant nineteen sixties. The house-nigger, the handkerchief-head, the female Uncle Tom—the frightened powerless woman who had already lost all she could stand to lose, and who knew as little about the freedom of the North as she knew about the hereafter. I looked down on her myself for a while. Moral superiority. Here was someone less courageous than I was. That comforted me somehow (O. Butler 1979: 145).

Dana is extremely critical of her foremothers as their decisions are informed by the historical moment in which they exist. She judges them for adopting a non-violent stance, accepting mistreatment. Dana initially experiences disdain towards Sarah because she believes that she is superior to her due to her militant stance, but ultimately she understands that the only available resource for these women was to create generations.

Another instance during which Dana's itinerant stance is evident is when Dana and Kevin observe some children of the slave community, playing an auction block game. Dana and Kevin remain hidden and look at the children while they

> went on with their play. […] "Now here a likely wench," called the boy on the stump. He gestures toward the girl who stood slightly behind him. "She cook and wash and iron. Come here, gal. Let the folks see you." He drew the girl up beside him. "She young and strong," he continued. "She worth plenty of money. Two hundred dollars. Who bid two hundred dollars? The little girl turned to frown at him. "I'm worth more than two hundred dollars, Sammy!" she protested. "You sold Martha for five hundred dollars!" You shut your mouth," said the boy. "You ain't supposed to say nothing. When Marse Tom bought Mama and me, we didn't say nothing (O. Butler 1979: 99).

This passage shows that the ideology of slavery is passed on to the community from a very young age. The stance of endurance of the children is in opposition to Dana's itinerancy. These children unconsciously reproduce the roles that were prescribed for them by the antebellum south. By engaging in this game through role-playing, the actual auction block becomes normalized. This is troubling because it entails children from a very young age to reiterate the structure of slavery. In this game the little girl seems to be at a more disadvantaged state than her male counterpart as she is taught by her mother to endure the commands given to her by the boy in order to avoid greater harm. She knows that she needs to follow the boys' commands and she employs endurance as a strategy of survival. In this context, having a black body is synonymous to objectification, degradation, subjugation and dehumanization. It carries the power to suffocate and stifle the individual. The black female body is reduced to being a silent object, that needs to remain invisible, unseen, protected from the male gaze,

while embodying resilience. This scene brings to the forefront the way that black women are continuously negotiating questions of racialized denigration. The black body was rendered as having flesh made of the color of obscurity. Franz Fanon claims that the other lived a life rendered with conflicts, as its existence is an agitated one and the subject is constantly in alarm.

In this section, after examining Dana's response to her foremothers' stance, I will further explore Dana's positioning as an itinerant subject. Time travelling is the mechanism through which Dana revisits her past to form a more complex understanding of her present. Instead of remaining a mere spectator of violence, Dana becomes an actor. She projects resistance by devising personal strategies through which she differentiates her standing from her community's. Dana differentiates herself by employing itinerancy and clarifies that she is a voyeur of the violence inflicted on the black female bodies of her community, setting limits for her own body. Her standing as a member of the post-civil rights era helps her conceptualize the action of rape as criminal, while members of the antebellum era had to endure such criminality. Dana says to Kevin that:

> [Rufus] has to leave me enough control over my own life to make living look better to me than killing and dying." "If your black ancestors had felt that way, you wouldn't be here," said Kevin. "I told you when all this started that I didn't have their endurance. I still don't. Some of them will go on struggling to survive, no matter what. I'm not like that" (O. Butler 1979: 246).

She believes that she has to have the right to make her own choices instead of her whole life being dominated by Rufus. Dana as an itinerant subject, believes that she needs to employ nonviolence, "a practice of resistance, that becomes possible, if not mandatory, precisely at the moment when doing violence seems most justified and obvious" (J. Butler 2020: 27). Dana's choice not to harm Rufus is a conscious one. Dana is complicit in rendering Alice a victim of violence for her own interests. While pursuing her self-preservation, Dana makes sure to establish Rufus as the patriarch, even though her action entails violence towards a member of her community. She rather adopts an individualistic stance due to her itinerancy and does not stop Alice from committing suicide when Rufus stages her children's kidnapping. Alice hangs herself because she believes that her children are taken away

from her forever. She bases her whole sense of self on her offsprings. Even though Dana encourages Alice to do whatever it takes to survive—and thus ensure her own survival—she unequivocally states that she will not do the same. She would try to escape the predicament of victimization. For Dana self-preservation means more than just surviving.

At the end of the novel, Dana escapes rape, as she views it as an occurrence that is even worse than death. She refuses getting raped by exposing itinerancy. She refuses the role of the victim and, for the first time, imposes her own conditions on her relationship with Rufus. She says, "I could accept him as my ancestor, my younger brother, my friend, but not as my master, and not as my lover" (O. Butler 1979: 260). When Rufus attempts to rape her, Dana kills him and returns to the present. Dana's newfound sense of herself leads to an emancipatory revision of history. A few seconds before Rufus dies, he desperately tries to grab Dana's arm. When Dana comes to consciousness she is at her house in Maryland. She realizes that her arm is fused into the wall of her bedroom. Through the trope of time travelling, Dana escapes the communal longing of reproduction and reconstructs her community's history. She manages to survive and at the same time she rewrites history by reaching a more complex understanding of her standing in the present. She operates at her best interest as she ultimately kills the person who she was previously committed to and was protecting up to this point. The ultimate strategy that Dana devises is to not allow Rufus to rape her. By killing him, she asserts her own authority. She decides that she would not succumb to rape. She asserts her subjectivity by resisting sexual victimization. She sets Rufus's plantation house on fire, actively challenging the white master's authority. By destroying the house, she renders impossible the continuation of the lives of slaves on the plantation. She provides them the possibility to escape from Rufus's domination. By burning down the house, she gives them the opportunity to flee to the north and escape the plantation site. I read Dana's act as liberatory to herself and others as she gives them a chance to escape their positioning. She has also provided the other members of the plantation with the psychological outlet of escape from slavery, as she gave them the opportunity to conceptualize a different future. However, it should be noted that she cannot be sure of the effects of her action on the slaves of plantation. Even though Dana acted in "self-defense", she is aware of the danger in which she places the other

members of her community. She voices her fears that the outcome of her own choice would have a "cost… [on] Nigel's children, Sarah, all the others" (O. Butler 1979: 264). She values their lives but gives ultimate value to her own self-preservation. Dana's violence takes on an institutional form, as it is addressed against the institution of slavery that renders the female body as property. Dana contests Rufus's institutional power and intends to diminish the system that had previously enslaved her. Dana wants to protect her story as an individual, sustain herself and reach a more complex understanding of herself. There is no final resolution in the narrative, nor does Butler provide an insight to the afterlife of the other members of the plantation. As Dorothy Allison states, "Butler offers no resolutions at the end of *Kindred*…Dana is left wounded… [and] we do not know what will become of her marriage to Kevin, a white man" (1990: 476). Butler does not provide a resolution in the end, however, she allows Dana to reach a more complex understanding of herself, as she now understands the ways in which her past has affected her present. Dana "will always bear the mark of her kindred" (Salvaggio and McKee Chamas 1986: 33). Her individual needs and her communal obligations are in conflict, but at the same time, they are mutually supportive to a point. Even though she is in conversation with the history of her foremothers, at the same time she moves away from it.

In conclusion, in the 1970s, the period in which Butler wrote her work, there was an imminent need to address the issue of resistance to oppression and the right of self-defense. Butler needed to confront the gap between her generation's militancy and the perceived passivity of the previous generations. To explore these tensions, I employed the terms black female endurance and black female itinerancy. More often the term endurance has been employed in performance studies. More particularly, it has been associated "with performance art practices that emerged in the 1960s and 1970s" (Shalson 2018: 4). In this paper, I have examined endurance as the physical and psychological experience of resisting the hardships of slavery over an extended period of time by placing emphasis on the communal aspect of one's identity. Endurance is in conversation with the Black Power movement that called for the formation of a new communal identity, as there was a renewed sense of black pride. As Stokely Carmichael and Charles Hamilton confirm, the mission of Black Power "is a call for black people in this country to unity, to recognize their heritage, to build a sense of community. It is a

call for black people to begin to define their own goals, to lead their own organizations, and to support those organizations. It is a call to reject the racist institutions and values of this society" (1967: 44). I placed emphasis on the strategies that black women devised as members of a closely knit community to overcome the physical and psychological hurdles of slavery. Endurance shall not be reduced to the mere survival of black female bodies, as even under the direst conditions of slavery, black women's legacy has been celebrated. Eugene Genovese argues that the enslaved exposed "accommodation and resistance to slavery" whereas accommodation is interpreted as "falling prey to the pressures of dehumanization, emasculation, and self-hatred" (1974: 597-98). I do not side with this interpretation of endurance as a non-conscious choice, a "non-revolutionary [medium of] self-assertion" (Harb 2008: 128). Working through questions of endurance in the context of African American literary tradition, opens up distinct ways of reading black female itinerancy, as an extension of the category of endurance.

I think of black female itinerancy as the physical-geographical and psychological escape from the hurdles of slavery that leads to the attainment of a more complex understanding of the self in the present moment. Dana reaches a more complicated sense of self by devising their own strategies and relying on her own resources as an individual. Even though she forms, throughout her respective narratives, small alliances with other members of her community to be able to escape from the hardships of the legacy of slavery, she mainly relies on her own resources and devises personal strategies to escape victimization and reaches a more complex understanding of self. Dana also contests her identification as a mother and serves her own needs by murdering Rufus. She celebrates her individuality in the present moment by rethinking her positioning in the past and acknowledging its importance, but by moving from it. Dana breaks apart inflexible constructions of black collective identity. I specifically contest the role of women only as reproductive vessels, placing them at the centre of the quest for civil rights. As a black female fiction writer of the 1970s, Butler refused "the assumptions and terminology of colonial, capitalist, racist, and gendered versions of" who the black woman is (Taylor 1970: xi). She vehemently opposed sexist (re)constructions of black female sexuality and created characters that contested the construction of women solely as breeders. Black women's worth lies on multiple sites and is unique for each individual. By revealing the pathology of the

social (though not wholly erasing it), Dana brings to the forefront a space for the articulation of the personal. Dana creates new spaces of being through extensively designing her personal strategies of self-preservation and reaching a more agential sense of self. Such crossing to the unknown is both personal and collective and necessary for their attainment of radical agency. Itinerancy can be viewed as an attempt of self-protection, as a response to the dangers of communal order yet a complete detachment from one's past is impossible. Dana as an itinerant subject prioritizes her personal well-being.

Kindred is part of an effort to enable diverse communities of black people to develop an intersectional black consciousness. As Tate argues, "the black text mediates two broad categories of experience: one that is historically racialized and regulated by African American cultural performance; the other is the individual and subjective experience of personal desire signified in language" (1998: 10). In my reading, I examine how one's communal obligations intersect with his individual desires, which in some cases might even go against the collective. In order to attain fully fledged citizenship, it is necessary to project one's voice as well as maintain the autonomy of his body. Voice is a "radical creative space which affirms and sustains … subjectivity, […] a new location from which to articulate [a] sense of the world" (Hooks 1989: 153). There is the need to articulate the past as part of the present, as the body constitutes the site through which recovering takes place.

Notes

[1] My reference is to a chiasmus from Frederick Douglass' *Narrative of the Life of Frederick Douglass, an African Slave* (1845). "You have seen how a man was made a slave; you shall see how a slave was made a man" (Douglass 294).

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Filmed Love Letters: The Dialogism and Intertextuality of *Lost in Translation* and *Her*

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Abstract

Lost in Translation *(2003), written and directed by Sofia Coppola, and* Her *(2013), written and directed by Spike Jonze, display an intertextual, dialogic conversation that reflexively highlights their friendship, marriage, and divorce in their own lives to create a conversation between the two films. Both films ruminate on the nature of relationships as they begin and end, and they remind the viewer of the deeply personal connections between the films and their respective creators. At the same time, the reflexivity of the directors' prior relationship reveals a working conversation between the films about how each writer and director look at relationships as it relates to their own experiences. Their utterances produce a dialogue in the form of filmed letters – both begging to understand, reflect, and grow from their relationships. Both films explore the emotions experienced by their main characters while they deal with either impending or past divorces that coincide with new loves and partners. Jonze and Copolla's public and private relationship with each other are reflected in their respective films; the writing, settings, soundtracks, and cinematography reveal a dialogic conversation between the two filmed letters that both ask questions and begin to produce their answers to understand the complicated nature of love and relationships. Looking at the films' forms and considering theories of dialogism and intertextuality from Mikhail Bakhtin, the conversation becomes discernible. The resulting conversation between* Lost in Translation *and* Her *arrives at the same conclusion: love is ephemeral, emotional, and ultimately the binding force between everyone.*

Keywords: *relationships, dialogism, intertextuality, soundtracks, cinematography*

Relationships are messy, convoluted, and often come with the task of attempting to bridge a connection between two disparate people. However, the two sides will always have their points of view and letters to write about their experiences. Dialogism and intertextuality allow the sharing of ideas in a way that positions texts to be in conversation with each other, growing from the other's existence, and illuminating new ways that utterances can change throughout time. Sofia Coppola's *Lost in Translation* portrays two people who are desperately trying to understand their failing relationships and marriages, all while the confusing world of Japan buzzes around them. *Her*, Spike Jonze's film, examines a relationship between a man and an AI, but ironically

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embodies a human relationship, examining the emotional directly, rather than the physical portion of a human relationship. The films echo each other on many levels, from the representation of intimacy, the role of memories, the use of impressionistic music, and through their visual designs. When it comes to looking at these two films, however, the similarities are not the only things guiding their dialogic conversation; their differences begin to poke and prod at the ideas of love and relationships to discover what makes them tick. These filmic elements help to form a correspondence as the films voice their points of view on romance.

The dialogue between Sofia Coppola and Spike Jonze leads viewers to understand the most difficult part of relationships: the existence of two sides to every story. By examining the two films in conversation with dialogism and intertextuality, the utterances of both films, from the writing to the aesthetics, elucidate the personal views of the audience. This places viewers in a position where they witness two views on the same subject, regardless of if the presence of the other voice is immediate or distant. Mikhail Bakhtin discusses the possibilities of dialogism in his book, *Problems of Dostoevsky's Poetics*:

> This is a conversation, although only one person is speaking, and it is a conversation of the most intense kind, for each present uttered word responds and reacts with its every fiber to the invisible speaker, points to something outside itself, beyond its own limits, to the unspoken words of another person. (1984: 197)

These two films embody the sense of what Bakhtin imagines here; audiences might even think of the films as letters. These letters proudly display the personal voice of the writer-directors, allowing their views to expand in front of the lens utilizing the diverse elements of filmic expression. The resulting conversation between *Lost in Translation* and *Her* arrives at the same conclusion: love is ephemeral, emotional, and ultimately the binding force between everyone.

Before examining the objects at the centre of the conversation, it is important to quickly address the authors of the texts, Sofia Coppola and Spike Jonze, and their brief marriage, as it leads to some of the conversation here. Coppola describes, in an interview with Marlow Stern, that she wrote the film and the relationships that the film depicts "based on what [she] was going through at the time"(2013). Ten years later, Jonze said, "So I think I tried to write about what I was thinking

about…trying to understand relationships and myself in relationships and trying to make sense of it all," in an interview with NPR's Audie Cornish. The distance between works, sometimes by years of their release, can yield important conversations about how the work can anticipate and look for another meaning or answer. The main question comes with how different works even begin to initiate this conversation. It is important to address their public marriage, which would act as a public authorial epitext. Gerard Genette says, "[the public authorial epitext] is always, by definition, directed at the public in general, even if it never actually reaches more than a limited portion of that public" (1997: 352). There is also the private authorial epitext, in which "the author first addresses a confidant who is real, who is perceived as such, and whose personality is important to the communication at hand, even influencing its form and content" (1997: 371). The dialogue between these two films can be centred on the past relationship of the two creators; however, this begins to outweigh the objects at the centre of the conversation. As T. S. Eliot states, "The emotion of art is impersonal. And the poet cannot reach this impersonality without surrendering himself wholly to the work to be done" (1919). *Lost in Translation* and *Her* are emotional pieces that are extremely personal to the creators, but the emotion of the pieces must not rely solely on the talent. Instead, they are in response to each other based on the dialogue and aesthetics of the films. By placing focus on the relationship, which can certainly highlight the intertextual conversation, the objects can be obscured in favour of the talent, as Eliot proclaims. It is important to address how the conversation can first be seen, but then it is up to the reader to begin to investigate the objects themselves to discover the meanings within the texts.

Because of this drawing of influence from one another, *Lost in Translation* and *Her* can be viewed as personal letters to each other, like a correspondence about relationships and how they view the human phenomenon as it exists in the representation of isolation in their settings. Both main characters, Charlotte (Scarlett Johannsson) and Theodore (Joaquin Phoenix), are seen isolated from their surroundings in a crowded cityscape. In *Lost in Translation*, Charlotte is often seen exploring Tokyo alone and unable to communicate with those around her due to a language barrier. The film establishes that she is doing this to explore the city and perhaps find comfort in herself and her failing

marriage. Brian Ott and Diane Keeling focus on one of these scenes to discuss how the audience tunes into her isolation:

> When Charlotte visits a Buddhist temple […] and the editing style switches to alternating point-of-view and objectivist shots, the audience already feels an embodied sense of her isolation and dislocation, making it easier to identify with her alienating experience. (2011: 371)

The audience senses this similar isolation in *Her* as well; at the beginning of the film, Theodore steps into an elevator and tells his phone, "Play melancholy song." Theodore situates himself at the back of the elevator, separated from everyone around him. Meanwhile, everyone on the elevator is fixated on their phones or earpieces, and the scene hints at how isolated everyone is. In these complimentary scenes, the audience can draw the dialogue between the two films. During any work's existence, it encounters other texts, or as Bakhtin states, "an alien word not only in the object itself: every word is directed toward an *answer* and cannot escape the profound influence of the answering word that it anticipates" (1981: 280). The forward momentum of the word, or work, guides it towards trying to explore new ideas, asking questions, and waiting for a distant response before it finally arrives. With these corresponding themes of isolation, the films are opening the dialogue to begin looking at how to escape that isolation through the discovery of someone else who is looking for meaning as well.

The main characters in both films meet with another person that allows them to explore a shared sense of isolation and discover what it means to be alive and in love. However, this is where the intertextuality between the two pieces begins to hinge on not just similarities but also differences. When discussing auteurism, Peter Wollen states, "Structuralist criticism cannot rest at the perception of resemblances or repetitions (redundancies, in fact), but must also comprehend a system of differences and oppositions" (1972: 93). Dialogism and intertextuality, forms of structuralist critique, must comprehend dialogues that embody both similarities and differences. In the case of *Lost in Translation* and *Her*, one of the clearest differences in creating a dialogue comes in the form of the second half of the main relationships at the centre of the narratives. For Charlotte, she confides in Bob (Bill Murray), who has years of experience in a marriage that, like Charlotte's, is slowly falling apart. *Lost in Translation* posits that to fully

understand a relationship, one might need to find someone with experience to regain clarity regarding a relationship. However, *Her* posits the opposite with the presence of Samantha (Scarlett Johannsson), Theodore's AI that he forms a relationship with. Through discussions with her, Theodore can reflect on the failures of his past marriage and regain a new understanding of love. While both relationships discuss relationships and allow for the main characters to grow and learn about their pasts to change their present situation, the experience of the love interest provides a question about how someone can learn from another with or without experience. Julia Kristeva, the first to coin the term intertextuality, writes, "By examining the ambivalence of the spectacle (realist presentation) and lived experience (rhetoric), one might perceive the line where the rupture (or junction) between them takes place" (1986: 59). The two films position these differing relationships as the rupture that Kristeva alludes to as a possibility for conversation. The relationships with the love interest attempt to help the main characters in both films, but the discrepancy between someone with experience and another without experience creates an interesting conversation that arrives at the same conclusion; they ultimately both agree that finding another person to converse with is the sole way to reflect and discover newly forming passions in another person.

These forming passions then reflect each other clearly in both films as they present the location of the bedroom and the bed as intimate locations to bear one's soul. At the beginning of the films, however, these bedrooms insinuate the position of isolation and loneliness. Charlotte, in *Lost in Translation*, spends a large portion of the film alone in her bedroom, where she is left to contemplate her marriage and the direction of her life. Throughout the film, Charlotte listens to self-help tapes, struggling to find answers to her problems, but remains unable to figure it out. Strikingly, Theodore carries out very similar actions in *Her*. Theodore spends a lot of his time inside his home, playing video games, or lost in the memories of his life. These actions get him stuck in a hole unable to escape to reflect on himself or his life. As these are how the characters are both acting at the beginning of the films, it reflects the idea of these films being utterances about starting at the same place. The feelings of depression and isolation get the characters to reflect on themselves and then reverberate outside of their respective films to find another voice: each other. Robert Stam claims, "[f]ilm […] does not only include utterances, it *is* utterance" (1989: 44). Stam's postulation

positions film as being a complete utterance of ideas and characteristics that can be used to respond and reflect one another. In these two films, the utterances become focused on how to deal with the depression and isolation experienced by lost love. The bedroom, in the cases of the two main characters at the beginning of their films, acts as the place where their doubts begin to fester and grow.

For both films, intimacy then explores possibilities of growth, and helps understanding how relationships function. Both films show the bedroom and bed as becoming the most intimate of places as relationships develop; the characters reveal themselves to each another, they dive into the complexities of their relationships, and are shown at their most vulnerable. When discussing the responsivity of a text, Bakhtin states, "Sooner or later what is heard and actively understood will find its response in the subsequent speech or behaviour of the listener" (1986: 69). This intimacy, in both films, flourishes in scenes in which the couples share beds and can spill each other's souls, thoughts, and emotions to one another. In *Lost in Translation*, Bob Harris has more experience in marriage than Charlotte but experiences the same feelings of confusion about his relationship. About halfway through the film, there is an extended scene using a bird's eye medium shot of the couple laying on a bed and talking about their lives. Charlotte initiates the conversation by saying, "I'm stuck," regarding her marriage and life. Bob's advice punctuates the scene: "The more you know who you are, and what you want, the less you let…things upset you." Charlotte, after spending time with Bob, can picture herself outside of the marriage; she figures out who she is, but it is at the cost of her marriage. In *Her*, the relationship of Theodore and Samantha is featured predominately through conversations when Theodore is in bed. Unlike *Lost in Translation*, where the main characters only share one tender kiss at the conclusion of the film, *Her* goes as far as to show the couple's sex in an intimate location. After conversations about his marriage and failed dates, the camera inches closer to Theodore's face on the pillow. The screen fades to black and invites the audience into another perspective: one of Samantha's and Theodore's inside thoughts, which places the audience into the most intimate place of their relationship, one which other people cannot see physically. Samantha even says, "The world fades away for a second." In response to the medium shot of Bob and Charlotte in bed, *Her* presents an extreme close-up and confirmation of what both films state: their relationships make the outside world fade

away as they focus on themselves and each other. This discrepancy between the two begins to question the form of film in dialogism and intertextuality: "As an audiovisual medium, cinema can thus correlate word with gesture, dialogue with facial expression, verbal exchange with bodily dynamics" (Stam 1989: 60). In these correlations, differences become not just the things that make two different objects; they begin to dig into the mean of the differences. The dialogue between *Lost in Translation* and *Her*, regarding the intimacy of the bed, begins to ask questions about the body itself in these two scenes. While they both hinge on dialogue bringing about realizations of oneself, the actions of the bodies begin to question the differences between the two. They question how a simple conversation in an intimate location can be just as impactful as one that leads to a sexual act. The removal of the bodies in *Her* by fading to black insinuates that it ultimately finds the dialogue and reflection to be the most important part of informing the intimate location.

The role of memories seeps through the seams of both films and plays a large part in their respective narratives. Characters in both films are consistently lost in their memories of the past and trying to figure out where things changed or went wrong. The intertextual relationship, however, revolves around the means to how memories are explored: through dialogue and image. Mikhail Iampolski, in a book on intertextuality in film, asserts,

> Intertextuality can thus be seen to enrich the meaning and to salvage the very linearity of narrative that it had compromised. In light of the foregoing, I would venture the following definition: The quote is a fragment of the text that violates its linear development and derives the motivation that integrates it into the text from outside the text itself (1998: 31).

With this definition, Iampolski discusses the intertextual nature of Jean Luc Godard's films as a way of borrowing genre clichés, lines of dialogue, and references to other films. It is this exact focus on the form that needs to be highlighted. It can even venture away from direct quotes; instead, an utterance can be responded to, in film, by the differences in the form on a similar theme.

In *Lost in Translation*, the characters are discussing memories and their perceptions of them, so the formation of its utterance hinges on the dialogue and actions of the characters. To start the conversation,

Copolla's film is participating in the intertextual conversation by creating the first utterance that can act as a culmination of influences and the beginning of others. The doubleness here can begin with an earlier iteration that can then be built upon by later films. When Charlotte calls her friend and talks about how she doesn't know whom she married, she is discussing how her memory does not serve her correctly and that she thought she was marrying someone else. Her memories are a time in which the marriage was happy and communicative, but throughout the film, it is obvious that Charlotte is uncomfortable with how things have changed. Charlotte does not reflect on her past alone, however, as Bob, an older actor, is also stuck in a loop about his relationship with his wife. He only has a few moments of conversation with his wife about various subjects, but there is some sort of miscommunication between the two, like Charlotte's own marriage. For instance, there is a scene Bob and his wife argue about their distance from each other. After she hangs up, he hastily says, "I love you," to the dial tone, and then puts the phone back, saying, "That was a stupid idea." For him, the conversation may have been an attempt to rekindle some sort of relationship, one in which they said "I love you" to each other and were interested in each other's days. What is interesting and adds to the conversation between the two films in question is how the audience experiences these memories. Iampolski, discussing how a film can create an intertextual field, states,

> By creating a specific intertextual field as its environment, each text in its way seeks to organize and regroup its textual precursors. Furthermore, the intertextual field of certain texts can be composed of 'sources' that were written after them. (1998: 246)

Lost in Translation is creating a dialogue within itself by looking at Charlotte and Bob, and the field is then asking questions about how memories are processed and remembered. Through either explicit dialogue with Charlotte or the perceived tiredness of Bob's relationship, the film explores these memories through written lines and actions taken by the actors.

In *Her*, the dialogue begins these discussions until they devolve into a montage of visual memories for the characters. The audience is a direct recipient of Theodore and Samantha's memories. However, there is a further focus on Theodore's memories, as the music that Samantha writes as photographs are for Theodore to listen to and experience,

which the audience shares with him. Their relationship mirrors that of Bob and Charlotte, in *Lost in Translation*, as they open to each other and help one another to make realizations and come to conclusions about their confusing lives and they become mirrors to one another: "In this understanding, the ideal listener is essentially a mirror image of the author who replicates him" (Bakhtin 1986: 165). The mirror shapes the relationships to echo off one another, even trying to enact ways of creating memories and photos, which Samantha makes by composing pieces of music in *Her*. There is a scene in which the couple goes to the beach and Samantha writes a song, one that helps to form their memory of the beach. She says, "I'm trying to write a piece of music that's about what it feels like to be on the beach with you right now." The formation of the memory places the audience as an active participant in perceiving the memory. Additionally, there are other moments where music plays over a montage of memories which begins to create the music as a theme for memories: "In a montage, music can serve an almost indispensable function: it can hold the montage together with some sort of unifying musical idea" (Prendergast 1977: 210). This puts the audience upfront in the understanding of memories because instead of just seeing these through dialogue and actions of the characters, the audience can hear the memories and see them as they happen in front of them. Like the relationship that Charlotte and Bob have, the relationship between Theodore and Samantha leads to a creation of memories while they simultaneously reflect on their pasts to grow from those experiences. However, the conversation leads to a consideration of how an audience can perceive and think about memories. Both confirm that dialogue can lead to recognitions about memories, but *Her* considers the possibility of the individual perceiving and thinking about memories as they are being discussed.

Now, it is important to discuss the final pieces of intertextuality as they can exist in the film: the aesthetics. First, music is another means through which the two films seem to bounce ideas off of each other, but they do it in slightly different ways. *Lost in Translation* mixes its music between diegetic and non-diegetic actions; that is, the music is sometimes within the universe of the film, and at other times acts as an overlay on the film, as a montage. The music that is more often laid over the film is usually by the band My Bloody Valentine, which envelops the viewer, and listener at the same time, in a wall-wall sound, or what music critics call shoegaze. This sound creates a soundscape that takes

the viewer into the headspace of the musician, like the sound, while large and epic, is very isolated at the musician, who is bombarded with the layering effects and melodies of the songs. This brings about the questions of how music affects the audience's perception of the images: "While music certainly does have the catalytic ability to change the audience's perception of images and words, it is worth pointing out that there is a corollary: the effect of the image and words upon the music" (Prendergast 1977: 205). In *Lost in Translation*, music can help to understand the inner workings of the main character, as it can have the same effect as the other elements to filmmaking. The immersion helps the audience to understand the characters even further, by allowing them to sit alongside the characters in the universe, much like the role of music in *Her*.

Most of the music of *Her* is arguably diegetic, as the music has a consistent flow and sounds like the music that Samantha writes. The times that it is not written by Samantha and does not sound similar to those pieces, the music is explained by the universe, like when Theodore asks for a melancholy song at the beginning of the film, or whenever Samantha is writing a song. Samantha composes songs on the piano throughout the film with elegance and wonderment, trying to emulate, to the best of her ability, what it feels like to be alive, breathing, and walking around with Theodore. This is all-consuming, like the music in *Lost in Translation*, and it considers how the film music can become an "absorption and transformation of another" (Kristeva 1986: 37). In this way, the music makes the audience consider how the characters are affected by the music. In *Lost in Translation*, the shoegaze aesthetics envelops the characters and reflects the ways they are surrounded by an onslaught of stimuli; in *Her*, the music can often reflect the dynamics of the relationship. When the characters are eating lunch on top of a building after a fight they had, Samantha begins writing a piano piece, talking about how they do not have any photos together and how the music can act as a photograph. When discussing the music by Arcade Fire, Jonze describes how it pulsates through the film, saying, "I wanted the emotions to be very simple and strong. Very base and not intellectual. The score is loneliness, it's excitement, it's romance, the score is pain, her pain and her love and her disappointments and all—it was a love story and maybe even more so a relationship story" (Perez 2013). This echoes the ideas of K. J. Donnelly, who says, "Indeed, the soundscape itself might be conceived as an analogue to the virtual space

of mental processes, as a repository of half-memories, primal emotion and the seemingly illogical" (2005: 172). Here, music elicits a response that harkens back to the memory bank of viewers, much like how it works with Samantha and Theodore, who can only recreate those memories from the music, rather than photos.

Visually, the films seem to complement each other, both in their different colour schemes and in similar framing and shots. To begin, the colours of the films present two opposing views of memories and love. Bakhtin states,

> Contextual meaning is potentially infinite, but it can only be actualized when accompanied by another (other's) meaning if only be a question in the inner speech of the one who understands. Each time it must be accompanied by another contextual meaning to reveal new aspects of its infinite nature (1986: 145-6).

The competing tones of colours can create two different responses and consider the ways that the films aesthetically consider the emotions of loss and new loves. Coppola's film is shrouded in blues, which gives off a cold atmosphere. These colours also seem unsaturated at certain points, like all the life and other colours have been sucked away as Charlotte and Bob try to grasp life again. There are other colours throughout the film, but the emphasis on blue gives off a feeling of loneliness and depression. They easily bleed together, and the colours make the characters disappear into the background of sounds and sights in Tokyo. Even when the scenes are happier and have a sense of uplifting hope towards the future, the blues still prevail over the others, and the colour and tone darken. In *Her*, however, the colours are warmer with uses of reds and browns. These warmer colours contrast Coppola's film, and the film's colour palette translates how Theodore feels as he slowly exits his depression from his failed marriage and newfound relationship with Samantha. The warmer colours connote a sense of hopefulness as if there is something always around the corner. The warm atmosphere of the film gives the image of relationships being about looking ahead and thinking of the future. The future seems somewhat brighter, warmer, and inviting, and *Her* seeks to show that those moments can always happen, no matter how bad it gets.

Finally, the framing that both films utilize gives off similar ideas of how relationships matter and can be framed in the world around them. For instance, both seem to exercise using shots of the characters

gazing out the window when they are at moments of isolation and clarity. When Bakhtin states, "This is why the unique speech experience of each individual is shaped and developed in continuous and constant interaction with others' utterances," he notes the possibility of a moment being resounding in other people, no matter how unique the utterance (1986: 89). The repetition of these shots through both films examines how the isolation is heightened in a large city in which they may feel lost. However, they also reach moments of clarity and understanding. For instance, one of the beginning shots of *Lost in Translation* shows Charlotte staring out over the cityscape of Tokyo with headphones that are playing a self-help CD called *A Soul's Search*. At one point, the man says, "Did you ever wonder what your purpose in life is? This book is about finding your soul's purpose or destiny." While listening to the tape and looking towards the window, she smiles slightly, as if she is understanding what the man is saying; because of this, she begins to figure out a way in which she can better herself and understand her place in the large, complex world. This acts similarly to how Theodore writes a letter to his ex-wife, Catherine (Rooney Mara), after he has learned so many lessons throughout the film. He stares longingly out of the window at the city, contemplating the letter he is about to write, but he becomes more confident as he stares at the expanse of the city. In these scenes, "it is not surprising that the intertext is constantly invoked to normalize new figures of cinematic language" (Iampolski 1998: 83). The cinematic framings of the scenes, both using medium or close-up shots of the characters, are looking to normalize how similar framings can create similar feelings of confidence despite the isolation felt in the large cities. In the final scenes, as well, Bob and Charlotte are framed in a long shot while lost in a sea of passers-by as they embrace for the only time in the film. At the end of *Her*, Theodore and his friend, Amy (Amy Adams) are shown in a long shot siting on top of a building. While the mise-en-scène differs from film to film, the long shots both echo the idea that the films are acknowledging the fleeting existence of one relationship that can be lost to the world around them.

Through similar themes and aesthetics, the two films agree on the ephemeral nature of love through dialogue, the representation of intimacy, and similar uses of music and cinematography. In both films, people seek the attention and the company of someone else, someone they can trust at the most intimate level. The intimacy felt throughout the films stays to the end, as the couples are lost in a bigger world that

they may never be able to understand. But, through the lessons that the couples learn from each other, enacting the function of relationships, and learning about the world around them and how they may cope with the complex and complicated world, they may come out on top, even if their futures are unknown. Not only this, but the films are also enacting revelations about love and life, which Bakhtin hints at in his work, saying, "And finally we encounter those forms of self-revelation that occur in the ordinary course of our everyday lives: the personal letter, the intimate diary, the confession" (1981: 123). The final scenes are framed by the writing of a letter or the confessional whisper unheard by the audience. The films act, then, as personal letters for the directors and letters that are lost in the expanse of the audience. These letters can have their senders and receivers, but the audience can claim whatever piece they want as they learn from them about the ephemerality of love, relationships, and life with another person. They are confessionals that are both attempting to uncover the ways that love can work, and they both beg for the other's response in finding common ground.

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Constructing Reality:
The Ways of Seeing in Ali Smith's *How to Be Both*

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Abstract
How to Be Both *by Ali Smith, which centres around the concept of art and reality to a great extent, is an experimental novel that invites the reader to think through dualities, including life and death, artwork and human; and, significantly, from the perspectives of eyes and camera. Divided into two sections, the novel includes two stories which are decade-apart. One of them focuses on the life of the 15th-century artist Francesco del Cossa, and the other is reflected through the point of view of George, a young girl from the contemporary period, dealing with the loss of her mother, as she recalls some precious moments she shared with her. The different plots merge when George and her mother go to see the paintings of Cossa. By foregrounding the two kinds of perception, Smith's novel signifies the art critic John Berger's theory of perspective, indicated in his BBC series-based book* Ways of Seeing. *According to Berger's cultural theory, the human eye, like a painting on the wall, can only be in one place at a time. Yet, the camera takes its visible world with it as it moves, and through the camera we can see things which are not in front of us; it is freed from the boundaries of time and space. The aim of this paper is to demonstrate the significance of gaze while interpreting relative reality in Smith's novel by employing Berger's cultural and artistic theory.*

Keywords: *reality, art, perspective, culture, form*

One of the most productive contemporary British authors, Ali Smith, has been steering the late 20th and the early 21st century literary tradition with her multiple award-winning novels, which focus on themes such as reality and art, employing the technique of intertextuality for the most part. Through witty language, containing references to canonical literary figures such as William Shakespeare and Charles Dickens, and to various artworks, Smith foregrounds the sentimental and humane aspects of today's realm which is invaded by technological advancement, radicalization, and post-truth discourse annihilating the trust, ethics, and hopes of humanity. Furthermore,

> Ali Smith's fiction demands of its reader some basic requirements. Firstly, one must be the bearer of a sense of humour, and, if possible, a sense of the ludicrous, for we are everywhere treated to a stream of in-jokes and puns that reflect their author's fondness for both whimsy and

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> surreality. Secondly, one must give up any reliance on the conventions of narrative realism for though her works are often explicitly set in recognisably contemporary worlds, they rarely limit themselves to the visible parameters of social reality, preferring audacious imaginative flight over intricate description or plot trajectory (Lea 2019: 396).

Instead of withering away in the tumultuous and retrograding facts of the contemporary world, Ali Smith's fiction, as well as her nonfiction, is set in the boundaries of imagination and reality; orderly and disorderly; visible and invisible; dead and alive. In addition to her narrative style and basic themes, Smith's protagonists embody this dualism; moreover, they reflect the pluralism which is inherent in the human nature. The polyphonic element in her works problematizes "the possibility of objective knowledge" (Liebermann 2019: 137) while relocating the self as elusive "because of the limited means it has to express itself" (Lea 2019: 402). Though Smith's inspiration is derived from the various break points concerning reality and narratology, and seems to be emphasizing the modes of departure, her aim is to demonstrate how the self can connect with both animate and inanimate objects; different perspectives; incomprehensible facts of life like death and the afterlife; periods and places unknown to him/herself.

As Lea interpreted, the entire corpus of the British authoress – including her first short story collection, *Free Love and Other Stories*, the 2001 novel *Hotel World*, her most renowned book of short stories, *Public Library and Other Stories*, the genre-bending novel *How to Be Both*, and the Booker-shortlisted work *Autumn* – reflects Smith's concern about the balance of the two sides of a bifurcation consisting of two opposing worldwievs or diverging ways of existence, like the ghost narrator who was actually a 15th-century artist and the fictional protagonist who lives in today's world in *How to Be Both*. In other words, Smith always encourages the reader to embrace the factor of 'butness' throughout her writing. For example, we may choose to dissociate ourselves from the people who think, believe, and exist differently, but we may also come to terms with the thought of living together regardless of opinions, beliefs, race, gender, and age. Likewise, we may believe that life is designated merely by what is visible to us, but it is also possible to take into account the fact that the reality we sense is also made up of invisible forms – our beloved ones who passed away, the philosophers, artists, and writers who no longer live but continue to enlighten us – and the realms we construct cannot be palpable.

> As one of the main characters in her 2011 novel *There But For The* comments: 'the thing I particularly like about the word "but" […] is that it always takes you off to the side, and where it takes you is always interesting' (Smith, 2012a: 175). Being taken off to the side, detoured, disoriented, or derailed are adventures to which the reader of Smith must get accustomed, for her style, though often directly personal in its address, is characterised by a quirky roundaboutness that demands a continuous openness to others' ways of seeing the world (Lea 2017: 26).

From among all of Ali Smith's novels and short stories, the act of seeing the world from the perspectives of others, as Lea indicated, is the most evident element in *How to Be Both*. As Smith herself admitted in one of her interviews about the fictional work,

> a picture of one of del Cossa's frescoes in an art magazine triggers the main idea of this novel: 'A fresco is a work built in a wall – so much so that if you take it off the wall you have taken a part of the wall of. When the famous frescoes in Florence were damaged by flooding in the 1960s, the restorers found underneath the originals designs that were sometimes different. It struck me as extraordinary that we can be looking at a surface and think we can see everything but actually there's something below it – and we can't see it' (Bilge 2019: 115).

In the same vein with the artist's artwork, which embodies both the surface and the depth in one piece, *How to Be Both* holds layers that problematize the borders of sight. In the novel, the types of gaze stand out both in the structure of the plot and in the personal traits of the main characters.

The 2014 Costa Book-awarded novel *How to Be Both* by Ali Smith, as argued above, invites the reader to think about certain dualities constructing the sense of reality an individual lives in. These dualities centre around life and death; artwork and human; and, significantly, eyes and camera. Divided into two sections, the novel includes two stories which are decade-apart, but interrelated. One of these stories focuses on a real person who is fictionalized within the frame of the novel. The 15th-century painter Francesco del Cossa, who lived in Ferrara at that time, tells the story of *her* art and gender in the chapter named 'eyes', and appears as a ghost in the other chapter, which is set in the contemporary period. The contemporary section, titled 'camera', is constructed around the perspective of a young girl named George, who loses her mother and recalls the memories about her throughout

her whole narrative. These two quite different stories and perspectives are merged in the scene where George and her mother go to see the paintings of del Cossa. The two stories, in two chapters, as 'eyes' and 'camera', are open to be read both as eyes preceding the camera and as camera preceding the eyes. Structured "like the double helix of DNA… double and yet single; finite but infinite; the same but different" (Lea 2017: 63), the novel, as implied by the titles of the chapters, intrinsically "celebrates sight as the pinnacle of human sense because it allows the characters to experience and understand the world around them" (Calinescu nd: 1).

By foregrounding two kinds of perception, one of which is the most primitive way of seeing – eyes – and the other is technologically the most elaborate form of the same act – camera –, Smith's novel may also be the subject of the gaze and perspective theories. Among what has been said and written about the types of seeing, the London-based art critic and novelist John Berger's compilation work, *Ways of Seeing*, in which he criticized the ideologies behind the Western aesthetics, has evolved as one of the most prominent guides about perspective as visual culture developed in years. Published in 1972 as a proceeding project following the BBC TV series of the same name, the collection of essays demonstrates

> how paintings can be understood and interpreted through their socio-historical context—the place and time within which they were created and with reference to the life of the author or artist. Using specific pictorial examples by such famous artists as Dutch Golden Age painter Frans Hals or German Renaissance artist Hans Holbein the Younger, Berger suggests that what we see is always influenced by a multitude of assumptions we hold about such things as beauty, form, class, taste, and gender. Berger asks the reader to consider and even confront these assumptions, and take them into account when interpreting works of art. Another of Berger's argument is that aesthetics based on the consideration of "beautifully made objects" are of no value because ways of looking at art have been utterly changed by the development of mechanical means of producing and reproducing images (Lang and Kalkanis 2017: 11).

While mentioning the new mechanical ways of looking which provide the observer with the production and reproduction of images, John Berger alludes to the camera perspective that he explains in detail later. According to the critic, the human eye, like a painting on the wall, can

only be in one place at a time. Yet, the horizons of a camera comprise a much wider space since it takes its visible world with it as it moves. Besides, through the camera, the spectator can see things which are not in front of him/her and which are freed from the boundaries of time and space. Along with its function of ensuring timelessness and placelessness to the object in the frames, the camera reproduces the images of the paintings, multiplying its possible meanings (Berger 1972: 19). Developed to criticize the visual arts that have undergone transformation with the invention of the camera, this theory sheds light on the path Ali Smith created in *How to Be Both* due to the novel's strong emphasis on sight. Ali Smith creates the novel both in form and in content through the co-existing dualities to indicate the shaping processes of reality that are dependent on how an individual perceives the world around him/her.

In the two-part novel, the chapter named 'eyes' demonstrates the reality layer of the fictionalized artist Francesco del Cossa, whose identity is reversed by Smith into a woman by the name of Francescho. In *How to Be Both*, Francescho is a character who has to dress as a man for the purpose of pursuing her career in painting and keep creating frescoes without being restrained by gender bias. During her life or in her death – a state in which she still exists within the fictional realm as a ghost –, Francescho's perspective of the world gets along with Berger's depiction of the camera perspective. She does not look at her surroundings only through her eyes – that naturally see solely what is in front of them. Instead, the perspective of del Cossa, as illustrated by Ali Smith, senses the unseen, the everlasting core of things as a painter whose sense of reality is enhanced by his/her ability of imagination. As she says at the beginning of her chapter,

> It is a feeling thing, to be a painter of things: cause every thing, even an imagined or gone thing or creature or person has essence (Smith 2015: 55).

For Francescho del Cossa, whether alive or dead, a creature or a person, ever existing or once-existed thing is within the concept of reality she lives in. The reality – a notion taking shape through what and how we see – is a thing freed from the boundaries of time and space for her philosophy of life, as long as there is an essence in a thing which partakes in – or once partook in – life. On that account, Francescho has more of the sight of a camera than the sight of an eye since the camera

captures multiple images at the same time and transgresses the conception of now and here by going across places and times, for instance, transmitting the moment of a couple that kissed in New York when World War II ended to the viewer who sees that photo in the London of the 21st century. Similar to that photograph, Francescho travels through time and space, appearing in the realm of George. With reference to the ideas of John Berger, due to the camera, Francescho, like a painting from old times, travels to the spectator in the modern world (1972: 20). In other words, Francescho del Cossa is equalized with her artwork, which is not a photograph but a painting, by functioning – like her piece of art – as an entity existing across times and places in the face of reality. By portraying the artist,

> Smith affirms an understanding of context that is diachronic—not limited to a synchronic "slice of time" but instead aligned "with the dynamics of endurance and transformation that accompany the passage of time" (Dimock 1061). Operating within a wider context, the artwork becomes a co-actor as past histories linger in the present moment (Lewis 2019: 133).

Together with the artwork and functioning as co-actor, as Lewis said, the artist, Francescho del Cossa, travels temporally and spatially in Ali Smith's fiction. In addition to her timeless and placeless perspective, her sight over the products of her artifice is parallel with the camera, as well. She says,

> A picture is most times just a picture: but sometimes a picture is more: I looked at the faces in torch-light and I saw they were escapees: they'd broken free from me and from the wall that had made and held them and even from themselves (Smith 2015: 164).

The images, when she looks at them, are not stable like those in the eye, which is strictly bound by the limitations of the body. They escape from their current reality and journey through different realities, an act which offers them new meanings – as a camera provides – by reproducing the images, multiplying their meanings in each new context they are seen. Yet, when looking from a broad perspective, her reality is attached to the eyesight, too. By employing the gaze of a camera while looking at life, which means that – in her case – she does not restrict herself with the normative viewpoint of her society, that tells her she cannot practice art because of her gender, del Cossa creates eyes through each of her

paintings. The artworks of del Cossa, which function as eyes since they look at their spectators as well, are everlasting and hold a variety of meanings as time goes by. As asserted, "[t]hese factors mean that looking is never a simple, uncompromised act; rather the look operates within a complex matrix of visual… relations" (Weaver, 2018: 530).

The other chapter, titled 'camera', takes the timeline of the story from the Renaissance to the 21st-century London, with a teenage girl named George, who is in search of the past and reviews the moments she spent with her mother to come to terms with the latter's unforeseen death. George's struggle to bear the fact of death and understand the worldview of her mother, who left quite a precious legacy to her daughter about the hidden ways of looking at existence, essentiates her character development. As interpreted,

> Book-smart but naïve about relationships, George sifts through memories of her mother and observations about her father and younger brother, and questions about the story she'd assumed they'd created together. Smith masterfully conveys the profound dislocation of bereavement: How can it be that there's an advert on TV with dancing bananas unpeeling themselves in it and teabags doing a dance, and her mother will never see that advert? How can the world be this vulgar? How can that advert exist and her mother not exist in the world? (Meacham 2015: 31).

While coping with such essential interrogations about life, the young girl comes to an impasse due to her narrow point of view; to put it differently, to having the sight of an eye. In Bergerian terms, living in a digital age that welcomes post-truth discourse – "circuitous slippage between facts or alternative facts, knowledge, opinion, belief, and truth" (Biesecker 2018: 329) -, George could not comprehend the mentality behind the camera perspective that is, in a way, the creation of her period. Even though "[t]he camera… demonstrated that there was no centre" (Berger 1972: 18), George still makes use of fixed focalization when trying to understand life. Instead of contributing to her worldview, the cumulation of evolving technology takes George away from the ability of looking through other perspectives and leads her to a kind of blindness or, more accurately, to the one-angled perspective that an eye has. As George's therapist, Mrs Rock, says about the condition of the age,

> The mysterious nature of some things was accepted then, much more taken for granted… But now we live in a time and in a culture when mystery tends to mean something more answerable, it means a crime novel, a thriller, a drama on TV, usually one where we'll probably find out (Smith 2015: 347).

As a result of this process of dissipation of mystery with every digital tool unveiling the answers about it, George, as most of the people in her generation, develops a one-sided reality and does not contemplate enigmas such as time, space, death, life, and art. She lacks the sight of her mother, who sees through every detail of the painting, which reveals del Cossa's gender when she visits the museum with George and recalls everything so clearly, as disclosed through George's thoughts:

> How does she even remember seeing all these things, George thinks. I saw the same room, the exact same room as she did, we were both standing in the very same place, and I didn't see any of it (Smith 2015: 396).

The mother acts as a camera to George's eyes. According to Berger's theory, she is the artist and George is the painting on the wall. The mother sees the core of things, as del Cossa does, instead of focusing only on the surface of images. Her reality is beyond here and now.

> Do things just go away? her mother says. Do things that happened not exist, or stop existing, just because we can't see them happening in front of us? They do when they're over, George says (Smith 2015: 387).

While George sees only here and now, her mother sees the past, the present, and the future, as well as here and there. Along with the overarching point of view her mother bequeathed George through her words, her death introduces her daughter to new emotions and new ways of looking so as to cope with pain.

> [M]ourning is represented by Smith not as an unbreachable singularity but as an experience of both-ness. It involves a condition of being simultaneously emotionally dead and alive; in pain and yet numb; beyond meaning and yet immersed in it; stuck in the past and present but seemingly without a future; empty and yet full of the past of the lost. Moreover, death is an opportunity for transformation, for becoming something more than the limits of the self (Lea 2017: 66).

By witnessing death at one point in her life, George becomes obliged to double the angle of her sight, one of which will be towards the past – her mother – and the other will look across the future. Though at the beginning of this chapter, George's eyesight foregrounds the realm she senses, in the sequel, her process of lament over her mother's death through memories provides George's eyesight with a new layer of understanding, making her perspective similar to that of a camera.

To conclude, *How to Be Both* by Ali Smith, when analysed against John Berger's theory in the series *Ways of Seeing*, evokes the urge to question reality as comprehended by its beholder. While the 'eyes' chapter focuses on the question of how an artist sees the world, the 'camera' chapter reflects the developing point of view of a teenage girl who thinks that reality only belongs to the existing people, yet tries to understand other possibilities. In both cases, the two kinds of sight generate each other. In the chapter named 'eyes', del Cossa's camera-like perspective, or her strong understanding of life, leads her to create eyes in the form of paintings; in one of them she exists as a spirit observing the 21st century. In the 'camera' chapter, a young girl whose reality is, or was, determined merely by the things in front of her, evolves from eye-sight to camera-sight. George begins to develop her character by remembering the past – a period which keeps her mother visible and alive – and by trying to understand the reality her mother senses.

By placing side by side the different ways of seeing that Berger set forth, Smith frees the concept of reality from the present time and from being only the property of living beings. Objects, artworks in this case, and the dead are as real as the present / the alive. Moreover, as Smith indicates in her nonfictional work *Artful*, "[t]here'll always be a dialogue, an argument, between aesthetic form and reality, between form and content, between seminality, art, fruitfulness and life" (2014: 69). Reality, an issue that Ali Smith touches upon in most of her works, is also represented in a very similar manner in one of her latest novels, *Winter*. Here, Smith points out that Johannes Kepler, who studied the relation between time and truth, believed them to be kindred. After explaining this, Smith makes an analogy for reality construction through snow crystals and the snowflake as, "… snowflake can also mean the thing that happens when two or more snow crystals fall together and create one structure all together" (2018: 96-97). Like the composition of reality with many layers across time and space, the

snowflake is created through the union of numerous crystals. In other words, and in keeping with Kepler, truth – or reality – is inherent in the perspective of the spectator and related to time by being the overall product of multiple periods. Or simply, reality is timeless since it does not belong to a specific period of time. By indicating the object and the subject, the past and the present, the living and the dead, Smith essentially shows that reality is more complex and comprehensive than we think.

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Cultural-Religious Context of Translation Style. On Euthymius Atoneli's Translations

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Abstract
This article discusses the original translation style of St. Euthymius the Athonite (10th-11th centuries), a great Georgian monk working in the Iviron Monastery of Athos (Greece), which was called an 'omission-addition style' in the scientific literature, and was entirely conditioned not by linguistic but by cultural-religious context. The main goal of the article is to examine that unique phenomenon we are dealing with in the form of his translations, that sheds light on how a translator may turn linguistic tools into cultural vectors of a society, a country, determining the main path for spiritual and intellectual development of the nation in a particular historical epoch and along the centuries.

From the rich Greek theological literature, Euthymius the Athonite selected for translation those works that would best reflect the knowledge accumulated in that field at the time, and presented them to Georgian readers, still less knowledgeable in theological matters, in such a way that would best suit them and strengthen their Christian faith, on the one hand, and introduce them to the advanced Western thought, on the other. Research focus is on the translations of theological content. Based on the comparative analysis of the Greek-Georgian texts, I examine those methods and means that Euthymius the Athonite used to keep the Georgian nation from possible religious threats, misunderstandings, and difficulties that accompanied the misinterpretation of religious texts in the Middle Ages. Euthymius the Athonite laid a solid foundation for the process of Europeanization of Georgian literature and culture, which his descendants continued with dignity.

Keywords: *Euthymius the Athonite, omission-addition style, translations, cultural-religious context, Greek theological texts*

Introduction

According to Georgian historical sources, as a result of St. Nino's preaching, the Kingdom of Kartli, like the Roman Empire, adopted Christianity in the 4th century, which led to the construction of churches and the establishment of religious services. In order to carry out the ecclesiastical rites without hindrance, the relevant biblical and prayer texts were initially translated into Georgian. However, in addition to the spiritual ascetics, the theologians working in the monastic centres,

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which were established later inside or outside the country, paid special attention to rendering the Greek-language theological works of the Church Fathers into Georgian, since they were fully aware that, in the absence of patristic literature in their mother tongue, the nation's religious teaching and spiritual education would be impossible.

Iviron Monastery was one of the monastic centres of special importance, founded by Georgian figures on Mount Athos in the 10th century, where the son of one of its founders, St. John of Athonite – the worthy Euthymius Mtatsmindeli (10th-11th centuries) –, shone with his invaluable spiritual mission. The offspring of his translation activity – old Georgian ecclesiastical literature – is an invaluable treasure of the Georgian nation.

Noteworthy is the figurative assessment of the great theologian, St. Ephrem the Minor (11th century), in which he addressed the literary creations of our ancestors with a unique syntagmatic term, "Georgian cart", and named St. Euthymius the Athonite as the person who added the most of "sheaf" to the "cart" (i.e. translations from ancient Greek into Georgian), thus showing the importance of Father Mtatsminda in Georgian culture (Metreveli 1998).

Although the list of figures translating from ancient Greek into Georgian is quite impressive, Euthymius the Athonite is the only and exceptional person to whom the same Ephrem the Minor gave a special assessment when he said: "He, by the grace of the Holy Spirit possessed the ability to add and omit texts" (Raphava 1976: 67).

The style, which was called "addition-omission" in the Georgian scientific literature by Ephrem, perfectly reflects the extraordinary principles of Euthymius' literary activity. In particular, when translating the Greek theological work, he often gives extensive explanations of certain sections, thus expanding them without any reference to himself and becoming a co-author of someone's works for Georgian readers. These passages merge so naturally with the composition of the Greek texts that it is impossible to comprehend the content of the original sources used by the translator with precise accuracy only by getting acquainted with the Georgian manuscripts, without comparative analysis of the Greek-Georgian texts and studying the interrelationships. In the creative works, on the other hand, there are many cases in which he skips a number of sections while translating Greek treatises into Georgian, leaving them without any translation. By doing so, the Georgian version, unlike the original, is provided to the

reader in an abbreviated form, which, like the above-mentioned, makes it impossible to get acquainted with the content of the ancient Greek texts with precise accuracy. It should be noted that Euthymius' literary activity was not limited to translating from Greek into Georgian but, in some cases, he also translated texts from Georgian into Greek. The information about this is preserved in the great Synaxarion of Giorgi Mtatsmindeli (Dolakidze and Dali Chitunashvili 2018: 238).

The translation style of 'addition-omission' and its basis

This section gives relevant examples and discusses several cases of "addition" or "omission" characteristic of Euthymius the Athonite's literary style.

The first example would be St. John Chrysostom's *Explanation of the Gospel of Matthew* (for Greek text see Migne 1862: T. 57, 21-472; Migne 1862: T. 58, 472-794). The old Georgian translation by Euthymius the Athonite contains a remarkable statement of how the first image of Jesus Christ was created in the history of mankind. In particular, the exegetical source mentioned comments on the section of the Gospel of Matthew, where the doctrine about the bleeding woman is conveyed. The events unfold as follows: The twelve-year-old daughter of the synagogue ruler, Jairus, is afflicted with a serious illness. The father of the child decides to go to Jesus Christ as soon as possible and to address him with a request. An extremely upset parent falls at the feet of the Saviour, tells of his troubles, and invites the "Teacher" to come to his house in order to miraculously save the girl who is on the verge of death. The evangelists tell us that, on the way to the house of Jairus, a woman who has been bleeding for twelve years approaches from behind, with unwavering heartfelt joy has hopes for Jesus, and touches the hem of his garment. She hears the answer: "Do not be afraid, daughter, for your faith has healed you" (Matt. 9:22). The corresponding result is also indicated there: "and the woman was healed from that moment" (Matt. 9:22).

The Georgian translation of the work of John Chrysostom is accompanied by an extensive explanation, the concluding part of which, in the last paragraph, reads as follows:

> For she did not appear an ungrateful woman, but went to her own house, and because the word comes from the true teachers, in her own house she first created an icon of the Saviour and worshiped him every day of her life (Shanidze 2014: 465).

According to the quoted Georgian translation, after the bleeding woman was healed, as a sign of gratitude, she created the earliest icon of Jesus Christ in her house and worshiped until the end of her life. This statement, according to the commentator of the Holy Scripture, is a true teaching expressed by other confessors, which the author provides in his own explanation.

The fact is that the very section of the old Georgian text (the last paragraph) in which one finds the statement about the creation of the first image of the Messiah by a woman cured of bleeding, does not appear in the Greek text of the explanation of the Gospel by John Chrysostom (for comparison, Migne 1862). Correspondingly, while translating this part of the original work of the Holy High Priest, Euthymius the Athonite applied his characteristic free translation, in particular, the so-called "addition", and added the mentioned story to Chrysostom's explanation. Thus, the above reference does not belong to John Chrysostom, but rather echoes a well-known and widespread fact of Euthymius' era. (10th-11th centuries).

Let us recall that one of the earliest images (mandylion) of the Saviour's face is presented to us by an apocryphal work known as the "Epistle of Abgar". It tells the story of the correspondence between the ruler of Edessa and Jesus Christ, about how ailing Abgar, who had heard of numerous miracles performed by Christ, wanted the Saviour to come to the city of Edessa, heal his illness, and take refuge among the wrathful Jews in Syria, to which the Lord addressed an epistle to King Abgar, promising to send the apostle Thaddeus in future. When the ruler of Edessa, full of love for Christ, heard that the Jews were going to kill the "teacher", he immediately sent a "messenger and a skilled painter" to Jerusalem. Despite numerous attempts, the artist was unable to depict the face of God on the canvas, after which he took someone else's advice and presented the canvas to the Lord himself. The Saviour washed his face and dried his face with a canvas, and the image of Jesus miraculously appeared on the cloth. The Lord handed over the mandylion to the apostle Thaddeus and ordered him to take it to Edessa. After the ascension of Christ, Thaddeus headed for Syria. On the way, the apostle went to the city of Hierapolis; at night, while sleeping, he placed the icon between the clay tiles, and the image on the mandylion was miraculously imprinted on one of the tiles, which the ruler of

Hierapolis kept with him; the apostle brought a canvas of God's image to Abgar in Edessa.

The two miraculously created icons above are considered to be the earliest images of the Saviour, although according to St. Euthymius the Athonite, who in turn points to other Church Fathers and considers the confirmed statement to be an undoubtful truth (for comparison, "As the word comes from the true teachers"), the first image of Christ was created by a woman who was healed of a bleeding disease, whom St. John of Damascus called "Paneadel Bleeding" (αιμορροουσα Πανεαδος) (Migne 1864: 1373).

This statement is quoted in the third speech written by the said priest in defense of the icons, in which the worthy John collects many references described in earlier epochs to testify the truth of worshiping the icons. One of the stories preserved in the "Ecclesiastical History" by Eusebius of Caesarea in the eighteenth chapter of the seventh book is entitled "About the statue erected by the bleeding woman" (for comparison, in Greek, Περι του ανδριαντος ου η αιμορροουσα ανεστησεν) (Migne 1857: 680). According to the narration, after the healed woman returned to her house, she, full of the utmost gratitude, created an image of the Saviour to express her deference. In the work of John of Damascus, the relevant section reads: "It was said that the statue (τον ανδριαντα) had an image of Jesus (εικονα Ιησου)" **(**Migne 1864: 1373). Here we refer to the corresponding section in Kotter's critical edition, in which the term "Lord" is used to define the personality of Jesus: "The statue is said to have had the image of the Lord Jesus (του κυριου)" (Kotter 1975: 173).

The same information is preserved in the Acts of the VII World Ecclesiastical Assembly (787). During the 4th session, the relevant passages from the Holy Scriptures and the works on icon worship of the representatives of the Church were read aloud before the congregation. One such statement was extracted from the explanation given in the Gospel by St. Antipater of Bostra (5th century) regarding a bleeding woman. According to the priest of Bostra, after the woman was cured of her illness, she "erected the statue (ανδριαντα) to Christ" (Hardouin 1714: 169).

Let us note that the special attention paid to this event and the actualization of all the above-mentioned sources are not related to the work epoch of John Chrysostom (4th-5th centuries), but to the 8th century, for it was at this time that the Church Fathers sought and cited examples

from earlier, apostolic times in order to overthrow the heresy of iconoclasm in Byzantium and to testify to the truth of icon worship. Thus, when translating the definition of the Gospel of Matthew, Euthymius the Athonite, an ecclesiastical sources expert, refers to this "addition" and offers an important theological or historical event – the origin of the first image of Jesus Christ, unheard of in the Greek text of Chrysostom to Georgian readers who were still unaware of many theological matters and required catechetical study. On the other hand, Euthymius the Athonite makes the most important change and replaces the word "statue" (Greek ανδριας), which is identical in all Greek sources (Relevant works of Eusebius of Caesarea, Antipater Bostrell and John Damascene, Acts of the Seventh World Assembly) with the term "icon" (Greek εικων) in his translation. Such a terminological interpretation of the historical fact is, of course, based on a specific reason.

The fact is that, according to the scientific literature, it was in the iconoclasm era (8th century) that the Eastern Church finally rejected the veneration of sculpture, and after the restoration of iconoclasm, Eastern ecclesiastical art never returned to the ancient tradition of sculpture (see Bury 19). Therefore, while translating the explanation of the Gospel of Matthew by John Chrysostom, with the purpose of educating readers in the ancient origins of church art and the worship of sacred images, Euthymius the Athonite refers to "addition" and accomplishes the exegetes of the high priest of Constantinople with the most important information preserved in the Greek patristic texts, but with the essential difference that he changes the narrative about the depiction of the statue by a woman cured of sickness, and considers that she created not a sculpture, but an icon (cf. "She first created an icon of the Saviour in her house"). In this way, Euthymius the Athonite adjusts the history preserved in the Greek sources to a full terminological-content correspondence with the tradition of the Eastern Church of the 10th-11th centuries in the Georgian translation.

In what follows, an example of the so-called "omission" will be reviewed. First of all, it should be noted that Euthymius the Athonite is the author who first translated the "Book of Revelation" of John the Theologian into Georgian with the commentary of Andrew of Caesarea-Cappadocia (Imnaishvili 1961), who attaches an explanation worth linking to the sign of the beast mentioned by the High Priest John the Evangelist – 666. In particular, according to the worthy Andrew, the

named number will mysteriously reveal the doctrine of the supposed names of the Antichrist, and there is an extensive list there as well: Λαμπετις, Τειταν, Λατεινος, κακος οδηγος, αληθης βλαβερος παλαια βασκαντος, αμνος αδικος (Migne 1863: 681).

The mentioned names, according to Andrew of Caesarea-Cappadocia, are grouped into two parts. First, Λαμπετις, Τειταν, Λατεινος, since the sum of the numbers of the constituent letters of each word is 666 (for example, Λαμπετις: Λ=30, α=1, μ=40, π=80, ε=5, τ=300, ι=10, ζ=200; Sum: 666; Τειταν: Τ=300, ε=5, ι=10, τ=300, α=1, ν=50; Sum: 666; Λατεινος: Λ=30, α=1, τ=300, ε=5, ι=10, ν=50, ο=70, ζ=200; Sum: 666. The second part of names in the same work describes the personal characteristics of the Antichrist: κακος οδηγος – "Evil-minded leader", αληθης βλαβερος – "True evildoer", παλαια βασκαντος – "Old evil zealot" (i.e. a tireless opponent of all good), αμνος αδικος – "Unfair lamb", and, according to Andrew, this is what the Antichrist is called because of the multifaceted iniquity he has revealed.

The Andrew-like exegesis attested above in the translation of Euthymius the Athonite is quoted in one sentence:

> His (Antichrist's, I.O.) true name will be revealed by time, because if his name had to be revealed, his viewer (the author of the Book of the Revelation, Apostle John, I.O.) would reveal it, but God did not want the evil name to be written in the divine book) (Imnaishvili 1961: 81).

Thus, the extensive list presented by the high priest of Caesarea in two parts, the first of which is supposed to reveal the names of the Antichrist, and the second shows his spiritual wickedness, was not reflected in the Georgian translation at all. Respectively, Euthymius the Athonite applied "omission" in the present case and offered the most reduced and paraphrased version of the Greek original to the Georgian-speaking reader, which, in our view, can be explained as follows: Since the doctrine of the second coming of Jesus Christ is one of the most prominent theological issues in the Scriptures, ecclesiastical leaders often drew attention to it in their sermons to the congregation. It is a well-known fact that John Chrysostom, the greatest authority in the Church history, considered the date of his second coming to be the period of his activity.

Accordingly, a certain group of people interested in biblical issues showed an excessive, unhealthy interest in eschatological events

at all times and in all eras, one of the sharp manifestations of which was the arbitrarily expressed views about the personality of the Antichrist.

Thus, Euthymius the Athonite, when translating the work of Andrew of Caesarea-Cappadocia, reduced exactly that passage which offers an extensive list of the names of the Antichrist, which no longer allowed the people to get acquainted with the exegetics presented in a specific form in the Greek original and to draw wrong conclusions. Consequently, when reading the Georgian text of general content, they could not interpret the underlined theological issue at their own discretion.

At this point, a new issue is brought forth, attempting to make the original translation style of Euthymius the Athonite even clearer. First of all, it should be noted that the trilogy – *The Source of Knowledge* (Migne 1864: 521-1228), the first work of which is called *Dialectic* (Migne 1864: 521-676), the second – *On Heresies* (Migne 1864: 677-788), and the third one – *An Exact Exposition of the Orthodox Faith*, belongs to John of Damascus (See Migne 1864: 789-1228). It was in this last book that the worthy John collected the dogmas of the Christian Church (as the title suggests), systematically arranged them, and divided them into 100 chapters.

It is noteworthy that Euthymius the Athonite did not neglect the above-mentioned works of John of Damascus, and in order to educate the Georgian reader in dogmatic theology, translated one book – *An Exact Exposition of the Orthodox Faith* – because it made it possible to find a specific dogmatic issue in accordance with to the relevant title, and would introduce the interested people to the ecclesiastical law: Christian dogmas.

A completely original and unique phenomenon is presented to people studying Euthymius' translation. The thing is that the Athonite figure added certain most significant features to the work of John of Damascus: 1. He changed the title and called it *The Guide* instead of *An Exact Exposition of the Orthodox Faith* (Tchkonia and Chikvatia 2007). 2. Instead of the one hundred chapters of John of Damascus, the text by Euthymius is reduced by three quarters and only twenty-five chapters are presented; 3. The translation of the remaining part (twenty-five chapters) is based on the "addition-omission" principle, and the passages, which Euthymius expands, are filled with teachings from other works by John of Damascus, as well as with relevant teachings from the works of a number of other ecclesiastical authors.

We will focus on one specific section as an example. In particular, the Athonite figure discusses an important theological issue: Did the divinely named people of the Old Testament era know that the consubstantial God is at the same time triune, because according to biblical teaching, it was at the Jordan River, where Jesus Christ was baptized (i.e. in the New Testament), that the Trinity was proclaimed? Commenting on this event, Euthymius the Athonite points out in the Guide that, although the baptism of the Saviour performed in the Jordan was called the "Declaration of the Trinity", even the righteous ones who came to the fore before Christ possessed knowledge about the triune of God.

In the given case, it is noteworthy that the work of John of Damascus (abbreviated *The Exposition*), which Euthymius translated, says nothing about this issue. Consequently, the first source of the teachings referred to by the Father of Mtatsminda is not the dogmatic guide of the Damascus preceptor, but some other ecclesiastical text. An in-depth study of the patristic literature makes it clear that the discussion by Euthymius of the proclamation of the Trinity in the Old Testament era is a doctrine well-preserved in the famous work of the great Father of the Church, Anastasius Sinaita (7th century) – *The Guide*, which is literally repeated by the Athonite figure without any reference to Anastasius (Chikvatia, Raphava and D. Shengelia 2015: 163). Thus, Euthymius the Athonite offers the Georgian readers, on the one hand, a processed-simplified version of *The Exposition* by John Damascus and, on the other hand, a compilation version enriched with relevant comments from other ecclesiastical authors, thus revealing his original translation style. Euthymius the Athonite translated the 42nd word of Gregory the Theologian, entitled *Farewell word to the one hundred and fifty bishops* (see Migne 1858: 457-492). The homily is a farewell uttered by a Nazianzel in front of the parishioners, on his resignation from the cathedral of Constantinople, the translation of which represents a rather extensive anti-Nestorian doctrine. The issue is presented in such detail that six printed pages are devoted to it in the Georgian language publication.

It is well-known in the history of the Church that the Nestorian heresy arose in the first half of the fifth century and was anathematized at the Third World Ecclesiastical Council (431 AD). Subsequently, while reading Euthymius' translation of the fourth-century Cappadocian High Priest Homilia, one may note that the first feeling of surprise and

uncertainty was at the question how or why Gregory the Theologian spoke of an issue that was not on the agenda and was not the subject of an ecclesiastical dispute. However, it is enough to compare the Georgian text with the original for this ambiguity to disappear be solved. The fact is that the anti-Nestorian doctrine, which is clearly defined the original (in the Greek-language homily of Gregory of Nazianzus), is nowhere to be found and it was added to the Georgian translation by Euthymius, because he believed that Nestorianism – anathematized by the world congregation of Ephesus through the efforts of its secret followers, a few centuries later, this time in a different form and content – was still trying to penetrate the church. In order to avoid this danger, Euthymius expanded the work of the great Georgian theologian Grigol Nazianzeli and provided the Georgian-speaking reader with the doctrine of Nestorian lies, which, without comparison with the original, immediately made him the most authoritative man in the history of the Church.

Conclusions

In his translation, Euthymius Mtatsmindeli was not guided by willfulness, his own personal views and wishes, but by a specially chosen style, the so-called "omission-addition", due to the religious situation in the Georgian nation of his time. The confessor, who cared about the people in spiritual infancy, while translating Greek texts into Georgian, did everything in his power to avoid possible religious dangers, misunderstandings, or difficulties for Georgian readers who were uneducated in profound theological matters and were still immature spiritually. Thus, according to the same Ephrem the Minor, Euthymius paved the way for the figures of later epochs (including Ephrem himself) to feed the Georgian nation, that has reached spiritual adulthood with the aid of access to difficult theological terminology and original texts translated with meticulous accuracy.

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Refining the Perspectives on Language Proficiency: Bilingualism and True Bilingualism

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Abstract
In a world under massive globalisation and, at the same time, under deep boundary rethinking, the ability of speaking two or several languages has become, over the last decades, an important individual concern, as well as the main topic of fruitful scientific research. In this context, bilingualism and bilinguality are interdisciplinary concepts pertaining to the fields of sociolinguistics, education, philosophy, cultural studies, to name but a few. This study has as a starting point the broad definitions of the individual bilingualism provided in the literature in this field, according to which it generally points to one's ability of speaking two languages perfectly (Hamers & Blanc 2000, Bloomfield 1933; Thiery, 1978; Majchrzak 2018). It aims at tracing the reasons behind the need of refining the terms by introducing the concepts of true bilingualism and true bilingual, as more notionally meaningful than the old concepts of bilingualism and bilingual. The modifier true is approached as a dissociation device, which, from the rhetorical perspective, allows for a disjunction between what was already acknowledged as bilingualism, and the new definition of the concept. Moreover, the study aims at answering the following questions: do the new notions, namely true bilingualism and true bilingual, bring forth new notional content or do they merely rearrange the existing one? Are the new concepts endowed with explanatory and normative functions? (cf. Perelman & Tyteca 1992)

Keywords: *bilingualism, dissociation, notional content, content remodelling, definition*

Introduction

The world-wide phenomenon of globalisation, which mainly impacts on the political and economic development, also affects the cultural and social levels of society. Prefixes such as *poly-, multi-, bi-, inter* have become common word formation devices, while terms such as *polylinguist and polylinguism, multilingual speaker, intercultural communication* seem to have entered the mainstream vocabulary although their meaning is not always clearly perceived. This study focuses on four such terms: *bilingualism* and *bilingual* vs *true bilingualism* and *true bilingual* in order to build a semantic bridge over the years,

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through a content analysis approach and a rhetorical perspective, a bridge meant to highlight the evolution of the terms and to anticipate their future development.

This study is structured into two main parts: first, after providing a brief overview of the evolutions of *bilingual/bilingualism* and *true bilingualism/true bilingual*, a parallel analysis of a series of definitions of these terms is pursued in order to point out to what extent their notional content is different, assuming that the notions containing the adjective *true,* as subsequently derived concepts, attempt to convey a distinct semantic charge. Secondly, we consider several contexts taken from the Internet where the same notions are characterized using, among others, qualifying adjectives and nominal syntagms whose study is meant to highlight, at a small scale, the individuals' perception of this phenomenon.

***Bilingualism* and *true bilingualism* – an attempt to trace their notional content**

The *Online Etymology Dictionary* traces the origin of the term *bilingual* to the beginning of the 19th century ("speaking two languages" from the Latin *bilinguis* – meaning literally *two-tongued*). The noun derived from this adjective, namely *bilingualism*, was registered later, in the middle of the same century. As early as 1933, Bloomfield provides one of the first scientific definitions of the phenomenon ("native–like control of two languages", 1933: 56), while, later, in 1953, Weinreich (1953: 1) defines it as "the practice of alternately using two languages". So far, effort has been put into circumscribing the meaning of the notion *bilingualism* without really reaching a unitary definition. The fact that specialists could not agree upon the notional sphere of bilingualism is testified by the creation of new concepts, namely *true bilingual* and *true bilingualism*, meant to reconcile different semantic perspectives that *bilingualism* had generated among specialists. In 1978, Thiery attempts to define *true bilingualism*, perceived as "an extreme form of bilingualism". Moreover, the first decades of the 21st century consecrate *bilingualism* and *true bilingualism* as core notions in psychological, sociological and language acquisition studies.

Before approaching the definitions of *bilingualism* and *true bilingualism* per se, we consider it appropriate to dwell on the theoretical background of our approach, namely the rhetorical device of dissociation.

According to Perelman and Tyteca's *Treatise on argumentation* (1992: 552), dissociation refers to the process of redrafting a concept due to the incompatibility generated, within the notional sphere of the term, by the confrontation between propositions or theses and involving norms, facts or truths. In other words, dissociation stems from the speaker's intent to eliminate the notional incompatibility existing within a concept by remodelling its content in order for the speaker to be rhetorically efficient.

Van Rees, echoing Perelman and Tyteca [1], ranges dissociation among argumentative techniques according to which a unitary concept is separated into two new notions "unequally valued, one subsumed under a new term, the other subsumed either under the original term, which is redefined to denote a concept reduced in content, or under another new term with its own definition, the original term being given up altogether" (2009: 9). The same author provides several examples of dissociation derived from philosophical, juridical or political discourses. In order to anticipate our analysis of *true bilingualism,* we will mention van Rees' example derived from Socrates' *Phaedrus*:

> And it is no *true wisdom* that you offer your disciples, but only its semblance, for, by telling them of many things without teaching them, you will make them seem to know much, while for the most part they know nothing, and as men are filled, not with *wisdom*, but with *the conceit of wisdom*, they will be a burden to their fellows (2009: 18).

In the example, Socrates performs a dissociation which separates true wisdom from its semblance or the conceit of wisdom, respectively. Gâță and Andone clearly explain the dissociation process by using N for the notion /concept and E for the linguistic expression carrying it. Thus, the notional remodelling process starts from a largely accepted concept (N_0) "referred to by a specific linguistic expression, or initial term, E_0." (2011: 7). From N_0, a new concept is derived, N, denoted by a new expression, E, meant to better fulfil the speaker's rhetorical objectives. If we are to apply this scheme to the example drawn from Socrates' *Phaedrus,* we may say that the initial concept (N_0) is WISDOM denoted by the linguistic expression of *wisdom* (E_0) which remains partially concealed in the discourse. From this concept is dissociated N, the REAL WISDOM, rendered by the linguistic expression, E, *true wisdom.* The second term of the dissociation is N' (WISDOM STEMMING FROM EXCESSIVE PRIDE) rendered by the expression *the conceit of wisdom.*

In this paper, two sets of definitions, for *bilingualism/ bilingual individual* and *true bilingualism / true bilingual individual*, are dealt with. Apart from being an argumentative device, the definition becomes an instrument of content dissociation, especially when it aims at providing the real meaning of a notion in contrast with its ordinary and generally accepted meaning (Perelman and Tyteca 1992: 590). When putting forward the true meaning of a notion, the speaker indirectly disagrees with the old definition which he/she may consider either as incomplete or not (anymore) according to reality.

Moreover, the labelling of a definition as conveying a real meaning may not necessarily operate a rearrangement of the notional content as compared to the old concept, but it can point only to the speaker's intent to enhance the persuasive aim of his/her discourse. We will further approach this aspect in our analysis of the two sets of definitions, taking into account that, according to Gâță and Andone (2011), the dissociation involves three moves performed by the speaker: a) a distinction among the various aspects of a notion; b) a concession regarding some of the aspects of the initial notion by highlighting their acceptance; c) a negation of some other aspects of the initial notion by highlighting their non-acceptance.

In general, the adjective *true* functions as indicator of dissociation based more or less on the disjunction (a philosophical pair) between *apparent* and *real*. In our specific case, every time a speaker (be it an academic or an ordinary individual) brings to the fore the definition of *true bilingualism*, he/she attempts to dissociate the concept of *bilingualism* into two separate concepts, namely the *apparent bilingualism* and the *real bilingualism*. The following scheme of the dissociation process can be applied to bilingualism:

N (APPARENT BILINGUALISM) / E (*bilingualism*)

N_0 (BILINGUALISM) / E_0 (*bilingualism*)

N' (REAL BILINGUALISM) / E' (*true bilingualism*)

The initial concept of bilingualism, N_0, denoted by the linguistic expression of *bilingualism*, E_0, is felt by the arguer as not notionally meaningful enough so as to fulfil his/her rhetorical goals, namely to put himself/herself in a favourable light as someone who seizes the very

essence of a notion, and to make the audience commit to the standpoints put forward. Therefore, the notion is split into two notions: the first one, N, the *apparent bilingualism*, referred to by the same linguistic expression as the initial term, and the second one, N', the *real bilingualism*, rendered by a new expression, namely *true bilingualism*.

By means of dissociation, the speaker/ the arguer "creates a new vision of the world and persuades her or his audience to accept it" (Konishi 2002). The audience's acceptance of the newly built concept is the prerequisite for a new reality to be established (*Ibid.*). However, a question arises in relation to bilingualism: are we dealing with a new vision of the world, contained in the *true bilingualism*, or are we facing a mere rearrangement of the initial concept that better fits his/her rhetorical goals? The answer to this question is based on a limited number of definitions. Therefore, we do not aim at exhaustivity, but at answering the above-mentioned questions, aware that an enlarged and more detailed corpus could possibly lead to different results.

The definitions taken into account in this study are presented below, but, for reason of space, we often wrote down only their core part. The sources of these definitions (dictionaries, published papers, scientific work) are provided in the endnotes. The information below should be read vertically, each column in turn, there is no row-by-row correspondence between the columns. The analysis itself that follows the definitions firstly considers the definitions in each column and then presents the parallel, in order to point out the different notional meaning of the terms under focus.

Definitions of *Bilingualism* (B) / *a Bilingual Individual* (BI)	**Definitions of *True Bilingualism* (TB) / *a true bilingual individual* (TBI)**
B: "Using or being able to use two languages, especially with equal fluency" [2]	**TBI**: "Someone who is taken to be one of them by the members of two different linguistic communities, at roughly the same social and cultural level" [3]
B: "The ability to use either one of two languages, especially when speaking" [4]	**TB**: "native-like proficiency in both languages" [5]
B: "In its simplest form, bilingualism is defined as 'knowing' two languages." [6]	**TB**: "an extreme form of bilingualism" [7]

B: "a native-like control of two languages" [8]	**TB**: "speaking two languages with the proficiency of a native" [9]
B: "the psychological state of an individual who has access to more than one linguistic code as a means of social communication; the degree of access will vary along a number of dimensions which are psychological, cognitive, psycholinguistic […]" [10]	**TBI**: "in a true bilingual both languages have been acquired by immersion, and not via another language by tuition" [11]
BI: Someone who has "been brought up in a bilingual environment, such as in a home where parents speak different languages or in a community where the dominant language is not the one used at home" [12]	**TB**: "the ability to speak two languages with the fluency of a native speaker; the frequent use by a community of two languages; the institutional recognition of two languages" [13]
BI: Someone "whose family emigrated to a different country and he was raised with two languages: one spoken at home and the other one spoken by the target community" [14]	**TBI**: "one who has knowledge and competence in using the two languages interchangeably, as well as effectively" [15]
BI: Someone who "needed to emigrate at a later stage of his life, due to reasons such as job, marriage or others and had to learn the language of the new home country. Hence, he uses two languages on a daily basis: the new one in everyday situations, and the first language with those from his homeland" [16]	**TBI**: "a true bilingual is defined as one who in fact possesses two native languages and so is accepted as a native in each culture." [17]
BI: Someone who has "two distinct containers in his brains. Each of these containers houses a separate language" [18]	**TBI**: "one who is able to navigate both of the languages as an idealized monolingual native speaker would" [19]

When making a point of the definitions provided in the first column, we may highlight that *bilingualism* is perceived both as an ability (from the perspective of the individual's performance in using two languages) or as a psychological state (from the point of view of an intrinsic feature

certain individuals may possess, metaphorically referred to as "two containers in our brain, each encompassing a language").

Therefore, a double approach is to be identified within the definition of bilingualism, namely *using two languages* and *knowing two linguistic codes*. However, the emphasis is placed on the first meaning, namely the act of using two languages in terms of:

- the coherence in both codes ("equal fluency");
- the frequency of employing the two languages ("on a daily basis");
- the main skill by means of which the coherence is tested in both codes ("especially when speaking");
- the type of communication performed by the speaker ("social communication").

As far as the bilingual individual is concerned, both the familial environment in which he/she was brought up and a possibly new living environment seem to be of tremendous importance in defining a bilingual. He/she may either:

- be brought up in an environment where "parents speak a different language than the one used in community" as a consequence of immigration, intercultural marriages or relations; or
- "have emigrated, as adults, to a different country with a different linguistic code".

On the other hand, *true bilingualism* seems to give primacy to the individual's ability to linguistically become an integral part of two different communities so as to be considered a native in both of them: "taken to be one of them by the members of two different linguistic communities"; "native like proficiency in both languages"; "possessing two native languages and so is accepted as a native in each culture"; "navigate both of the languages as an idealized monolingual native speaker"; "ability to speak two languages with the fluency of a native speaker".

Moreover, the double linguistic integration should be accompanied, in the case of the true bilingual, by an equal awareness of the social and cultural dimensions in both communities ("the same

social and cultural level") as well as by an official acknowledgement of this ability ("institutional recognition of two languages").

Other definitions or details of the definitions do not differ very much from the initial concept of bilingualism: they either bring to the fore the language acquisition process (according to which the two languages were acquired by immersion and not by schooling - "both languages have been acquired by immersion, and not via another language by tuition") or the high level of verbal performance in both languages ("knowledge and competence in using the two languages interchangeably, as well as effectively").

From the label that *true bilingualism* is "an extreme form of bilingualism", we may infer that *true bilingualism* is perceived as a particular situation (one which reaches the highest degree) within the large category of bilingualism.

The initial term is split into two (not entirely) new concepts actually, based not only on the philosophical pair *apparent/real*, but also on the pair *ordinary/extreme*. In order to further explain the dissociation occurring in relation to this notion, we will refer back to van Rees' definition and to Perelman and Tyteca's explanation of this rhetorical device. In the specific case taken into account in our study, the sets of definitions point to a dissociation based on the separation between the "generally accepted meaning" of a notion and its "real meaning" (Perelman and Tyteca 1992: 590).

Therefore, the concept of *bilingualism* is split into two new notions, not equally valued, as the speaker putting forward the definition of *true bilingualism* aims at making the audience commit to this new notion which does not necessarily mean that he/she refutes all the aspects of the initial notion. The two notions resulting from dissociation are: the notion "subsumed under the original term" with a conceptually reduced content (van Rees, 2009: 9) (*bilingualism* seen as *the ability to use two languages fluently in social communication as a result of immersion into an environment where the language spoken is different from the language spoken at home*) and the notion "subsumed under the new term" (*Ibid.*) (*true bilingualism* [envisaged] *as the ability to use two languages so fluently in social communication that the user may easily be considered a native of both communities*).

Furthermore, we will attempt to identify the acts performed by the speaker when putting forward the definition of *true bilingualism* (cf. Gâță and Andone 2011: 8):

- he/she makes an account of the different aspects within a notion: the concept of *bilingualism* is entirely scrutinized in order for the "identity card" of the notion to be built (the distinction);
- he/she overtly or indirectly accepts some of the aspects of the notion (the concession); in our case, acceptance is directed broadly towards aspects such as*: knowing and speaking two languages efficiently as a result of living in two different linguistic communities*;
- he/she refutes some other aspects of the initial notion (the negation); in our case, non-acceptance focuses on the fact that the notion of *bilingualism* should not encompass the aspect of *speaking two languages so efficiently that one may pass as a native in both communities,* aspect that represents the core of *true bilingualism*.

However, the two notions, namely *bilingualism* and *true bilingualism*, cannot be envisaged antithetically (as it is the case of *real wisdom* and the *conceit of wisdom*), but more like complementary notions, since *true bilingualism* is perceived as a step further in *bilingualism*: one cannot become a true bilingual without being first a bilingual. Therefore, the dissociation brought about a rearrangement of the notional content along two main axes: the ability *per se* (*bilingualism*) and the highest degree of this ability (*true bilingualism*).

The analysis allows us the conclusion that the two notions are endowed with both explanatory and normative functions as they are illustrative of a particular cognitive content while establishing a standard in how the notions should be assimilated by the audience. They put forward a new [20] perspective of the notions which may last till the notion of *really true bilingualism* emerges (if ever), triggering another notional rearrangement. The author of the dissociation places himself/herself in a favourable light, as one who is able to seize all the aspects of a concept and to make a notional split within it.

After looking into the definitions of the notions, in the second part of our study, we will try to examine contexts in which *true bilingualism* is characterized by means of adjectives or nominal groups in order to complete the analysis with insight from how people perceive it. To reach this goal, we have performed Internet research to identify the expressions used to characterize the notions of *true bilingualism* and *true bilingual*. This analysis will provide us with a new perspective of how this social and individual phenomenon is perceived by the public.

True bilingualism – brief account of people's perception of this ability

In order to select contexts relevant for our study, we have carried out the search on the Internet starting from the phrase "true bilingualism is". We have eliminated those contexts where the verb *to be* is followed by a definition (the contexts that aim at providing an answer to the question *What is true bilingualism*?) and kept those answering the question *What is true bilingualism like*?

In the contexts identified, *true bilingualism* is referred to by means of paraphrases with an explanatory function such as "highly competent bilingualism" [21], "true balanced bilingualism" [22] and "native-like proficiency and grade-level achievement" [23]. In the examples taken into account, *true bilingualism* is described:

- as an infrequent phenomenon; that is why the adjective *rare* or synonymous expressions are frequently used in relation to it: "True bilingualism is a relatively rare and a beautiful thing" [24]; "true bilingualism is an exceptional occurrence" [25]. There are people who even go further asserting that it does not actually exist in real life, but only in theory: "true bilingualism is not completely real, as one always has a preference for one language over another" [26]. / "True bilingualism is really unheard of. I would consider someone who is as comfortable in their second language as their first, to be bilingual." [27] / "true bilingualism is the pot of gold at the end of the rainbow. The more you know, the more you realise how far away you actually are" [28].
- as a skill difficult to attain: "I think true bilingualism is a pretty tough thing to cultivate." [29] / "it is not something that comes naturally. It must be carefully and continuously cultivated by the individual with the purpose of remaining equally conversant in both languages in all areas, subjects and situations." [30]
- as a highly valuable asset for someone's personal and professional development: "it takes 6 years for students to reach native-like proficiency and grade-level achievement, the importance of planning for the long term is amplified. True bilingualism is an investment." [31] / "True bilingualism is a big asset in Canada." [32] / "True bilingualism is a much-needed skill in today's global society." [33] / "True bilingualism is a

> remarkable achievement that allows our graduates to go anywhere and do anything." [34]

It may be inferred from the examples above that *true bilingualism*, as rarely as it may occur as result of the immersion into two linguistic environments, is an ability that needs to be taken care of and to be permanently cultivated. Its rare existence makes it a remarkably important investment for one's future development.

Conclusions

In this study we have approached the definitions of *bilingualism* and *true bilingualism* from content analysis and rhetorical perspectives. We have pointed out that the evolution of the term *bilingualism* to *true bilingualism* (the second term does not eliminate the first one) stems from the speaker's intent to perform a dissociation of the generally accepted concept of *bilingualism* generated by the incompatibility perceived within its notional sphere.

The dissociation was based on the disjunction/ the philosophical pair *apparent* vs *real* by means of which the speaker/arguer aims at persuading the audience to accept two notions: if *bilingualism* refers broadly to the ability of speaking two languages fluently and coherently, *true bilingualism* overarches these features and adds extra ones, such as: native like proficiency, the same social and cultural level in both languages as well as their institutional recognition. In this case, the dissociation has not generated antithetical notions, but two concepts that should be envisaged according to a gradual approach: perfectly speak two languages and speak two languages perfectly so as to reach native like proficiency in both of them. This rearrangement of the content is endowed with explanatory and normative functions, which is highlighted by the fact that numerous specialists use these notions as theoretical framework for their research. The life of the notions resulting from dissociation is variable, depending on the potential need to further split the content: could the contemporary context take things further and generate a new concept, namely *really / truly true bilingualism*?

As far as the characterisation of true bilingualism is concerned, it is perceived by the general public as an extremely rare skill that has to be nourished, as it represents a highly valuable asset.

Notes

[1] In Perelman & Tyteca's Treatise on argumentation, dissociation is labelled as argumentation scheme, while van Rees (2009: 9) considers it an argumentative technique.
[2] Merriam-Webster OnLine Search, http://mw4.m-w.com/dictionary/bilingual
[3] Thiery, Christopher. "True Bilingualism and Second Language Learning" *apud* Johnson Franck "Being bilingual is not enough", The ATA Chronicle, July 2008, ttp://www.atanet.org/chronicle/3707_22_johnson.pdf
[4] U.S. Department of State, http://usinfo.state.gov/products/pubs/geography/glossary.htm
[5] Gottardo & Grant, 2008, apud Lucia Quinonez Summer, Language Acquisition for the bilingual child, the NCHAM e-book.
[6] Valdez & Figueora, 1994, apud Lucia Quinonez Summer, Language Acquisition for the bilingual child, the NCHAM e-book.
[7] Thiery, Christopher. 2018. https://www.lourdesderioja.com/2018/11/17/true-bilingualism/
[8] Bloomfield, Leonard, 1933, *Language*, New York: Holt, Rinehart and Winston.
[9] https://www.nytimes.com/2017/07/10/well/family/raising-a-truly-bilingual-child.html
[10] Hamers & Blanc, 2000: 6. The authors make a distinction between bilingualism (the state of the linguistic community) and bilinguality (the state of the individual).
[11] Thiery, Christopher. 2018. https://www.lourdesderioja.com/2018/11/17/true-bilingualism/
[12] Majchrzak, 2018: 1.
[13] https://www.typesy.com/does-true-bilingualism-exist-guest-post/
[14] Majchrzak, 2018: 3.
[15] Kuang, Ching Hei 2006/01/01, Signs of becoming a bilingual: A study of a child under two years old. https://www.researchgate.net/publication/259530958_Signs_of_becoming_a_bilingual_A_study_of_a_child_under_two_years_old
[16] Majchrzak, 2018 :4.
[17] Thiery, Christopher, True Bilingualism, *Etudes de Linguistique Appliquée*, 24, 52-63, Oct-Dec 76https://eric.ed.gov/?id=EJ166135
[18] Orellana, Lee, & Martínez, 2010, apud Maneka Deanna Brooks 2017: 384.
[19] Maneka Deanna Brooks 2017: 385.
[20] The adjective *new* should not be understood as discovered recently in relation to the present time, but within the paradigm *old notion* (the initial one) – *new notion* (the derived one).

[21] Klass, Perri (2017). "Raising a truly bilingual child". In New York Times, https://www.nytimes.com/2017/07/10/well/family/raising-a-truly-bilingual-child.html
[22] https://www.proz.com/forum/linguistic_diversity/175507-does_true_bilingualism_exist.html
[23] Thomas & Collier, 2017, http://www.dlenm.org/uploads/files/Soleado%20Articles/Mike_Sustainability_Final_Soleado_Spring2018%20(1).pdf
[24] https://www.nytimes.com/2017/07/10/well/family/raising-a-truly-bilingual-child.html
[25] https://english.republiquelibre.org/Individual_Bilingualism_and_Collective_Bilingualism
[26] https://translationjournal.net/January-2018/diglossia-a-basic-need-for-bilingualism.html
[27] http://forums.premed101.com/topic/71637-bilingualism-and-out-of-province/
[28] https://medium.com/@keelywrites/how-it-feels-to-learn-a-language-878afc603e44
[29] http://www.cantonese.sheik.co.uk/phorum/read.php?1,3984,4092
[30] https://www.proz.com/forum/linguistic_diversity/175507-does_true_bilingualism_exist.html
[31] http://www.dlenm.org/uploads/files/Soleado%20Articles/Mike_Sustainability_Final_Soleado_Spring2018%20(1).pdf
[32] https://www.reddit.com/r/Quebec/comments/820i9n/sending_your_child_to_english_school/
[33] https://www.niost.org/pdf/afterschoolmatters/asm_2011_14_fall/asm_2011_14_fall-2.pdf
[34] http://onthego.to/tfs-beyond-french-immersion/

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A CDA Approach to Anti-Pandemic Protests

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Abstract
We can definitely say that the SARS-CoV-2 pandemic has changed our lives in such a complex way that it may take us a long time to investigate the ever-branching consequences upon all aspects of our existence. It has come with restrictions, impositions and limitations, established by the authorities and meant to keep the pandemic under control. It was only natural for such forced requirements to be met with protest, as opposing what one deems as infringing upon one's rights and freedoms is still considered to be a basic human right. Yet, as with everything else in this world, the truth is always in-between, at the intricate crossroads of inter-twining concepts such as human rights, freedom of choice, (mass-)manipulation, conspiracy theories, and individual and mass-psychology. When tackling the numerous and diverse protests that have divided the world over restrictions to be observed or over the vaccination process, Critical Discourse Analysis (CDA) may be regarded as providing a complex view on such matters, revealing the sub-text of what we see and hear nowadays. And let us not forget that, as far as segregation is concerned, one of the oldest tricks in the book reads "Divide et impera!"

Keywords: *CDA, sub-text, communication, subliminal, manipulation*

All of us most likely agree by now that the SARS-CoV-2 pandemic has altered multiple layers of our everyday life, and that it may take people a long time to grasp the full extent of the phenomenon, or for researchers to analyse its far-reaching impact on the individual, the society and the world as a whole. In such an age, dominated by paradoxes maybe more than ever before, opposing views come head-to-head in a confusing communication exchange, most of which is just one-sided, since the interlocutors have usually already made up their minds about what to believe (in), or they may be easily manipulated into supporting completely different ideas form one day to the next. Paradoxes in the way people are expected to react and the way they actually do, paradoxes in attitudes towards scientific facts or conspiracy theories, paradoxes in social interaction (when, for example, it is too dangerous for children to go to school, but it is all right for them to roam the malls in crowds).

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The international context being so complicated and complex, there has been an additional strain on the global population, one that authorities had to resort to in order to exert or regain a sense of control on the situation: restrictions, impositions, limitations, under various shapes and forms, from lockdowns to curfews or to green/medical passports/cards/certificates or whatever they may end up being called. Just as naturally, individual and mass-psychology dictate that such harsh requirements enforced on people be met with a certain degree of protest, as this is still considered to be a basic human right, i.e. that of opposing anything that seems to infringe on one's rights and freedoms. Larger or smaller protests have been sparked all over the world, with people voicing their frustrations, discontent, fears, and, why not, sometimes delusions, caught up in this intricate web of mass-media hysteria, conspiracy theories on the rise, shifting medical scientific research data and, in some countries, lack of coordination at the level of national authorities. All these make up a very fertile ground for pragmatic scrutiny, discourse analysis, with a particular focus on CDA (critical discourse analysis), as such concepts stand a higher chance at attempting to shed light on what is genuinely happening in the world right now. But before delving into CDA, let us take a moment and remember a basic concept in discourse and interactions:

> The question of the nature of reality has a long and noble history. Stances with respect to that question have constituted some of the most important fault lines in intellectual debates. The perspective that concerns us here is that which characterizes reality as a social construct, and which locates the process of construction in the interaction between an individual and his or her world, most importantly as mediated by interaction with other people. For some, […] this has meant an empirical focus on the individual's experience of that interaction, and on the consequences of interactional processes for individual development (see Case 1996 for an overview). For others, it has meant a focus on interactional processes themselves, as revealing the social dimension of the construction of reality. (Heller 2003: 251-252)

The present investigation focuses on combining both perspectives identified by Monica Heller in analysing the verbal and non-verbal dimensions of people's reactions under the form of anti-COVID protests, since it is important to analyse both the individuals' building their own (social) reality and the impact of so doing both on themselves

and on the society itself. The reason CDA was selected in tackling the issue of anti-pandemic protests becomes obvious when thinking of the very definition of the concept:

> Critical discourse analysis (CDA) is a type of discourse analytical research that primarily studies the way social power abuse, dominance, and inequality are enacted, reproduced, and resisted by text and talk in the social and political context. (van Dijk 2003: 352)

What is more, adding the non-verbal dimension into the mix would only create a more complex image of both the front picture and the background (which carries an incredible weight in the process of dissecting what is going on nowadays in the world). Moreover, another useful tool is to be found in van Dijk summarizing the main tenets of CDA according to Fairclough and Wodak (1997: 271-280), that are of particular interest for the current endeavour:

> 1. CDA addresses social problems.
> 2. Power relations are discursive.
> 3. Discourse constitutes society and culture.
> 4. Discourse does ideological work.
> 5. Discourse is historical.
> 6. The link between text and society is mediated.
> 7. Discourse analysis is interpretative and explanatory.
> 8. Discourse is a form of social action. (van Dijk 2003: 353)

The conclusion can, thus, be drawn, looking at the eight dimensions listed above, that discourse does permeate everything, not only language, but culture itself, in all its complexity and intricacy, while serving as a bridge between language and people, between context and the real meaning of any conversation, between the text itself and society's reaction to it or influence in creating it, building or destroying beliefs and manipulating people into taking or not taking action at any given moment in human history. It should be safe to say that, yielded skilfully, CDA and discourse analysis may be looked upon as valuable or dangerous weapons to use in communicating or persuading. Going into further detail, the current research also benefited from the distinction drawn between the micro- and macro-levels that combine within CDA and make it not only fully functional, but also much more encompassing and complex:

> Language use, discourse, verbal interaction, and communication belong to the micro-level of the social order. Power, dominance, and inequality between social groups are typically terms that belong to a macrolevel of analysis. This means that CDA has to theoretically bridge the well-known 'gap' between micro and macro approaches, which is of course a distinction that is a sociological construct in its own right (Alexander et al. 1987; Knorr-Cetina and Cicourel 1981). (van Dijk 2003: 354)

However, in perfect concord with the idea that CDA analysts usually take clear stands as to what and how they investigate, a confession is in order to be made here, namely that of sharing the strong belief that, in order for CDA to work its entire magic, we need to be talking about a high degree of interdisciplinarity in conducting research, as other fields can lend a hand in unveiling a deeper, subtler, sometimes surprising reality or social/conversational/political/etc. context (e.g. behavioural and mass-psychology, psychoanalysis, sociology, etc.). Combining several such fields of research provides a clearer picture that can be summarized as follows: it's only about control. Now the question that entails is equally important: control of what? The ensuing case studies will try and figure out the multiple possible answers to this very question. Because, even when being the object of mass-manipulation, some individuals manage to see things for what they are, as a protest sign reads "It was never about health. It's about CONTROL" [1]. Focus on the issue of control is graphically rendered by the use of capitals and the underlining of the word 'control', thus drawing particular attention to it.

Considering all the restrictions and obligations imposed by the authorities on the population at large, we can easily grasp the perception of power as control, but control exerted at levels rarely seen in some countries, or reminiscent of totalitarian regimes in others. Whenever people feel that there is open control of the public discourse, they are bound to react, either because they have never been subjected to such practices out in the open in the past, or, with former communist countries, for example, because it reminds them of the time when they were not allowed to have a voice. This is when we see protest boards reading "This is about TYRANNY vs. FREEDOM", or "END THE LOCKDOWN" [2].

Things further degenerated, at the level of social reaction, when authorities started considering, or even enforcing, issues such as compulsory vaccination and the obligation to provide a green passport/certificate in order to be allowed to go to work or interact socially in cafés, restaurants, cinemas, etc. Matching the harshness of the measures taken, or to be taken, the protesters' language and attitude took a turn for the worse, with violence bursting not only at a linguistic level, but also taking physical shape in confrontations with the police, as we can very well see in aggressive signs reading "FUCK THE SYSTEM" [3]; "#NO AL GREEN PASS, #NO ALLA DITTATURA" [#NO GREEN PASS, #NO DICTATORSHIP] [4]; "MON CORPS M'APPARTIENT. TYRANNIE DU PASS SANITAIRE, NON MERCI"

[MY BODY BELONGS TO ME. TYRANNY OF THE GREEN PASS, NO, THANK YOU] [5]; “COVI PASS = APARTHEID” [6].

Along the same lines, some boards are even meant to incite people to rebel against impositions, against authorities, under the useful umbrella of human rights, as they display messages such as: “STAND UP. TAKE YOUR FREEDOM BACK,” or “CIVIL DISOBEDIENCE BECOMES A SACRED DUTY WHEN THE STATE HAS BECOME LAWLESS AND CORRUPT” [7].

What is more, the use of capitals on most protest signs is in no way arbitrary, as many social categories need to shout their frustrations out, frustration which resulted from them feeling silenced in a world

that accepts just one truth, just one view, which is imposed on everybody. Talking about anti-vaxxers and Covid non-believers, as people ended up calling them, such groups experience the crippling realization that they have been robbed of their own voice, of their own free will, of any possibility of operating a choice in the matter. Hence, it is absolutely logical for them to use capitals when expressing their point of view.

And the plot thickens, so to speak, increasing pressure exerted on such vulnerable social groups, and enhancing their perception of being victims of abuse and mind control techniques, if attention and analysis turn to the media discourse during pandemic times. Now, one can surely understand that ratings are what makes the media go round and round, but responsibility, in such troubled times, should have played a vital role in news reports or any sort of media coverage of the pandemic. Although coming from a former communist country, where many are old enough to have experienced a totalitarian regime that they still remember, it comes with great difficulty for any Romanian to say that, perhaps, control of the public discourse should somehow have been enforced to a certain extent (as mentioned before, this is advice reluctantly given, easily noticeable in so many hesitancy-markers: 'perhaps,' 'somehow,' 'to a certain extent'). Just because there usually is a very fine line between control of public discourse for the greater good and disguised dictatorship, at first, which later blooms into out-in-the-open totalitarianism.

Yet, the media could be held accountable for instilling and feeding fear and panic among people all over the world, in a double-layered attempt, one noble, one pragmatic: on the one hand, the noble goal will always be that of keeping everybody informed of what is going on around the globe (an argument which can always put on the coat of pretext); on the other hand, the pragmatic and financial aim, which simply reads higher ratings, more money in the pockets of TV network and newspaper owners. This is another issue in itself, considering that such owners have their own agenda, which obviously translates in the perspective from which news is reported or presented to the masses, most of the times already 'digested' to please the owners' 'sponsors' or business associates. It is a heady mixture that can quickly turn dangerous, when less educated masses are addressed, the same masses that immediately turn to conspiracy theories as defence mechanisms, meant to help them cope with the overwhelming current situation.

Hence, this is why protest signs such as the following could be seen in the streets, addressing the very issues discussed above: “MEDIA IS THE VIRUS” [8]; “FACTS, NOT FEAR,” “FLATTEN THE FEAR,” “LAWS CHANGE, CONSCIENCE DOESN’T,” or the very clever “COVID-1984 IS BEING USED FOR POLITICAL PURPOSES AND PUBLIC CONTROL” [9]. As emphasized before, the capitals are not the choice of the present investigation, but a decision of the authors of such protest boards, as is the different colouring in 1984 (where 19 is written in black, just like the rest of the text, but 84 is written in red, a colour of warning, prohibition, and passion in itself: warning because democracy is at stake, prohibition referring to limiting or cancelling constitutional rights, and passion for defending freedom), obviously intended to draw a parallel to George Orwell’s dystopian novel, *Nineteen Eighty-Four*. This clearly results in a problematic positioning of the oppressed group, namely the fact that they see themselves as victims who are constantly watched by the system, another Big Brother variation, and subjected to aggressive propaganda. The idea of oppression, however, clearly shines through and cannot be denied, not only for those with the adequate literary background required to make sense of it, but also for those intrigued by the numbers added to what they are already familiar with.

In this respect, mention should be made here of two basic truths: 1) “people communicate for two reasons: to transfer facts and to evoke emotions” (Weltman 2015: 120) and 2) “the message that works best in every case is the message with one well-defined goal that knows exactly

what it's being sent out in the world to do" (114). As you may have already figured it out, this has perfect manipulation recipe written all over it, as Weltman's ideas, though primarily thought of as applying to sales, may very well work in everyday life at all levels. 'May very well work' is actually a euphemism for 'of course they work, we are experiencing them at work in contemporary society right now.'

A dangerous combination of such concepts can be easily seen in protest signs making use of the emotional component of manipulation in order to obtain the result desired: "NON aux masques, Laissez les enfants sourire ♥" [NO masks, Let children smile ♥] [10], where not only the use of the noun 'children,' but also the insertion of the heart symbol on the board are meant to elicit an emotional response in the audience at a subliminal level. The same thing happens with "My constitutional rights are ESSENTIAL " [11], where the image of the American flag is deliberately employed as an appeal to patriotism, to the very concept of freedom itself, as we all know the USA to be 'the land of the free,' a subliminal association which only adds extra manipulative weight to the message. Not that there is anything wrong either with children smiling or with being a patriot; the only problem here is that such innocent or noble imagery is employed exclusively to a manipulative end. Then again, everything is fair in love and war, right? We may be witnessing modern verbal and non-verbal guerrilla warfare in the making…

Another instance of manipulating the emotional component of the social context is to be found at a different level that sparked protests all over the world: jobs and businesses. The unfortunate reality is that, because of the far-reaching effects of the pandemic, many people have lost their jobs and many smaller or bigger companies have gone out of business. Again, in this field, as well, people were bound to react and demand a solution that would allow them to pay their bills: "#LAISSEZ NOUS TRAVAILLER" [#LET US WORK], or, even more, a coffin-shaped graphic sign, reading "MORT DES RESTAURANTS, MORTS DES BARS, MORT DES DISCOTHEQUES," [DEATH OF RESTAURANTS, DEATH OF PUBS, DEATH OF DISCOS], shifting focus even further towards the lack of social interaction that is entailed [12].

No matter how we may choose to look at it, we can say that we have not 'invented' social riots against what we perceive as abusive impositions and regulations issued by authorities. There is written proof of over 100-year-old protests against mask wearing during the 1918 Spanish flu pandemic: "ANTI-MASK MEETING. TONIGHT (Saturday) JAN 25 DREAMLAND RINK – To Protest Against the Unhealthy Mask Ordinance. Extracts will be read from State Board of Health Bulletin showing compulsory mask wearing to be a failure. Eugene E. Schmitz and other interesting speakers. Admission Free" [13]. This could actually be regarded as going exactly under the well-known heading 'those who do not know their history are bound to repeat it,' as people nowadays do not strike anyone as having learnt from the mistakes of their own past (or, rather, that of their forerunners). Again,

the bold letters and capitals are the original author's doing in creating the notice under scrutiny, serving a double purpose: they are meant to emphasize not only the topic of the meeting, but also the speakers (which give the event extra-weight for people living at that time) and the fact that there is no entrance fee (thus making it more accessible to the general public). This only serves to remember that we have not just invented the wheel, for those arrogant enough to think so.

ANTI-MASK MEETING
TONIGHT (Saturday) JAN. 25
DREAMLAND RINK
To Protest Against the Unhealthy Mask Ordinance
Extracts will be read from State Board of Health Bulletin showing compulsory mask wearing to be a failure.
Eugene E. Schmitz and other interesting speakers.
Admission Free.

The problem, nevertheless, is even greater in the present pandemic we are experiencing, as back in the 1918-1920 they did not have a vaccine to rebel against or to contest. This is an issue that can make up the topic of an entire future paper, but protests could not have been discussed, while leaving the vaccination process completely out of it. The debate will probably go on for years to come, as it has been around for over a year already, with each side defending their part of the story. If we were to somehow summarize it, we would have to say that it ultimately comes down to education. Whether it is about (proper) medical education, or being knowledgeable in such sciences as sociology, psychology, NLP (neuro-linguistic programming), it must really be very difficult for people to make sense of it all.

If vaccination campaigns took all these into account or not would again be the focus of a different paper, just because the issue is profoundly complex and intricate, with too many ramifications into both the individual's existence and society's everyday life. In addition, reference will have to be made there of successful vs. unfortunate, or

even futile, manipulative techniques, starting with one of the basic principles in this field, which stipulates that thorough research must be conducted regarding the target audience prior to creating the message, so that such a text might serve its intended purpose and not only reach the addressees, but also make them relate to it and take action accordingly. Yet, just as with any other imposition enforced by authorities, people have rebelled against being obliged, one way or another, to get vaccinated, all the time claiming that they either have no idea what the vaccine is made of, or that its side-effects have not yet been thoroughly investigated, giving rise to protest signs reading “THE ‘CURE’ IS WORSE THAN THE DISEASE” [14], or “POUR LA LIBERTÉ VACCINALE” [FOR VACCINATION FREEDOM] [15].

Hence, one could rightfully say that authorities in charge of vaccination campaigns should automatically have turned to very good professionals in the field of communication (with particular focus on rhetoric, verbal and non-verbal manipulation, sociology, etc.), which may have resulted in a wider acceptance of the concept and, consequently, in fewer riots on the matter.

Moreover, combining analysis of what has been said and especially what has not been said openly, that is putting both text and sub-text under a CDA lens, another faux pas in managing this pandemic could be identified, which can be resumed under one additional concept: inconsistency. Granted, in the beginning, this could easily be explained by the novelty that the virus brought with it, as even experts in the field did not know exactly what to expect next. Not that they are not still guessing in some aspects, but nobody could possibly hold this against them, considering the ever-branching consequences of the illness itself, or the individual reactions to it, just as with most diseases and medicines.

No, it is definitely not that, and we are all in tremendous debt to all medical professionals who are fighting an unequal war to save lives. When coining the phenomenon of inconsistency, reference was made to political and administrative decisions made and measures taken, which, sometimes, in some respects, cannot be interpreted any other way than illustrating double standards.

One such instance can be seen in schools going on with face-to-face classes, when having tens of thousands of students and teachers getting infected with SARS-CoV-2, or even dying, because authorities did not manage to come up with proper distancing of students or organizing of classroom space or timetable. The same holds valid at the level of universities, that could much easier have switched to online courses, but which are hiding behind autonomy granted to higher education institutions, for reasons that escape logic altogether (as is the case in Romania, where universities are exempt from government ordinances, as they are granted autonomy in deciding their own fate, so to say, via the University Senate, including even state of emergencies).

Another relevant example is to be found in authorities finally closing down schools and businesses but allowing religious pilgrimages involving thousands or tens of thousands of people over the course of just a couple of days (still going on in Romania, at the time I am concluding this study, when we are experiencing almost 20,000 new

COVID cases and about 500 deaths every day). This is in no way to be interpreted as disrespectful towards a basic human right, as it could not be farther away from the original intention in using this argument. It ultimately comes down to one universal truth: it is not about restricting the right to practice one's religion, it is about saving lives…which would surely make God, or Allah, or Buddha, or whatever name you might want to use, much happier.

Last, but clearly not least, the best illustration of double standards that can be identified refers to politicians not having the courage to take harsh, highly unpopular, but desperately needed measures because they are more concerned with getting votes in the next elections than saving people's lives. All the more so as contemporary political discourse displays only their being too caught up in their control and power games, instead of stepping up to their intended roles and leading the country to safety.

Although everyone is, or should be, aware that there is no full-proof recipe that could magically get us all out of this mess, we all harbour the hope that people at all levels of power find it in themselves to put away all petty things in such an hour of great need, and prove to the world that we can emerge stronger, wiser, and better prepared at the other end of this bleak pandemic that has already cost us all so much. Will they be able to live with themselves if they fail (miserably)? After all, even if they are not aware of it, this is their finest hour…

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Pleating Stylistic Functions, Or When Literature and Linguistics Collide

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Many philological study programmes fall under two categories that should intertwine, but which often end up being worlds apart from each other: language and literature. It's in the name; and yet, sometimes, coordination fails, and polarisation makes room for barely guised disdain for *the other*. Fortunately, they reunite when stylistics 'takes the floor': when literature cannot be construed in the absence of a sound linguistic analysis of its features, and when linguistics cannot find its most complex application without resorting to the most elaborate expressions of the written language, i.e., to fiction. Due to its linguistic and ideational complexity, the Modernist novel is clearly in desperate need of such togetherness when it comes to looking into its intricacies, and Daniela Șorcaru's study, *Ways of Pleating Stylistics Functions* (2021), proves successful in this compulsory endeavour.

Whether it is defined as "depth", a "deviation" or a "choice", whether it is "culturally inherited" (Barthes) or just "contextually restricted" (Enkvist) (in Galperin 1977: 11), style ends up, in Șorcaru's designation (following Riffaterre's), a structuralist crossroads of the encoding and decoding of a message (2021: 14). Will this

characterisation suffice? Hardly, as it leaves out a plethora of in-between elements and focuses only on the poles of communication. Bringing them together is what is sought for, which is why the first chapter sets on a quest for an inclusive definition, resorting to a rich literature, then goes back to deviation/deviance and peculiarity, as well as to their rather antagonist relation to norm, and thenceforth to stylistic features, in an attempt at defining stylistics as an either linguistic or literary academic enterprise. Șorcaru soon reaches the obvious conclusion "that the two branches of stylistics are engaged in a highly interdependent relationship" (28), and it is from this point onwards that her survey of the stylistic functions in the Modernist novel could have already set off on the right grounds. However, Șorcaru looks further for validation and for finding the perfect formula for her subsequent stylistic investigations, in two additional theoretical chapters. The former, *A Different Approach: Stephen Ullman*, focuses on the influential collection of papers gathered under the title *Meaning and Style* (1973), from where the author of the study under the lens here will borrow some of the contextual, psychological and, especially, semantic dimensions required, in her view, in decoding James Joyce and William Faulkner's insane displays of the stream of consciousness. The latter, *Contemporary Insights on Style and Stylistics*, reviews the ground-breaking *Style in Fiction. A Linguistic Introduction to English Fictional Prose* by Geoffrey Leech and Michael Short (1981), with a view to tackling aspects pertaining to the rhetoric of the literary text, to its imitation games (writing-as-speech or, as is the case here, writing-as-thought) and (re)presentational functions.

A fourth chapter has been deemed necessary to introduce the texts from a more literary-oriented perspective: *The Modern Novel*. I would have said *Modernist* to avoid the terminological confusion, as English Literature historians and theorists place this modernity as early as in the Renaissance, and it is the early 20th-century High Modernism and Experimentalism that waits for Șorcaru to dissect its ways. The chapter, still heavily indebted to linguistics, focuses on the manifestations of the stream of consciousness as a free use of "unexpected combinations of words and word inventions… unique collocations, usually displaying a high metaphorical dimension" (77), on the features of the interior monologue, "a sustained free direct thought with no overt sign of a narrator" (Wales 432, qtd. in Șorcaru 2021: 76) and on those of the free indirect speech ("a blending of a

variation of reported speech where the reporting verbs are very often omitted, and of direct speech remarks", Șorcaru *ibid*).

The applicative part of the study of the ways in which stylistic functions are combined to create the complex forms and meanings of the Experimentalists is divided into three chapters, each dedicated to a Modernist giant, namely Virginia Woolf, James Joyce and William Faulkner. The distinction that Șorcaru makes between the *styles* of the three authors places Woolf in a category of her own, an artful one that seeks to free the novel discourse from its traditional 'breakdown' into time, setting, characters, etc. Arguing that the discontinuity, fragmentation, and disintegration that characterise the Woolfian universe are consequences of the *means of pleating stylistic functions*, Șorcaru asserts that Woolf's "poetic monologue" is not only metafictional, but also concerned with a linguistic preoccupation with form (82). To prove this point, Șorcaru resorts to a series of close stylistic readings of excerpts from *To the Lighthouse*, taking into consideration lexical, morphological, syntactic and semantic aspects of discourse that combine two, sometimes three or more stylistic functions at once. Though less explicitly so, Șorcaru identifies patterns of gendered language, as she claims that Mr Ramsey's discourse is less burdened with symbolic language and more logical syntactically than Mrs Ramsey's. In fact, all excerpts seem to have been (perhaps unconsciously) selected with a view to pinpointing these man/woman differences at the discursive level, and maybe Sara Mills' *Feminist Stylistics*, could have been a useful piece of theoretical background too. The thorough examination of the nine excerpts under Daniela Șorcaru's lens converges towards the conclusion that Virginia Woolf acquired the purpose of "altering, bending, twisting so as to match the natural and intricate flow of human thought and to convey the inner mechanisms of the complex human mind" (117).

If Woolf is the 'artful', then Joyce is the 'technical' one. I felt, just by looking at these attributes, a need for clarification, perhaps owing to a subjective inclination towards the latter, while having a strong feminist connection with the former. Was this book going to try to make a distinction between feminine art and masculine craft? I wondered. Are we in that domain where the male head/intelligible/logos is opposed to the female heart/sensitive/pathos (Cixous in Lodge 1988: 287)? In fact, Joyce is tackled in all his superb complexity that has been puzzling critics since the publication of *Ulysses*, in all his hyper- and hypotextual

network, in all his vacillation between stark realism, high allusiveness and obscure symbolism. Doctrine is left aside, and focus is laid on the linguistic craft at work in *Ulysses*. Șorcaru quotes Jennifer Levine's statement (1993: 137) that the novel in question may be approached as a poem, as a novel proper or *as a text*. She takes the third path, with a view to proving an intention of "highly encoding the message and making the reader's task all the more difficult" (2021: 131) by means of constantly hindering cohesion and coherence. I confess that I have missed, among the sixteen excerpts, one from the most obvious "violation of the linguistic codes" (161), i.e., from Molly's soliloquy, but somehow Șorcaru manages to make her point without it. I would recommend her comments to any puzzled reader of *Ulysses*, as she cuts her path through the thicket of allusions, ellipses, erudisms, foreign language insertions, meaningless words (and so on) that make the Joycean universe apparently inapproachable.

The next pitstop, and the most 'climactic' one, according to Șorcaru, is in Yoknapatawpha Country, for a thorough vivisection of Faulkner's burdening prose, in which "the dislocation of all rules is the most obvious, whereas the connection among elements is the most obscure" (171). Șorcaru focuses on *The Sound and the Fury*, that "tale told by an idiot [among others, of course] … signifying nothing". This time, the excerpts have been judiciously selected so as to display the stylistic idiosyncrasies imprinted on the discourse of all four narrators, and the study is highly successful at pinpointing the differences that make *The Sound and the Fury* such a nightmare for many readers and such a rewarding enterprise for many others. As was the case with Joyce too, the stylistic analysis covers all areas, from the phonetic to the semantic, that 'collaborate' and blend styles and registers to "convey thought and speech as authentically and accurately as possible" (212), which is Șorcaru's main argument for the assertion that Faulkner is the author who took the stream of consciousness to its climax.

To conclude, by demonstrating how stylistic functions work towards creating novel forms and complicated, unexpected meanings in the fictional worlds of the three great Modernist novelists, Daniela Șorcaru successfully 'pleats' linguistics and literature, giving the philologists from both 'camps' a valuable research tool and enough ground to believe that reconciliation is not only possible, but also extremely desirable.