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FACULTY OF HUMANITIES



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Introductory Note

Theory and Practices of Contemporary Comparative Studies

Comparative studies is an interdisciplinary field. This is approved by the seventh issue of the series of research articles *Comparative Studies*. In 14–16 November 2013 Daugavpils University hosted the First International Comparative Studies Congress *Human in Language, Literature, Culture*. The papers presented in the congress are included in the research paper collection *Human in Literature and Culture: Interdisciplinary Perspective*. Their methodological diversity reflects the status and functions of comparative studies among other critical schools. On the one hand, the comparative approach is applicable not only in the sphere of social sciences and humanities but it is also widely used in life science. On the other hand, the methodological universalism often impedes considering the comparative studies as an autonomous sphere of learning instead of treating them as a supplementary method of narrow application. In the situation of Latvia this is proved by the fact that in 2013 there was published a book *Mūsdienu literatūras teorija* [Contemporary Literary Theory] that provides an overview in 16 chapters of contemporary approaches in literary theory defined by the compilers as the major ones. These approaches include those focusing on close reading and the ones concentrating on the social context of a literary work and the conditions of its creation, including hermeneutics and modern interdisciplinary manifestations of literature in the context of media theory. Unfortunately, the comparative approach is not represented in the book at all.

The sixteen research papers and reviews included in the collection produce a synthesis of comparative studies with classical culture theory and modern critical practices. At the turn of the 20th–21st centuries, there was a rapid change of the ideological, national, state and imaginary mappings revealing the impact of current geopolitical conditions. Against this background, global, glocal, local, regional, national, cross-cultural perspectives are manifested in the context of culture and social processes. The comparative approach provides an opportunity to actualize globalist and ethnocentric culture and socio-economic formations in the synchronic and diachronic aspects.

The research papers in the present collection are dedicated to the representation of culture, social, and communicative discourses in various countries and nations. Some papers study the representation of linguistic issues in the texts of Enlightenment philosophers, issues of ancient history, religious ideas in art, British painter Michael Kidner, and peculiarities of ads in Polish press periodicals. However, the largest segment of papers in the collection are concerned with studying literary phenomena of various periods as a task of comparative literature. Reflecting on culture globalization and homogenization of ethnoes and nations, Marcel Cornis-Pope in the article *Transnational and International Perspectives in 1989. Comparative Literary History*¹ indicates the traditional task of comparative literature as *understanding of literary tradition as the product of complex negotiations between canonical and peripheral works, between literary and extraliterary conditions*¹, but in the perspective of contemporary theories,

*the work of a regional comparative historian must begin by deemphasizing monologic concepts of literary development (national traditions, unified periods and trends, organic histories)*². Contemporary comparative literature often addresses the issues of bordering: setting and shifting of borders, boundary transgression as highlighting the emergence of new (sub)genres, overlapping or clashing genres and literary periods, as well as culture geo-territorialism and homogenisation, small and minor literatures in the context of world literature.

The collection opens with the paper by Marta Plaza Velasco *Comparative Literature and the Challenges of Literary Studies in the Era of Globalization*. It characterizes the role of comparative literature as a discipline of the humanities in the context of culture globalization processes and marks the typology of the status quo, e. g. studies of non-canonical texts in the context of present-day theoretical approaches in which some languages and literatures are privileged, whereas others are marginalized. The paper is focused on the traditional paraphernalia and conceptual positioning of comparative studies. Characterizing the subject of comparative literary the author refers to Antonio Monegal's observation:

*It is preferential attention to the tension between difference and similarity: between the universal character of the literary phenomenon and its various specific manifestations. It is a disciplinary framework that does not define a compact and unitary knowledge, but a particular way to approach certain kind of complex problems, to bring up certain questions related precisely to the heterogeneity and interconnection of the systems that constitute what we call literature.*³ (Monegal, 21)

Maija Burima in her paper *Models of Relations of the Family and Individual in the Discourse of Realism: Collection of Novellas by Andrejs Upīts 'Mazas komēdijas'* analyzes the projection of the early twentieth-century modernity processes in texts of fiction. Through the depiction of relations of generations in the early prose fiction by the Latvian writer Andrejs Upīts, an iconic representative of Latvian realist literature who was treated as a contradictory figure due to his socio-political views, the paper regards the discourse of modernity in realist literature with a segment of Modernism in it.

Līga Zariņa and Valdis Segliņš in their paper *Abundance and Diversity of the Ancient Stone Age Cultures: Comparative Analysis of Diversity of the Stone Age Cultures, Characterisation and Analysis of Stone Age Tools* have observed symmetry features in the archaeological cultures.

Mihails Čebotarjovs in his paper *The Ideas of John Locke and Jean-Jacques Rousseau on Language* uses the comparative approach to project philosophical ideas on associative meanings in language, comparing the philosophical views by John Locke and Jean-Jacques Rousseau on language as the means of communication highlighting the ideas shared by both philosophers on the role of languages in the process of the formation of identity and society's mentality. Beside the typology and differences of linguistic reflections of both philosophers, the paper provides samples of mental codification. One of them highlights an observation that *French, English, and German are the languages of the trade people who are reasonable, coldblooded and irritable. Such languages are more perfect in written form than when they are spoken; they are more fun to read than to listen. Conversely, the oriental languages lose their vitality in written form; in order to appreciate their beauty, one has to hear how they sound* (Čebotarjovs, 60).

Aleksejs Taube in his paper *A Literary Exploration of the Human Mind in Ian McEwan's Novel 'Saturday'* discusses the novel's perspective on human beings and consciousness in various discourses: as a tradition of Modernism with its characteristic stream of consciousness, Bakhtin's concept of dialogism, as an object of cognitive psychology and phenomenon of postmodernist critique. The comparative approach is applied in studying the consciousness of the protagonist in McEwan's text as profoundly dialogical, existing in a shared intersubjective discursive space, and perpetually addressing itself to the other.

Mārīte Opincāne has studied *The Reflection of English Character in William Shakespeare's Writing*. The comparative approach is applied in the paper in the analysis of concepts of literary, culture, and social spheres represented in Shakespeare's texts as well as in comparing the realia of Shakespearean epoch to the segment of the socio-cultural evidence in these texts. The paper regards the concept of English character; it marks some aspects of such issues as Shakespeare and English National Character, Reflection of England in Shakespeare's Writing, English Character in Shakespeare's Works, Human Traits in Shakespeare's Writing (humour, wordplay), providing an outlook at the women of his time, analyzing characters of the Rulers and Noblemen in Shakespeare's plays. The paper sketches out the social discourse of the tragedy genre indicating that, *tragedy was a particularly useful political genre for any culture that placed a priority on character in the political life, historical plays could all perform a moral analysis* (Opincāne, 85).

Tamara Selitrina in her paper *The Problem of Dramatization in European Novel and 'Family Chronicle' by Sergey Aksakov* provides the typology of the idea of epic dramatization in the novel characteristic of the novel of the middle of the 19th century. She regards the interaction of narrative and drama elements in Aksakov's novel *The 'Family Chronicle'* stating that *revealing some tricks of his theatrical expression* (Selitrina, 89) in theatrical scenes and in scenic dialogues was designed according to the dramatic plan, vivid and complicated plot full of sudden events and occasions.

In Ilze Kačāne's article *Human Aesthete in British and Latvian Literatures: Male vs. Female Aesthete (Observation Experience)*, the comparative approach is applied to map the modification of some female images in the early 20th century Latvian literature in the context of Aestheticist and Pre-Raphaelistic ideas (including the influence of Oscar Wilde's writing in Latvia). The research is located in the field of the fundamental studies of Latvian literary scholars Vera Vāvere, Ludmila Sproģe, Benedikts Kalnačs, Maija Burima, Pauls Daija on the typology of Modernism and its specificity at the turn of the 19th and 20th centuries. The analysis of women's images is typologically related to the research findings of Ausma Cimdiņa, Sandra Meškova, and Eva Eglāja on the forms of women's writing. The paper also addresses the representation of the modernist culture motifs of the turn of the 19th and 20th centuries in a classical literary text of Latvian Modernism – Elza Ķezbere's collection of poems *A Singing Seashell* (1938).

Alina Nidagundi in her paper *Devotion to the Cause in William Somerset Maugham's Novel 'The Painted Veil' and Its Screen Version* regards the similarities and differences between the novel and its screen adaptation, which make it possible to consider the novel and the film as two pieces of art connected with each other by the common plot. The article investigates the impact of the historical background – European women missionaries in China, discovery of China and Chinese people – on the application of semiotic means

in a literary and cinematographic text. A. Nidagundi concludes that the screening in certain ways highlights the authorial intention more distinctly than the literary text.

Sandra Meškova's paper *Subjectivity-in-Dialogue in Women's Autobiographical Narratives* uses the comparative approach to study texts by Latvian émigré writer Margita Gūtmane (b. 1943) and the Romanian writer and literary scholar Irina Grisoescu Pana (b. 1948) comparing their parallel thematic lines and narrative techniques. Both texts selected for the analysis are autobiographical narratives sharing a common communicative model – narrator's letters to a particular addressee. S. Meškova, studying the narrative structure in both texts, concludes that *The dialogical model of subjectivity representation in text may be regarded in two ways: 1) in the communicative aspect as a variation of self/ other and its functioning in the text; 2) in the aspect of narrative structure focusing on narrator's voice, narrator and narratee (I / you)* (Meškova, 122). The interpretation of the narratives produced in the paper broadens the cultural anthropological understanding of identity in the situation of exile.

Diāna Ozola in her paper *The Features of Travelogue in Paul Theroux's Texts* interprets the genre of travelogue as a text that, irrespective of its being classified as fiction or journalism, marks constant thematic features of the genre – oppositions 'native / foreign', 'home / travel', 'nature / civilization'. D. Ozola regards the manifestations of these contrasts in Paul Theroux's travelogue, mapping various topoi: Western states and their culture environment, the exotic space as seen from the western viewpoint (e. g. Africa), Oriental space (e. g. Turkey).

Asta Gustaitiene in her paper *The Topic of National and International Adoption in the 21st Century Literature for Teenagers: Lithuanian Original and Translated Prose* through imagology and intercultural communication theory analyzes the concept 'literature for young adults' in three novels for teenagers dedicated to the topic conditioned by the contemporary social and global situation concerning international adoption and identity issues related to it. She crystallizes structural affinities with a complex psychological and social phenomenon – children's adoption and its traumatic aspects in teenager subculture texts drawing a conclusion that texts that regard the problem of adoption lead young adults to draw parallels with their own experience-based existential situations.

Zofia Grzesiak in paper *Being Pierre Menard: Bruno Schulz in Jonathn Safra Foer's 'Tree of Codes' and Roberto Bolañ's 'Distant Star'* by means of the structurally semiotic approach on the basis of the analyzed texts addresses the reader and writer communication recurrent in postmodernist literature as a demiurgic and intellectual process, regarding various narrative techniques, e. g. dialogism, hyperbolization, destruction, meta-textuality.

Rūta Šlapkauskaitė in her paper *Reciprocity and Re-Enchantment in Charles 'Simic's Dime-Store. Alchemy. The Art of Joseph Cornell'* interprets Charles Simic's poetic collection *Dime-Store Alchemy. The Art of Joseph Cornell* focused on the creative tensions resulting from the relationships between the verbal and visual discourses as a kind of 'iconotext' in religious sense. The study regards its aesthetic code and intertextual references, comparing Cornell's and Simic's artistic techniques, verbal achievements, and providing conclusions on the expressions of religious identity.

Katarzyna Szklarek in her paper *Artistic Journey Following the Work of Michael Kidner* considers the life and artistic work of an English artist Michael Kidner (1917–2009) regarding the representation of science and social processes in M. Kidner's works

of art. The portrayal of the artist in the paper is based on interviews with the artist's contemporaries taken after his death. Kidner's paintings represent a human in culture, landscapes, still lifes, and abstract images, connection between two- and three-dimensional elements and his searches for answers to questions about the world and the reality.

Joanna Mikosz's study *Press Advertising in Poland – the Way of Product Presentation or an Attack on the Independence of the Press* characterizes the specificity of advertising in post-soviet Polish press periodicals in the context of modernity processes. The author regards non-standard advertisements and their features, language specificity, arrangement in the periodical issues, colour meanings, and psychological aspects of circulation.

The authors of the research papers are from post-soviet states – Latvia, Lithuania, Poland, Russia. Their studies reveal the traditions of the comparative approach in the region as well as demonstrate the innovative interdisciplinary application of comparative studies homogenizing it with other critical practices.

¹ Cornis-Pope M. Transnational and International Perspectives in 1989. *Comparative Literary History*. *Neohelicon* No 30–2, 2003. – p. 71.

² Ibid. – p. 74.

³ Here and henceforth, introducing the papers of the collection, citations from them are provided from the present edition: *Comparative Studies. Human in Literature and Culture: Interdisciplinary Perspective*, Vol. VII (3). Daugavpils: Daugavpils University Academic Press “Saule”, 2016.

Maija Burima

Marta Plaza Velasco

COMPARATIVE LITERATURE AND THE CHALLENGES OF LITERARY STUDIES IN THE ERA OF GLOBALIZATION

Summary

Many of the consequences of the economic, social, cultural, and technological changes of globalization are still difficult to understand. For that reason and despite the marginal place they occupy in our society, the humanities today are more necessary than ever.

In the field of literary studies, over the last decades some theoretical trends have been questioning the principles of postromantic literary theories that had as their goal an authentically literary reading based on individual and aesthetical absolute values. Starting from destabilizing the subject and questioning the single and stable meaning, these trends have been questioning the traditional canon and opening the literary work and its senses from different hermeneutical practices, characterized by an emphasis on textuality and on the political and performative dimension of literature. These proposals have provoked a strong reaction from conservative trends defending tradition and universal values, a reaction that in some way has contributed to a certain radicalization of the positions in the debate becoming sometimes too essentialist.

Comparative Literature can be a useful tool to apply in this discussion from not overly simplistic positions. The aim of this paper is to analyze the potential contributions of the field to this debate in the specific area of Europe and European literature(s).

Key-words: globalization, the humanities, comparative literature, Europe

*

Introduction

The main goal of this paper is to reflect on the possible contributions of the field of Comparative Literature to the current debates of literary studies, in the specific context of globalization in Europe. Thus, our aim here will not be so much to defend a concrete idea or position, but rather to propose a reflection about some questions that, in our opinion, are necessary to be thought and re-thought nowadays.

For that, we will firstly reflect on the roles and challenges of the humanities in the globalization era. Secondly, we will focus our attention on the field of literary studies in order to try to picture how they are responding to these challenges, and for that we will present in broad strokes what the current debates of literary studies are. Thirdly, we will suggest Comparative Literature as a very appropriate field from where to participate in these debates in an effective way. And, finally, we will point out the special interest of these contributions of Comparative Literature in the specific context of Europe and European literature(s).

Humanities and the Globalization Era

Without a doubt, globalization represents a great challenge for the humanities. Because of that, we would like to start by shortly considering these issues. Of course, globalization, which, as Sieghild Bogumil points out, *is at the same time an experiential reality as well as a theory*¹, is a very complex process and we could devote to this question pages and pages. But since this is not our objective here, we will just briefly point out some aspects of the changes and transformations that this complex process has been carrying out. However, it is necessary to specify it, without pretending to be exhaustive, just in order to open ways of reflection.

The development of a worldwide market economy has led to the expansion of increasingly aggressive capitalism and the establishment of a consumer society, which seems to be ruled by strictly economic criteria. The economic criteria have been applied also to education and science, and now all disciplines require a high degree of utility and economic productivity. And this fact, of course, has clearly affected the humanities, which, for their character, cannot (and / or do not intend to) meet this requirement.

The improvements of transportation and telecommunications infrastructures have contributed to facilitating and increasing communications, translations, movements of people and (economic, political, cultural, etc.) exchanges and relations, up to the point of creating a global space where novelties are quickly spread worldwide. These new potentialities of communication contribute to the exchange of ideas and the construction of knowledge, opening new possibilities for the sciences (and among them human sciences), but also creating new problems.

These new possibilities of communication and economic and cultural exchange have provoked a peculiar phenomenon. On the one hand, some countries, languages, and cultures are being politically, economically, and culturally 'privileged' by this process (the most radical example could be the USA, English and American culture, *the very 'strongest culture'* for Wang Ning²), while others – the most of them – are being 'marginalized'.³ On the other hand, these new possibilities of communication are simultaneously facilitating these other cultures to be known and spread around the world finding new ways of expression and recognition.

Regarding the cultural sphere, in this society culture seems to have lost much of the prestige and critical power it used to have in other times, and it has become merchandise that is consumed. Therefore, culture is governed now by the laws of market that seems to have the establishment of ignorance as one of its main goals. In such a context, the general culture of the average citizen is not coming anymore mainly from books, but rather from the mass media (television, movies, etc.).⁴

Moreover, the computer and digital revolution have accelerated these processes. This technological development, whose epitome is Internet (with all its implications: a quick and instant access to information, and the overabundance of images), no doubt is changing our ways of perception, the structure of our thought and our worldview.⁵

Many of the consequences of these economic, social, cultural, and technological changes are still difficult to understand. For that reason and despite the marginal place they occupy in our society, the humanities today are more necessary than ever. And, moreover, they count on some possibilities and instruments for reflection, creation, and projection unimaginable until very recently. Steven Tötösy de Zepetnek and Louise O. Vasvári point out:

*Although the humanities are in a difficult position in regard to getting financing, and justifying their social relevance everywhere, and throughout history, from the arrival of new technologies and the Internet, and the consequent development of the frequency and expansion of communications, new possibilities for the knowledge have emerged.*⁶

[Si bien las humanidades se encuentran en una posición difícil en lo que hace a conseguir financiación, y justificar su relevancia social en todas partes, y a lo largo de la historia, a partir de la llegada de las nuevas tecnologías y la internet, y el consecuente desarrollo de la frecuencia y expansión de las comunicaciones, han emergido nuevas posibilidades para el conocimiento.]⁷

The text *The Humanities Tomorrow*⁸ by Jonathan Culler brings up the question of the importance of the humanities nowadays and he suggests two main tasks and one requirement for them today. On the one hand, in a multilingual and multiracial world, the humanities should teach diversity⁹ and make us experiment the difference. On the other hand, nowadays the humanities cannot anymore simply provide a culture but they should carry out a cultural critique.¹⁰ This means that, contrary to the conception of education as transmission of a common heritage, education is learning of critical thinking habits. And both professional specialization and interdisciplinary amateurism are required to fulfill these two goals.¹¹ All in all, Culler states, the humanities should teach reading.¹²

And – we would add – thinking. And, at this point, we would like to suggest a reflection that we consider fundamental and it is the political importance of thinking. José Luis Sampedro (1917–2013), a Spanish economist and writer who in his nineties was very committed to the last youth protesting movements in Spain, said in several interviews on television, *Without freedom of thought, freedom of expression has no value* [Sin libertad de pensamiento, la libertad de expresión no tiene ningún valor¹³], it is useless. And precisely because of it the humanities today are more necessary than ever.

Literary Studies and Contemporary Challenges of the Humanities

In the field of literary studies, over the last decades some theoretical trends have been questioning the principles of postromantic literary theories. Based on an ideology that makes literary concepts to be settled between individual and aesthetical absolute values, literary theories following Romanticism had as their goal an ‘authentically literary’ reading (with not ideological but aesthetical foundation). And, as we just pointed out, these principles are being questioned nowadays. Starting from destabilizing the subject and questioning the single and stable meaning, trends like Poststructuralism, Feminism, Postcolonialism, Cultural Studies, etc. have been questioning the traditional canon and opening the literary work and its meanings from different hermeneutical practices, characterized by an emphasis on textuality and on the political and performative dimension of literature and art. These proposals have provoked a strong reaction from conservative trends considering them as too relativistic, and, hence, intensely defending tradition and universal values, and speaking about the crisis of the humanities. It is what Culler has called the ‘rhetoric of the crisis’¹⁴. And such a strong reaction in some way has contributed to certain radicalization of the positions of some of those who defend the differences and the emerging literatures. And, in this way, the debate has become sometimes too essentialist raising a risk from where these new theoretical trends hoped to escape.

With such a statement, our intention is not to generalize or suggest that there have been only two positions in the debate. Besides, several academics have indicated that these debates and polemics have been much more radical in the context of the United States because of their concrete sociopolitical context and the specific institutionalization and politics of its universities and departments. And they have suggested that, in Europe, given the different social, political, historical, and institutional contexts, the debate has been raised in different terms and from theoretical perspectives than can get over these two opposite positions¹⁵. For instance, in Spain, Pozuelo Yvancos¹⁶ and Dario Villanueva¹⁷ have suggested the interest of the contributions of theories such as semiotics of culture (Yuri Lotman), polysystem theories (Itamar Even-Zohar), the sociology of literature (Pierre Bourdieu), etc., agreeing in it with other European academics such as, for example, Douwe Fokkema¹⁸ or Pierre Swiggers¹⁹, among others.

Nevertheless, even though recognizing the difference of the contexts, the complexity of the debates, and the multiplicity of positions in it, we think there are fundamental issues that are at the basis of these debates which are still totally present, even in Europe. And this is proved by the fact that anyone who is interested in studying non-canonical texts (as women's literature, literature of minorities, etc., but also popular culture or 'small' genres) needs to devote a lot of effort, time and space to justify her or his preferences²⁰; or the fact that those who are working from theoretical perspectives such as Feminism, Deconstruction, or Postcolonialism are often but belittled with no more reason than being 'too ideological' or, sometimes, even just for the reason of using these concrete theoretical approaches. Therefore, the heart of the discussion is still active. And, indeed, we believe that the ability of literature and literary studies to adapt to the transformations that are taking place in our societies and their competence to face their new challenges depends on the results of these discussions. Although, of course, these results will always be provisional and shall be continually rethought.

In the aforementioned work, Culler refers to this question when he affirms that the achievements of the contemporary literary theory give universities the potential to respond to our cultural situation²¹. For him, by combining the expansion of the frontiers and the criticism of the principles involved in the construction of its objects of analysis, this theory makes the humanities become an active and controversial field.²² And he goes even one step further by defending the importance of protecting the chaos of contemporary theory.²³

Comparative Literature and the Current Debates of Literary Studies

And finally we arrive to what is our main goal here in the present paper. This is to propose that Comparative Literature can be a useful tool to apply in this discussion from not overly simplistic positions and it can contribute to protect this positive chaos of the theory.

Many academics have defended this potentiality of Comparative Literature, including Culler, who in the aforementioned text also suggested the important role that disciplines like Comparative Literature may have, emphasizing the work of opening the canon of this discipline. That is, for Culler, the main contribution of Comparative Literature would be its demystifying critique of the cultural foundations of a nation and the cultural

foundations of Western traditions by comparing different national literatures, women's literature, or texts from Third World literatures, etc.²⁴

We agree again with Culler on the importance of this broad conception of literature that Comparative Literature holds. In fact, it is one of the issues emphasized by comparatists. In the Spanish context, for example, one of the most recognized comparatists, Claudio Guillén, notes that the unity of literature beyond historical and national differences, which was a romantic project, is debatable.²⁵ He refers to the constant dispersion, disbandment, and reconstitution, i.e., to the continuous transformation of literature.²⁶ Although, in our opinion, it is a problematic fact that this author performs the opening of the canon only in relation to other languages and cultures²⁷, but not in relation to the literature of other 'minorities' (like women)²⁸, to popular literature and culture²⁹, or to other arts³⁰, which seem very important for us.

However, we agree on the importance of this **broad conception of literature and the opening of the canon** as potential contributions of the field to the debate. But to this argument we would add some more, in our opinion equally important.

First of all, **the marginal or peripheral position of this discipline in the universities**. For example, in the case of Spain, when it was institutionally constituted, Comparative Literature was incorporated into the field of literary theory³¹, regarding both the configuration of departments and the creation of qualifications. And it happened quite recently, it was only in 1990 that a bachelor degree in theory of literature and Comparative Literature was established by law.³² And this non-central position of the discipline in the universities seems to us a very interesting one to participate from in the debate. As Steven Tötösy de Zepetnek and Louise O. Vasvári suggest, the intellectual content and impact of a discipline and its institutional status are different issues.³³ And we believe that its marginal or peripheral institutional status can contribute to the stronger intellectual impact of Comparative Literature. As Manuel Asensi says in his theoretical proposal *Crítica y sabotaje*³⁴:

[T]he most privileged look to attain knowledge is not the one located outside or in a higher position, but it is the one that is located in the lowest places.

[[L]a mirada más privilegiada para alcanzar el conocimiento no es la que se sitúa en un afuera o en una posición superior, sino aquella que se ubica en los lugares más inferiores.³⁵]

Secondly, what Claudio Guillén called '*the problematic conscience of its own identity*' ['la conciencia problemática de su propia identidad'³⁶]. Susan Bassnett begins the introduction of the book *Comparative Literature. A Critical Introduction* by attracting attention to the fact that anyone working in the field of Comparative Literature sooner or later has to face an inevitable question: What is Comparative Literature?³⁷ And she devotes all the text to analyzing different definitions of Comparative Literature throughout history to conclude that, in the late twentieth century, Comparative Literature does not seem to be a discipline, but rather a branch of some other thing.³⁸ And we believe that this lack of a definition of Comparative Literature – the constant transformation of its self-concept – is positive and fundamental. Antonio Monegal points out:

The fortune of the discipline has been favored by its changing character and by its adaptability. That is, by the same lack of definition that for other purposes is considered a problem.

[La fortuna de la disciplina se ha visto favorecida por su carácter proteico y su capacidad de adaptación. Es decir, por la misma indefinición que a otros efectos se considera un problema.³⁹]

He also explains:

The discussion on the difficulties in defining the discipline is therefore closely linked to the peculiar character of its object of study.

[La discusión sobre las dificultades para definir la disciplina está por lo tanto muy vinculada al carácter peculiar de su objeto de estudio.⁴⁰]

This idea emerges also in the following quotation of Jean Bessière:

Comparative literature, in its major contemporary orientations, provides a different image of literature – an image that is always projected on the symbolic and cultural representation; as a result, it has no end, and likewise, is alien to an identification with an absolute, even if it is its own absolute.

[La literatura comparada, en sus principales orientaciones contemporáneas, ofrece una imagen distinta de la literatura – una imagen que siempre se proyecta sobre las representaciones simbólicas y culturales; como consecuencia, no tiene fin, y del mismo modo, es ajena a una identificación con un absoluto, aunque sea su propio absoluto.⁴¹]

Hence, being such a broad and changeable object, literature seems to require a field of study in a constant process of becoming.

Thirdly, its **interdisciplinary vocation**. In the process of self-definition and the development of its work, Comparative Literature comes into constant contact with other disciplines such as history of literature, literary theory, Feminism and Gender Studies, Postcolonial Studies, Cultural Studies, Translation Studies, and so on. So, Comparative Literature is located in a border disciplinary position that becomes very stimulating for the debate.

Fourthly, the **dialectical character of its approach to literature**. In this sense the title of the *Introduction to Comparative Literature* by Claudio Guillén is meaningful: *Between the One and the Diverse* [Entre lo uno y lo diverso⁴²]. The title tries to emphasize that the comparatist disposition is the comprehension of a tension between the local and the universal, the particular and the general⁴³, the present and the absent, evolution and continuity, the self and the other, unity and diversity, the perceived and the desired, etc. He writes:

It is not given to us to remove either the individual difference or the unitary perspective; either a singular aesthetic emotion based on the perception of what is actually there, or the concern of integration. The task of the comparatist is of a dialectical nature.

[No nos es dado eliminar ni la diferencia individual ni la perspectiva unitaria; ni la emoción estética singular, basada en la percepción de lo que está ahí, ni la inquietud integradora. La tarea del comparatista es de orden dialéctico.⁴⁴]

This dialectical character of Comparative Literature is emphasized also by Antonio Monegal:

Comparative Literature, more than any other field of literary studies, has in its disciplinary repertoire resources to meet the challenges of this time of tensions between the global and the local. [...]

Heterogeneity is difficult to explain and describe. And nevertheless, if anything defines Comparative Literature as the domain of the heterogeneous, it is preferential attention to the tension between difference and similarity: between the universal character of the literary phenomenon and its various specific manifestations. It is a disciplinary framework that does not define a compact and unitary knowledge, but a particular way to approach certain kind of complex problems, to bring up certain questions related precisely to the heterogeneity and interconnection of the systems that constitute what we call literature. The task, as it has been defined by Claudio Guillén (1998: 15), is to enable 'the intelligence of multiplicity.'

[[L]a Literatura Comparada, más que ninguna otra modalidad de los estudios literarios, contiene en su repertorio disciplinar los recursos para dar respuesta a los desafíos de este tiempo de tensiones entre lo global y lo local. [...]

Lo heterogéneo es difícil de explicar y de describir. Y, sin embargo, si algo define la literatura comparada es el ser el dominio de lo heterogéneo, el atender preferentemente a la tensión entre la diferencia y la semejanza: entre el carácter universal del fenómeno literario y sus variadas manifestaciones específicas. Se trata de un marco disciplinar que no delimita un saber compacto y unitario, sino una determinada manera de abordar cierto tipo de problemas complejos, de plantearse ciertas preguntas que se refieren justamente a la heterogeneidad e interconexión de los sistemas que constituyen eso que llamamos literatura. La tarea, tal como la ha definido Claudio Guillén (1998: 15), es hacer posible 'la inteligencia de la multiplicidad'.^{45]}

And, finally, its **methodological plurality**. We can talk about the methodological plurality of Comparative Literature in two ways. On the one hand, in terms of its close relation with literary theory, which is, by the way, a very polemic question. The close relation of Comparative Literature with literary theory is, in our opinion, obvious and very interesting. But in any case, as Douwe Fokkema points out, literary theory provides Comparative Literature with heterogeneous methodological basis that strengthen and stimulate comparative researches.⁴⁶ On the other hand, we can talk about the methodological plurality of Comparative Literature in relation to the supranational perspective adopted by it, which allows it to overcome the limits of the different scientific and academic national traditions.⁴⁷

Conclusions: Comparative Literature and European Literature(s)

To sum it up, the broad conception of literature that Comparative Literature handles, the marginal or peripheral position of this discipline in the universities, the problematic awareness of its own identity, its interdisciplinary vocation, the dialectical character of its approach to literature, and its methodological plurality make Comparative Literature a very interesting discipline from where to participate in the current debates of literary studies from not overly simplistic positions, and hence to face the new challenges of the humanities in the globalization era. And we believe that these contributions of Comparative Literature are especially interesting in the context of Europe.

Today we are witnessing a construction process of Europe as a political and economic entity. Therefore, it seems logical that in our days the systematic study of its civilization and the different cultures and literatures that it incorporates is a legitimate task, and even more, a necessary one, to provide a certain cultural basis for that economic unit, as noted by Didier Souiller, George Zaragoza, and Florence Fix.⁴⁸

However, we wish to highlight the fact that, although the project of construction of Europe as a political and economic entity is relatively new, Europe as a cultural and literary space is not new. We think that we could agree that Europe existed as a cultural or literary unified space more or less since Homer – as Eliot pointed out⁴⁹ – to at least the modern nation building in the nineteenth century, and probably even after that through relations and influences between different national literatures. The historical existence of this kind of cultural identity – actually, not so identical, but diverse and heterogeneous – in a certain way contradicts the exclusively economic character which the construction of the European Union seems to have. And, indeed, it seems to be the necessary starting point to build and imagine the possibilities of European citizenship, with the interest and importance whereof we agree.

For this reason we believe that nowadays in the European context the work of literary studies cannot be a systematic study of European civilization with the aim of constructing a European cultural identity in order to support the economic and political union, favoring a totalizing point of view, as proposed, for example, by Didier Soullier.⁵⁰ Like Dario Villanueva points out:

In the preamble to the Treaty [Establishing a Constitution for Europe, signed in Rome on 29 October 2004 by the representatives of the 25 member states of the Union], Europe is mentioned as ‘united in diversity’, a characterization repeated in Article 1–3 among the objectives of the Union, which ‘shall respect its rich cultural and linguistic diversity, and shall ensure that Europe’s cultural heritage is safeguarded and enhanced’. This notion of unity respectful of variety is like a common thread throughout the entire text of the Constitution. Part II, the Charter of Fundamental Rights of the Union, declares that the Union is responsible for ‘the preservation and [for] the development of these common values while respecting the diversity of the cultures and traditions of the peoples of Europe’, a point that is reiterated in Article II-82 and in Article III-280: ‘The Union shall contribute to the flowering of the cultures of the Member States, while respecting their national and regional diversity and at the same time bringing the common cultural heritage to the fore.’⁵¹

For that reason, we believe that the work has to be very different and it must rather consist in a theoretical and historical critical analysis of the European cultural identity / identities **throughout** the study of the different national cultures and literatures and their relations, from a dialectical perspective considering both unity and differences. And, of course, we should take into account, on the one hand, the external relations of European culture(s) both inside and outside its borders and the need to break off with Eurocentrism (as Armando Gnisci points out, in the early 21st century, *after millennia of formation and deformation, ‘European civilization’ is already ready [...] to decolonize itself from its imperial disease, from Eurocentrism* [la ‘civilización europea’, después de milenios de formación y deformación, está ya lista [...] para descolonizarse de su enfermedad imperial, del eurocentrismo⁵²]); and, on the other hand, the internal relations between the different European cultures and the divisions and distances established inside Europe between large and small countries, North and South, East and West, etc.

The importance of Comparative Literature for a work of this kind is obvious.

- ¹ Bogumil S. Comparative Literature, Globalization, and Heterotopia. *Neohelicon* XXVIII, 2001. – p. 45.
- ² Ning W. Confronting Globalization: Cultural Studies Versus Comparative Literature Studies? *Neohelicon* XXVIII, 2001. – p. 59.
- ³ Ibid. – p. 59.
- ⁴ Culler J. The Humanities Tomorrow. *Framing the Sign*. Oxford: Basil Blackwell, 1988. – pp. 41–51. Spanish translation: El futuro de las humanidades (translated by A. Esteve). *Sullà E. (ed.) El canon literario*. Madrid: Arco/Libros, 1998. – p. 140 of the Spanish translation.
- ⁵ Bravo V. *Leer el mundo. Escritura, lectura y experiencia estética*. Madrid: Veintisiete Letras, 2009. – pp. 173–182.
- ⁶ The translations into English of all the original quotations in Spanish are mine – M. P. V.
- ⁷ Tötösy de Zepetnek S. Vasvári L. O. Comparative Literature, World Literature, Cultural Studies, And Comparative Cultural Studies. Tötösy de Zepetnek S., Mukherjee T. (eds.) *The Cambridge Companion to Comparative Literature and Comparative Cultural Studies*. Cambridge: Cambridge UP, 2012. Spanish shorter version: Sinopsis de la situación actual de las humanidades comparadas en los Estados Unidos y Europa (translated by P. Meiss). 452°F. *Revista electrónica de teoría de la literatura y literatura comparada*, 5. – pp. 13–31. <http://www.452f.com/index.php/es/totosy-vasvari.html> (accessed 2013). – p. 26 of the Spanish version.
- ⁸ Culler J. *Op. cit.* – pp. 139–160 of the Spanish translation.
- ⁹ Ibid. – p. 148 of the Spanish translation.
- ¹⁰ Ibid. – p. 150 of the Spanish translation.
- ¹¹ Ibid. – pp. 156–158 of the Spanish translation.
- ¹² Ibid. – p. 155 of the Spanish translation.
- ¹³ *Entrevista a José Luis Sampedro en 'Salvados'*. http://www.lasexta.com/noticias/cultura/jose-luis-sampedro-salvados-hambre-mandas_2013040900081.html (accessed 2013).
- ¹⁴ Culler J. *Op. cit.* – pp. 140–142 of the Spanish translation.
- ¹⁵ For example: Pozuelo Yvancos J. M. Primera Parte. Teoría del canon. *Pozuelo Yvancos J. M. and Aradra Sánchez R. M. Teoría del canon y literatura española*. Madrid: Cátedra, 2000. – pp. 15–61; Guillén C. *Entre lo uno y lo diverso*. Barcelona: Tusquets Editores, 2005. – pp. 11–24.
- ¹⁶ Pozuelo Yvancos, José María. *Op. cit.* – pp. 15–140.
- ¹⁷ Villanueva D. Possibilities and Limits of Comparative Literature Today. *CLCWeb: Comparative Literature and Culture* 13.5, 2011. <http://dx.doi.org/10.7771/1481-4374.1915> (accessed 2013).
- ¹⁸ Fokkema D. Comparative Literature and the New Paradigm. *Canadian Review of Comparative Literature* 1, 1982. – pp. 1–18. Spanish translation: La literatura comparada y el nuevo paradigma, (translated by F. Rodríguez). *Romero López D. (ed.) Orientaciones en literatura comparada*. Madrid: Arco/Libros, 1998. – pp. 149–172.
- ¹⁹ Swiggers P. Methodological Innovation in the Comparative Study of Literature. *Canadian Review of Comparative Literature* 9, March 1982. – pp. 19–26. Spanish reviewed version: Innovación metodológica en el estudio comparativo de la literatura (translated by C. Naupert). *Romero López D. (ed.) Op. cit.* – pp. 139–148.
- ²⁰ Clúa I. Género y cultura popular. *Lectora* 11, 2005. – p. 11.
- ²¹ Culler J. *Op. cit.* – p. 154 of the Spanish translation.
- ²² Ibid. – p. 154 of the Spanish translation.
- ²³ Ibid. – p. 156 of the Spanish translation.
- ²⁴ Ibid. – pp. 153–154 of the Spanish translation.
- ²⁵ Guillén C. *Entre lo uno y lo diverso*. Barcelona: Tusquets Editores, 2005. – pp. 37–38.
- ²⁶ Ibid. – p. 45.
- ²⁷ Ibid. – pp. 112, 115.
- ²⁸ Ibid. – p. 18.
- ²⁹ Ibid. – p. 21.
- ³⁰ Ibid. – pp. 124–132.
- ³¹ Ibid. – pp. 14–15.
- ³² Romero López D. Im/pulsos en literatura comparada. *Romero López D. (ed.) Op. cit.* – pp. 9–10.
- ³³ Tötösy de Zepetnek S., Vasvári L. O. *Op. cit.* – p. 16 of the Spanish version.

- ³⁴ Asensi Pérez M. *Crítica y sabotaje*. Barcelona: Anthropos, 2011.
- ³⁵ Ibid. – p. 72.
- ³⁶ Guillén C. *Op. cit.* – p. 121.
- ³⁷ Bassnett S. Introduction: What is Comparative Literature Today? *Comparative Literature. A Critical Introduction*. Oxford: Blackwell, 1993. – pp. 1–11. Spanish translation: ¿Qué significa literatura comparada hoy? (translated by C. Naupert). Romero López D. (ed.) *Op. cit.* – p. 87 of the Spanish translation.
- ³⁸ Ibid. – p. 101 of the Spanish translation.
- ³⁹ Monegal A. La Literatura Comparada en tiempos de revolución. *Mil Seiscientos Dieciséis* vol. XI, 2006. – p. 281.
- ⁴⁰ Ibid. – p. 286.
- ⁴¹ Bessière J. ¿Qué hacer con la literatura comparada? (translated by P. Cañizares). *Ínsula* 733–734, January – February 2008. – p. 16.
- ⁴² Guillén C. *Op. cit.*
- ⁴³ Ibid. – p. 29.
- ⁴⁴ Ibid. – p. 39.
- ⁴⁵ Monegal A. *Op. cit.* – pp. 285–286.
- ⁴⁶ Fokkema D. *Op. cit.* – p. 159 of the Spanish translation.
- ⁴⁷ Souillier D. Enseñar la ‘literatura europea’. Souillier D. et alii. *Literatura comparada y literatura europea* (translated by M. González de Ávila). *Revista Anthropos: Huellas del conocimiento* 196, 2002. – p. 76.
- ⁴⁸ Souillier D. et alii. *Literatura comparada y literatura europea* (translated by M. González de Ávila). *Revista Anthropos: Huellas del conocimiento* 196, 2002. – p. 71.
- ⁴⁹ Fokkema D. *Op. cit.* – p. 159 of the Spanish translation.
- ⁵⁰ Souillier D. *Op. cit.* – p. 76.
- ⁵¹ Villanueva D. *Op. cit.* – p. 4.
- ⁵² Gnisci A. La luz comparativa sobre el camino de la descolonización europea (pasando por Toledo) (translated by P. Cañizares). *Ínsula* 733–734, January – February 2008. – p. 11.

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Maija Burima

MODELS OF RELATIONS OF THE FAMILY AND
INDIVIDUAL IN THE DISCOURSE OF REALISM:
COLLECTION OF NOVELLAS BY ANDREJS UPĪTS
MAZAS KOMĒDIJAS

Summary

The present paper regards the discourse of modernity in realist literature by studying the conception of human as an indicator in the systematization of literary processes through the depiction of relations between generations in the early prose by the 'iconic' representative of Latvian realist literature Andrejs Upīts who is treated as a contradictory writer due to his socio-political positioning. The paper produces the analysis of the projection of early 20th century processes of modernity in literature: understanding of the identity of peasants and town dwellers, mobility of the population in Latvia, the impact of the technical progress on humans' lifestyle, relations between generations, stereotypes of the family and their deconstruction, men's and women's roles in the society. Under the impact of modernity, Latvian realist and modernist writers of the late 19th and early 20th centuries actualize a range of typologically similar themes and motifs often using a similar set of poetic means. This proves that it is not productive to strictly separate the poetics of realism and Modernism in the works by Latvian authors of this time period. This approach was accepted in the soviet occupation period under the influence of pseudo-Marxist criticism. Early works by Upīts previously labelled as realist samples display many features of Modernism, especially in the depiction of processes of modernity. It would be more appropriate to admit that in the works by many Latvian authors of the turn of the 19th and 20th centuries features of realism and Modernism coexist and correlate. This may be accounted for by both the authors' willingness of making it possible to readers, by portraying the lives of their contemporaries in a manner of realism, to identify with the characters and events depicted in texts and thus address a wide range of Latvian readers and by a need of a creative personality to constantly improve one's individual style of narration by poetic innovations of the age.

Key words: Modernity, Andrejs Upīts, realism, literary 'icon'

*

Introduction

Human as an object of comparative studies is an interdisciplinary positioning with a wide range of disciplines integrated in the research field, and one of the opportunities of focusing on the phenomenon, concept, or object 'human' in this field lies in the transfer of an anthropological structure or mechanism to a literary text. Transformations of the fundamental forms of human existence are related to essential changes in social

systems, economic processes, and psychological models that find reflection also in culture and art.

At the turn of the 19th and 20th centuries, Latvian culture existed at an intersection of various cultures. Intense process of accumulating foreign culture traditions made it possible for overlapping, coexistence, and synthesis of various culture type paradigms in Latvian literature. Major literary strategies of the turn of the centuries were realism or naturalism, romanticism and the novelty of the time – various trends of Modernism. In their search for a new poetic expression, many Latvian writers made in-depth studies of the biological determinants of an individual, e. g. heredity, manifestations of physiology or instincts, highlighting social contexts, e. g. ethnic or professional specificity. Realists considered it important to describe details in a believable and precise manner, based on the observations of the surrounding environment. However, the objective reality is transient, *reality is 'for the time being'. The concept of reality is utterly atomized by this extreme subjectivity of viewpoint [..].*¹

With the distance of time, reality in realist narratives 'grows old' turning into a testimony of the past epoch and subjectivizing from the viewpoint of the present. A realist writer is both an observer and experimenter at the same time, striving to learn about the world and accounting for the regularities of the society's development. *[..] realists all claimed the word to designate – with progressive subtlety – the idea of an external, physical existence independent of mind.*²

The literature of realism treats human as a passive part of nature and a victim of the social milieu. Realist narratives depict characters under such conditions that reflect their individual convictions and social positions. At the same time, though not so conceptually as modernists, realist writers experiment with modernizing the language and new expressive means in order to foreground in seemingly descriptive texts human's psychological conflicts, situations of choice, and changing emotional states. Realists find as essential *the idea of an interpretation between the world and the consciousness, body and mind, as one whose full implications are still being explored [because] the equation between the two spheres is infinitely subtle, perhaps inexpressible, and now seems, and now seems not, to exist.*³

Realism at the time of its origin was innovative by its previously non-existent ambition of objectivizing and registering present processes and their impact on an individual, notwithstanding counterarguments that registering the present is impossible as it momentarily grows into a closer or more distant past. Hence, the major strategy of realism is generalizing the trends of an epoch and registering them in types and correspondences, the object of the debate of realist narratives being the interaction of the concepts of 'real event' and 'realist narrative'.

Realism and Latvian literature

The late 19th and early 20th century marked the beginning of Latvian professional modern fiction. By making a high quality translation of J. W. Goethe's *Faust* into Latvian in 1897, translator Jānis Pliekšāns⁴ reformed the archaic Latvian language and brought out its potential in the use of literary language forms and styles. A whole pleiad of his contemporary Latvian writers borrowed Western and Slavic literary trends that had been developed and diversified (romanticism, realism, naturalism) or were growing as

innovative experiments of modernist literature (aestheticism, decadence, symbolism). A great part of Latvian writers in the last decade of the 19th century were involved in the creation of new narrative strategies. These writers were focusing not on registering mass phenomena but on delineating typical subjective experience of an individual; not on panoramic or scenic depictions of setting but on the processes of human psyche.

Of fiction in the nineteenth century – of what we readily call European Realism – we may say that it contains more realistic elements than earlier literatures had done – that here certain tendencies of earlier literary works come to a head; though in evaluating this increase we shall obviously have to bear in mind that our own judgement of what is and what is not realistic is closer to the judgment of the nineteenth century than to that of earlier ages. And these, of course, are the kinds or observations we are bound to make when speaking of any other literary ‘school’ or ‘movement’. Whatever else they are, period terms are not technicalities of the ‘elegiac distich’ kind.⁵

The relatedness and proportions of realist representations and reality are most debated issues of the literature of realism.

The idea that past reality – such as is supposedly reflected in nineteenth-century realism – is somehow organically whole in the way that contemporary reality is not, is a powerful prejudice. For it springs almost directly from the most intractable occupational hazard of scholars contemplating the past. This is habit of confusing the unwritten history of experience with the written history of ideas. That the experience of reality is not the same as ideas that have been put forward about that reality is often overlooked by non-historians. It is equally invalid to equate ideas as they are recorded in print with their life in the minds even of those individuals who seemingly subscribe to them. [...] it is naive to confuse Tolstoy’s ideas with his experiences. The novels bear eloquent witness to his vision of a fragmented, discontinuous reality, of conflicting subjectivities, at odds with the unifying vision restrained after. And the novels are a much more powerful testament to the nature of the novelist than any number of formal pronouncements tacked on to them. It is probable that if Tolstoy had believed in a unified reality, he would have been a philosopher rather than a novelist. A man as deeply possessed by the metaphysical impulse as he was became a novelist rather than a philosopher because the world refused to submit to the unifying intuitions he had, because it resisted being encompassed by the definitive thought he so enormously ached for.⁶

Realism in literature is revitalized at times of dynamic or major socio-economic transformations. Economic breakthrough or crises constitute a widely used object of depiction by realist writers as they show humans under untypical circumstances. Realist writers take interest in the interaction between the new environment and conditions that reveal untypical conduct of individuals in an unpredictable situation.

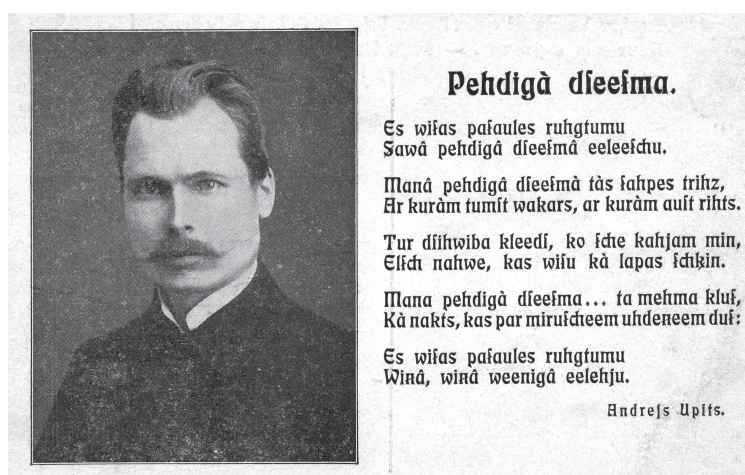
We do not confront reality as isolated individuals but as members of collectives. The encounter between the individual and what is ‘out there’ is mediated by the other individuals who constitute those various collectives. For what is ‘out there’ is not simply matter-in-itself but what is acknowledged to be out there; pieces of matter are ‘there’ not simply in virtue of their existence but because they matter to someone. Reality is what counts as real to someone – or, more precisely, to someone representing or adopting the viewpoint of a group or somehow under its influence. Reality, in other words, is what ‘they’ – or ‘I’ insofar as I am they – acknowledge.

Even apparently directed or uncontaminated sense perception is social in its essence; and so a fortiori is the judgment, based upon perception and conception, that something or other is 'real'. There will be competing versions of, but no direct or unmediated or unbiased access to, reality.⁷

18 November 1918 is the foundation date of the Latvian state. Simultaneously chrestomathy of Latvian literature was compiled systematizing Latvian authors and building a canon of Latvian literature. Brightest Latvian writers of the early 20th century, who reveal in their works numerous typological schemas of the depiction of chronotope and human, are classified, as to secondary features of their writing, according to their belonging to culture types or literary trends that does not always fully reveal the specificity of their artistic expression. In the 1920–1930s the interpretation and historical periodization of Latvian literature were determined not so much by stratification of literature according to poetic qualities but according to its subject matter. Against the background of nationalist ideology dominant in Latvian politics of that time, the most widespread narrative strategy appears in texts with depiction of nationally romantic, heroic events and humans, optimistic tone, future development perspective, agrarian and pastoral themes, mythopoetic expression. The opposite of such texts inspired by state culture policy is socially critical texts about people who do not match the gallery of social types of the first half of the twentieth century. Latvian readers enjoyed works by Gustav Flaubert, Honore de Balzac, Guy de Maupassant, William Thackeray, Charles Dickens, Ivan Goncharov, Leo Tolstoy, Nikolai Gogol, Nikolai Nekrasov, Ivan Turgenev, etc. in Latvian translations. Representatives of Latvian and other 'small literatures' borrowed from these literary 'icons'⁸ specific poetic structures of realism that were synthesized with expressive means of modernist literature widely used at that time. It must be noted that pure literary trends are not so characteristic of literature of small nations or what is called 'small literatures'.

Realism in Andrejs Upīts' Works

The icon of Latvian classical literature, writer Andrejs Upīts (1877–1970) is traditionally labelled as a consequent realist or naturalist. His works bring out oppositions 'war – peace', 'richness – poverty', 'the rich – the poor', 'townspeople – countrymen', 'workers – factory owners', 'clerks – customers', 'free people – convicts', 'women – men', 'children – parents', 'youth – old age', etc. The author in his works sympathizes with outsiders, losers, and victims of social changes. He also shows interest in Marxist ideas and their interpretation in reviews on literature and culture. After the occupation of Latvia in 1940 Upīts⁹ exerted a great influence on the soviet literary scholarship and literary criticism, for this reason he was labelled a socialist realist that was justified by his literary, critical, and public activities. For this reason the soviet ideological interpretations of Latvian literature of the preceding epoch omit the literary images of Upīts' early prose fiction rooted in symbolism and psychologism or erase them from the literary continuity, ignoring the metaphorical language that often prevails in his works, disregards intertextuality and other features of Modernism characteristic of Upīts' writing.



Andrejs Upīts (1920s). Portrait (postcard), photographer unknown. At the bottom of the postcard facsimile of A. Eglītis' handwriting – a poem fragment and autograph.

Kazimirs Deidulis' collection, inv. no. 550495/147,
topographical designation K. Deid. F 22/147, RMM

The soviet literary criticism vulgarized the concept of realism by interpreting realism not as *a social or an ideological artefact*¹⁰, but just as depiction of the objective reality of the life of the working class. Such a reduction of the poetics of realist literature is provided in the history of Latvian literature published in 1959, where the rich style of Upīts' writing is reduced to the political aspect of the social segment in his works:

Deeply rooted in the common people and progressive ideas, expounding the longing and strivings of the poor peasants and revolutionary proletariat, Andrejs Upīts' writing had started developing in the track of socialist realism already in pre-soviet period.

[Dziļi sakņotamās tautā un progresīvās idejās, paužot nabadzīgās zemniecības un revolucionārā proletariāta kvēlākās ilgas un centienus, Andreja Upīša jaunrade jau pirmspadomju laikā sākusī virzīties pa sociālistiskā reālisma ceļu.¹¹]

In its definition of realism, the soviet literary science excludes from the range of associative components of realism and naturalism several important connotations that are focused on the characteristics of an individual's aesthetic, philosophical, psychological, and sexual expressions.

Realism is a means of a detailed depiction of the social life of an epoch, especially that one which witnessed a rapid development of photography that facilitated a transfer of photographic qualities and focalization characteristic of realism to narrative. However, the soviet ideology placed a strict framework upon realist writers and interprets of realist literature for generating innovative and original themes concerning an individual's inclusion in social processes:

In a socialist country and at the time of socialist realism development, literary realism is no longer a theoretical issue; neither is it a method to be elaborated and implemented in the practice of creative work. Here it has become the only means of the cognition and depiction of the reality of life and a major facilitating factor of the development of this reality and its creator human.

[Sociālistiskajā valstī un sociālistiskā reālisma laikā literatūras reālisms vairs nav ne teorētiska problēma, ne daiļrades praksē vēl izstrādājama un ieviešama metode. Še tas ir kļuvis par vienīgo dzīves īstenības izziņas un attēles līdzekli, par šīs īstenības un tās veidotāja cilvēka attīstības svarīgu sekmētāju faktoru.^{12]}

In the literary oeuvre of Upīts as a programmatic representative of Latvian realism, realist fiction and reviews on realist literature constitute not just the major but, in the first decades of the soviet occupation, the only way of identifying with writing. Upīts' monograph *Reālisms literatūrā* [Realism in Literature] published in 1951 includes both segments of the interpretation of realism: 1) realism as a poetic strategy; 2) realism as a strategy of the ideology of an epoch (realism as the only narrative that excludes all others):

The main feature of realism is that it keeps as close to life as possible. It shows the complex variegated diversity of life and its logic not just by collecting and arranging phenomena, facts, and trifles, but by selecting in human and conditions those characteristic strokes that account for these phenomena. The first and foremost trait of a realist writer is an ability of observing the real world. [...] in the world of real phenomena there is no object unworthy of artistic depiction. Most often, though, realist writers, in a demonstrative opposition to romanticists, choose exactly what is smallest and seemingly less important, in order to show that all is equally valuable for an artist. They do not try to re-colour it [...] but to show readers that the true beauty and power, and value lie in the truth of life itself, not in a fairy-tale, phantom, or illusion.

[Reālisma galvenā īpašība ir tā, ka viņš turas iespējami tuvāk dzīvei. Dzīves sarežģīto daudzkrāsaino dažādību un tās loģiku viņš nemēģina rādīt, tikai parādības, faktus un sikumus, vākdams un virknēdams, bet izvēlēdamies cilvēkā un apstākļos tos raksturīgākos vilcienus, kas izskaidro šīs parādības. Reālās pasaules novērošanas spējas ir reālistiskā rakstnieka vispirmā īpašība. [...] reālo fenomenu pasaulē nav neviena mākslas tēlojuma necienīga priekšmeta. Visbiežāk gan reālistiskie rakstnieki, demonstratīvā pretsvarā romantiķiem, izvēlas taisni to sikāko, šķietami mazvērtīgāko, lai parādītu, ka mākslinieka priekšā visi ir vienlīdz vērtīgi. Viņi necenšas to pārkrāsot [...], bet gan parādīt lasītājiem, ka patiesais skaistums un spēks, un vērtība ir pašas dzīves patiesībā, ne pasakā, māņos un ilūzijā.^{13]}

The reduction of the opportunities of realist culture type, replacing the poetic potential of realism by a simplified understanding of the Marxist discourse, is a typical rhetoric of the literary criticism in the soviet period:

Having acquired the Marxist world view after 1905, drawing from the best traditions of Russian and foreign classical literature, Andrejs Upīts has developed principles of critical realism in Latvian literature [...].

[Apguvis pēc 1905. gada marksistisko pasaules uzskatu, balstīdamies uz krievu un cittautu klasikas labākajām tradīcijām, Andrejs Upīts ir attīstījis latviešu literatūrā kritizētāja reālisma principus [...].^{14]}

In the tradition of Western literature, interpretation of realism marks this culture type as a range of events experienced by an individual in the present or 'a process of actual events' (realism in life) and realism as 'reality perception and depiction' of poetic languages or 'realist imagination' (realism in literature):

With that (far from exact) notion of a difference in mind we are able to draw up a tentative list of meanings under each heading: 1) Realism 'in life' connotes a

*way of estimating, evaluating, or assessing a situation; having 'an eye for the main chance', making a fair or comprehensive and adequate judgment; but 'realistic' is also synonymous with clever, sharp, expedient, all the way to cynical and unscrupulous. 2) Realism in literature connotes a way of depicting, describing a situation in a faithful, accurate, 'life-like' manner, or richly, abundantly, colourfully; or again mechanically, photographically, imitatively.*¹⁵

In the study of 2009 *Neorealism: Genre and Style Searchings in the Late Nineteenth and Early Twentieth-Century Russian Literature*, neorealism is defined as a *literary trend*¹⁶ that entails romanticist and modernist poetics¹⁷, style tendencies¹⁸ *that developed on the common basis of realism by mutual influence – up to synthesis – of romanticist, realist, and modernist art*¹⁹. Studies of neorealism feature the interpretation of Anton Chekhov's oeuvre in the context of the opposition of objectivity and lyricism: elements of classical realism in A. Chekhov's impressionist prose are replaced by fragmented, often minor details, in order to express the characters' or author / narrator's subjective and momentary depictions of reality.²⁰ The observation concerning Chekhov's short prose fiction is in line with the specificity of Upīts' early short prose fiction. Its investigation always reveals the fine synthesis of literary trends by Upīts, as approaching his texts from diverse culture types, his works reveal the structures sought for in his texts by researchers.

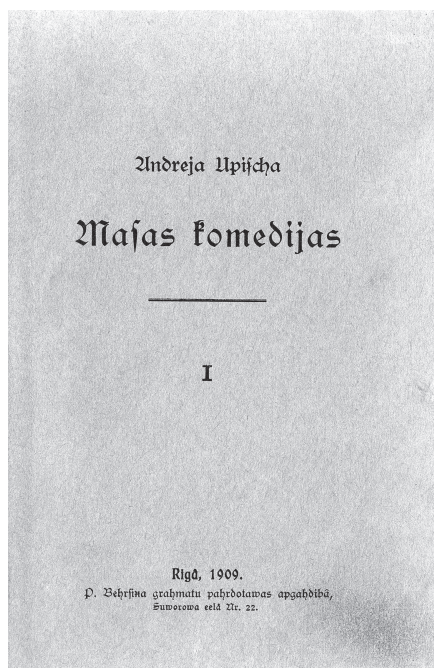
Contemporary literary science, treating the intense development of the 20th century culture promoted by the rapidly growing welfare of Europe and Russian Empire, pays much attention to the accounts of the segments of Modernism and their ambiguity making a conclusion that the notion of Modernism is too narrow to denote by it all nuances and models that are consolidated or episodically emerge in the works by contemporary writers or artists. The notion of realism and its representatives remain in the background, though their works often produce a much wider aesthetic amplitude testified to by the numerous studies of the features of Modernism in works by many world famous playwrights – H. Ibsen, A. Strindberg, A. Chekhov, R. Blaumanis.

*Modern writers conduct as if by instinct a systematic critique of reality: it is reality itself which they bring into question with an imaginativeness and sense of relevance that the philosopher has (apparently) forfeited. Reality is seen as something which has to be attained, not merely taken for granted; and the attainment is a continuous process that never allows the concept to stabilize, or the word to offer a convenient mould of meaning.*²¹

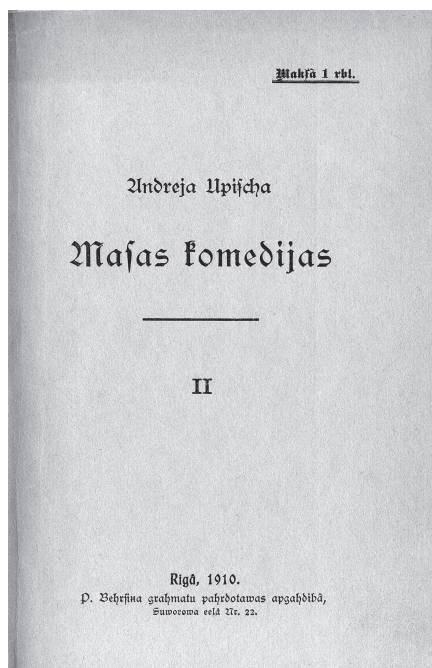
Projection of Realism in Andrejs Upīts' Collection of Novellas *Mazas komēdijas*: Models of the Relations of the Family and Individual

The corpus of texts in the present research entails Upīts' collection of novellas *Mazas komēdijas* [Small Comedies], part two, published in Riga in 1910, that contains the cycle *Dzimtas klēpi* [In the Family Bosom] of 5 novellas and 6 more novellas. The time of the publication marks the poetic context of the early twentieth century – against the background of publishing of Upīts' works there were published several collections of decadent poetry and short prose fiction that, even if not claiming refined aesthetic transformations, mark in their subject matter an opposition to realist accounts of persons and events. The clichéd labelling of Upīts as a realist who depicts the life of common

people does not hold true in the collection of novellas *Mazas komēdijas*. Along with the poetic means of realism, A. Upīts uses several features of modernist expression in the collection as he symbolizes several characters and reveals their associative world perception.



A. Upītis' collection of novellas
"Mazas komēdijas" (part 1),
first edition (1909)



A. Upītis' collection of novellas
"Mazas komēdijas" (part 2),
first edition (1910)

Novellas in Upīts' collection *Mazas komēdijas* point to their poetic ambiguity by the oxymoronic relatedness of the collection title and its content: the genre of novella that is based on a dramatic event with an unexpected denouement is called comedy that has an optimistic connotation. Texts included in the collection have some tragicomic episodes. The novella *Atdzimšana* [Rebirth] depicts the Landlord Vikulis and the hypocrisy shown by his servants by congratulating him on his birthday, each wishing to get some benefit for himself on this account by decrying one another. Similarly ironic is the novella *Medības* [Hunt].

However, the major part of novellas, especially the cycle *Dzintars klepī* [In the Family Bosom] relates of the way in an industrially rapidly growing society the notion of family is deconstructed, the prestige of peasant work drops creating misunderstandings between generations, losing respect for the elder generation, its lifestyle and priorities: religion, work ethic, patience, and modesty. Upīts' texts indirectly, like many works by modernists of that time, present a critique of modernity as a contemporary social phenomenon.

The notion of modernity was first used by Charles Baudelaire in the middle of the 19th century. In his essay *The Painter of Modern Life*, Baudelaire describes modernity as the temporary, transient, and incidental in art as opposed to the eternal and unchanging. Regarding modernism, modernity represents lifestyle and life experience created by the changes influenced by industrialization, urbanization, and secularization; it is marked

by degradation and reformation, fragmentation and rapid change, the transient and insecure. It includes a certain understanding of time and space marked by speed, mobility, communication, travel, dynamic, chaos, and culture revolution.²²

Modernity denotes the flourishing of capitalism, social science and state regulation, trust in progress and productivity that gave rise to mass industry system, its administration and monitoring. Its supporters relate modernity to universal strivings for gradual emancipation of all people, whereas its fierce opponents hold that reason and knowledge serve to enslave and control people in an alternative way as compared to the pre-modern society that used oppression, religion, and 'natural' authority to achieve social dominance.

[Modernitāte apzīmē kapitālisma, sociālo zinātņu un valsts regulēšanas uzplaukumu, ticību progresam un produktivitātei, kas radījusi masveida industrijas sistēmu, tās administrēšanu un uzraudzību. Tās atbalstītāji modernitāti saista ar universāliem centieniem pēc visu cilvēku pakāpeniskas emancipācijas, savukārt tās nīknie pretinieki apgalvo, ka prāts un zināšanas kalpo, lai paverdzinātu un kontrolētu cilvēkus alternatīvā veidā, salīdzinot ar pirmsmoderno sabiedrību, kas izmantoja spaidus, reliģiju un „dabisku” autoritāti sociālās dominantes panākšanai.²³]

For Upīts' heroes modernity is the time of great trials. It was the time of change for Latvian people in their lifestyle, patriarchal family model, and pastoral world order that were replaced by striving to the urban industrial environment. The demands set for the individual in order to match the new rhythm of life are greater than the ability to meet them. This situation gives rise to frustration, dissatisfaction, and misunderstanding not only for a particular individual but also for the surrounding people and relatives becoming a widely used object of depiction by realist artists both at the level of universal generalizations and particular details.

Andrejs Upīts' Novellas in the Discourse of Realist Literature and Modernity

After the abolishing of serfdom and other agrarian and urban reforms in the 1870–80s, migration of the rural population towards towns grew along with the ratio and role of intelligentsia and workers in the society. This process is reflected in novellas about fathers and sons or relations between generations.

[...] the persons and roles of the father and mother figures and their substitutes in a literary text and, on the other side and on a more abstract level, the functions which we assign to what could be called 'the maternal' and 'the paternal' elements or aspects of the same text. Themes of father and mother figures, their images or symbols are not lacking in any creation, but literary structure and style are in this sense especially eloquent. The manner in which a writer uses language characterizes his or her attitude towards 'paternal' codes and laws, or towards the physical reality that can be identified as 'maternal'.²⁴

It is significant that Upīts in his prose fiction emphasizes the slackening of father's responsibility pointing out that the physical bonds among family members do not vanish but the emotional ones grow weaker – children's respect for their parents' and grandparents' lifestyle, occupation, values. There is an implicit reference in this context to an image of mother whose status is secondary in making decisions in a patriarchal family.

[...] a part of every person's inherited imagination, points out more than any other the intermingling, as problematic as it is necessary, of the 'maternal' and the 'paternal' in us.²⁵

Psychologically images of father and mother in Upīts' texts are treated as a generalized image of father and mother or parents, ancestors. Each individual who is breaking away from his family roots, reflects on this process:

If the tension between the world of the mother and that of the father is really a determining factor in every human mind, then this should be apparent in any literary work or artistic creation, and in its interpretation.²⁶

The novella cycle *Dzimtas klēpi* opens with a novella *Brāļi* [Brothers] that depicts the impact of modernity in the countryside. The novella is focused on the relations of brothers who do not care for each other's health and life but are guided by practical calculation. The brother who lives in the town, Ernests has come to visit his brother Jēkabs who is a peasant and runs their commonly owned family house. Ernests' health is ruined by tuberculosis that he got in the town and he must go to the south, but in that case, without the monthly payments by Ernests, Jēkabs and his wife would lack money to run the flourishing farm and their common property would be in danger. Jēkabs has an opportunity to dissuade Ernests from returning to work in the town, persuade him to stay in the country or go to the south to get cured but in this struggle the upper hand is taken by concern for the material wellbeing of the family and Jēkabs is ready to sacrifice his brother's life to it.

The novella *Kļavu tēvs* [Kļavu Father] conveys a motif of disagreement of the old and the new, therefore the protagonist is bound to admit:

Education and knowledge are good things, he never denied that. And yet in the world from where the children come there is what he would never be able to utterly understand or approve of. A kind of weird self-righteousness, spiritual independence and courage inadmissible for children... Something opposing and hostile to the quiet and kind Latvian family order where father is the wisest, even if he has poor schooling. Where everyone not only obeys externally but also submits to his guidance internally because he is seventy and has a white beard. [...] They don't care for their family's cornfields where they have been raised. They feel bored here and secretly long for that alien and hostile world.

[Izglītība, zināšanas ir laba lieta, to viņš nekad nav liedzis. Un tomēr tajā pasaulē, no kurienes bērni nu nāk, ir tas, ko viņš nekad nevarēs pilnīgi saprast, ne attaisnot. Tāda savāda paštaisnība, bērniem nepieļaujama garīga patstāvība un drosme... Kas pavisam pretējs un naidīgs tai klusai, mīļai latviešu dzimtas iekārtai, kur tēvs ir tas gudrākais, arī ja viņš mazāk skolots. Kur ikviens ne tik ārīgi klausā, bet arī iekšīgi pilnīgi padodas viņa vadībai, tādēļ, ka viņam septiņdesmit gadu un balta bārda. [...] Viņiem vienaldzīgas tēvu tēvu druvas, kas tos lielus izaudzinājušas. Viņiem te apnicīgi un garlaicīgi. Viņi slepeni ilgojas pēc tās svešās, naidīgās pasaules.²⁷]

In the title of the novella the image of the father refers to the claim of motherly and fatherly origin and wardship, whereas in the text of the novella it is deconstructed as *the idea of intermingling of maternal and paternal elements in endless variations in literature*²⁸.

Kļavu father in Upīts' novella senses the loosening of family bonds, he is concerned with the deconstruction of his status as a family centre and bearer of traditions:

Kļavu father... isn't this name pure mocking? This morning it dawned upon him for the first time that this old name did not have the old content, that it was like a shell with its pith gradually dried up and eroded. The name was an empty sound blown about and dispersed by the wind...

[Kļavu tēvs... vai tik apsmieklā dēļ viņu tā nesaukā? Šorīt viņš pirmo reizi tik sāk noskārst, ka nav šim vecajam vārdam vairs vecā satura, ka tas ir čaula, kam kodols pamazām izkurtējis un izkaltis. Vārds tik tukša skaņa, ko vējš paķer un izgaisina...²⁹]

Kļavu father after Sunday morning's reading of the Bible before the breakfast becomes aware that it does not appeal to the grown up children and their families. The loss of his children's respect is more painful to him than the material wellbeing. *The rich Kļavu father – how very poor he is!* [Bagātais Kļavu tēvs – cik viņš bezgala nabags!³⁰], the author admits. Studying the family bonds is productive in the discourse of the awareness of the destructive aspect of modernity. The numerous manifestations of modernity make an essential and often destructive impact on the institution of family and gender roles and stereotypes in the society, therefore typization of family models, depiction of loosening or breaking of family bonds, transformations of the roles of father and mother, children's respect for them, taking over or denial of the functions of parents provide a frequently employed viewpoint on the processes caused by modernity and progress in Upīts' prose fiction. He depicts:

[...] distinction between the presence of 'the father' and 'the mother', or 'the maternal' and 'the paternal' in a text or a novel. What should be interpreted is the tension between these two factors, the inevitable conflict that arises from them, and also the harmony that they may create. This conflict interferes with the polarity of desire and resistance from which the unconscious originates. For, in our fantasies, mother and father are both objects of desire as well as of rejection. We all experience this play of regression and progression and cope more or less harmoniously with these tensions. The literary process and the transference it implies may contribute to that experience and our understanding of it. Both conflict and harmony are rich in endless kinds of variations which we call 'life' and also, 'novel' or 'poem'. In interpreting literary texts, one of the first things to explore should be the 'Family Romance' the nature and articulation of the maternal and the paternal elements, which constitute or color the threads of every text.³¹

In the novella *Bērnī* [Children] the author depicts feelings of father when children Jānis and Amālija are brought to the railway station to get on the train that will take them to Riga. The father is sad that his children are leaving the family but he is shy to admit it to others. His thoughts are expressed by the neighbour Līnītis:

[...] the new world is getting loose. Too loose. They think nothing of parents, of God's words. Worldly wisdom and joy, this is their idol.

[...] palaižas tā jaunā pasaule. Pa daudz palaižas. Kas tagad vairs vecāki, kas Dieva vārds – tiem var uzmīt virsū. Pasaules gudrības un prieki, tas viņiem elku dievs.³²]

Alkšņu father agrees to this, saying:

Now, Līnīt, the children are unlike any old man: everything for themselves, only them ... Father, mother – who are they.

[Tagad, Līnīt, tie bērnī tādi, kā ne katrs vecs cilvēks: tik sevī visu, tik pašī vien, ... Tēvs, māte – ko tie vairs.³³]

Typologically Upīts' novellas show the impact of modernity in the countryside depicting it by means of separate symbols or opposites. The clash of epochs is illustrated by a range of contrasting micro-images, for instance, church hymnal as a token of the passing generation, railway that criss-crosses the new Latvian urban and rural landscape as a sign of the coming epoch semantically marked by the depiction of emotions of narrators or protagonists. Railway in diverse contexts is one of the often used early twentieth-century literature images functioning as a border sign between the nature and civilization, the old and the new, a point of change, etc. Railway has a special role in industrial economy. Railway endowed modern life with a new experience and perspective: the sense of speed and motion fused with views that were rather different from those one could get from a horse back or carriage. Time was pressed by the rapid rush through the town and the countryside, and fast trains created a world of punctuated moments to the passengers and a sense of relativity of viewpoint. From 1870 to 1914 the length of railway lines grew five times reaching one million km.

Railway construction in the mid-nineteenth century started also in Russian Empire. In 1838 traffic connected St. Petersburg and Tsarskoye Selo. In 1848 the construction of the line connecting Warsaw and Vienna was completed. In 1851 railway connected St. Petersburg and Moscow, in 1860 – St. Petersburg and Warsaw. In 1858 the construction of the line Riga – Daugavpils started that was planned to switch on to line of St. Petersburg – Warsaw. As a result of continuing railway construction, in 1865 the line Daugavpils – Vitebsk was completed, in 1867 its continuation to Orel and Tsaritsin. The newly built railway connected Riga with other Russian provinces. The initiation of the grandiose 203 versts long Riga – Daugavpils railway line in 1858 was a significant event in the life of Riga at that time³⁴.

Andrejs Upīts depicts the way rapid changes in the industrial life as well as growing welfare impaired the agreement between generations. Riga of the late 19th century grew into a significant industrial centre of Russian Empire. Riga was the third largest industrial city in Russia according to the number of workers (behind Moscow and St. Petersburg) and the fourth one according to the amount of produce. The development of industry facilitated essential changes in the social structure. Many rural young people had a dream of going to town (most often to Riga or St. Petersburg) and they were ready to sacrifice the traditional order of life. Upīts is not just a viewer from aside in depictions of these changes; he attributes a symbolic meaning to the new epoch phenomena – features of modernity in his texts grow into rich poetic images, whereas in the depiction of the times past there are features of pantheism (the cult of nature), sentimentalism (religious motifs), and other preceding literary trends.

Two novellas by Upīts from the collection regarded in the present research are dedicated to the theme of marriage. Modernity affected also the institution of marriage and family. In his novella *Brīnumi* [Miracles], which is about marriage of peasants, Upīts writes:

First and foremost the wisdom of practical life, calculation, sell. Love ... suddenly she recalls how the mother and Katrine changed with the mention of this word [...] This name has vanished from the folk vocabulary, forgotten, and if it is mentioned somewhere then in a totally distorted, inadequate way.

[Visur un vienmēr praktiskās dzīves gudriba, aprēķins, veikals. Milestība... viņa piepeši atminas, kādas pie šī izrunātā vārda palika māte un Katrine [...]. Izzudis no tautas mutes, aizmirsts šis vārds, un ja kur vēl to min, tad pavisam aplamā, sagrozītā nozīmē.^{35]}

The novella mentions as an admirable act the turn-down by the peasant girl Aplociņu Anna of the well-to-do Aizozolu Jānis [...] *who had paid the mortgage for his house, well-bred horses, a windmill and stone stables* [...] kam bija izmaksāta māja, lepni zirgi, vēja dzirnavas un akmeņu mūra kūtis^{36]}. The reason of turning him down – *because I cannot love him* [tāpēc, ka es viņu nevaru mīlēt^{37]} – is a romanticized base of marriage of the passing times: emotional attraction and feelings to the spouse, without which marriage is unimaginable. Upīts ends the novella about the peasant girl's refusal of marriage of convenience with irony for the young generation: *The young are listening, wondering and they can hardly believe it* [Jaunie klausās – klausās, brīnās un negrib ticēt^{38]}, that reveals that in the modern times mutual feelings are no longer the ground for making a family. In modernity it is mutual convenience that is the most important argument for building a family and cohabitation.

The novella *Malduguns* [Wildfire] depicts a reversed situation. Lata who is characterized as a *clever girl*³⁹ is an opposite of the above mentioned Anna. Lata is a daughter of a sharecropper Grundulis; she rejects the love of the industrious and vital farm hand Ābols and, urged by her parents and willing to become a rich and high-handed mistress of the house, gets married to the rich Liepleja who has made fortune not by farming but by trading that is an alternative, though risky source of income available to peasants of the modern times. However, Liepleja is ruined by a light-minded attitude towards business and Lata is overtaken by madness because of the life wasted in search for profitability. She gets drowned, breaking through thin ice into the lake.

Upīts' meta-stories about the similar fates of Latvian peasant families under the conditions determined by the modernity delineate the actual deconstruction of the patriarchal family model. Despite of many formal rituals that continue existing, Upīts depicts various situations, in which the family model of the modernity is not as determined as in the preceding decades. It offers the individual much more choice of making major decisions himself instead of relying on what has been decided by God, fate, or parents.

When post-modernist theory denies the possibility of any 'meta-story' – be it the Bible or other ideologies, systems and narrations pretending to state universal truths – one probably forgets the story that Freud called the 'Family Romance'. This story has always been relevant for every man and woman. Every human being is born in the world of the mother and has to adapt to the world of the father. While doing so, he has to use his imagination and to invent stories, true or not, possible or not, about his feelings and experiences. Initially, and therefore, inevitably during the rest of our lives, the mother and father are central figures. This is a real 'meta-story'. Even Freud claimed for himself until the end of his life a family background which socially and religiously was more prestigious than in reality.⁴⁰

Upīts depicts in his novellas moving of the young generation of peasants to town, integration in the workers' milieu, paid labour of men and women. Institutionalization of the nuclear family model and archaization of the model of several generations living and working together caused a shift in the status of mother and father in the family.

The status of father fell and many functions of father or man were taken over by wives or women in general. Urbanization initiated new women's roles and functions in the society and an unprecedented influx of women in the paid labour market. Religious and ethical norms and canons were marked as standards of the bygone age being replaced by the principles of the society overtaken by profit making and human alienation:

Turn from the mother to the father in addition signifies the victory of spirituality over sensuality, hence, the culture progress, as motherhood is proved by the evidence of reason, whereas fatherhood is an assumption based on some kind of a conclusion or prerequisite. A position that values thinking above sensual perception proves to be a step with grave consequences.

[Diese Wendung von der Mutter zum Vater bezeichnet überdies einen Sieg der Geistigkeit über die Sinnlichkeit, also einen Kulturfortschritt, den die Mutterschaft ist durch das Zeugnis der Sinne erwiesen, während die Vaterschaft eine Annahme ist, auf einen Schluß und auf eine Voraussetzung aufgebaut. Die Parteinahme, die den Denkvorgang über die sinnliche Wahrnehmung erhebt, bewährt sich als ein folgenschwerer Schritt.^{41]}

Conclusion

Upīts is a contradictory writer who is labelled a realist in the history of Latvian literature, though his early work actually produces many features of Modernism that are especially obvious in works on the topics concerned with the processes of modernity. Interpretation of realism was made vulgar in the soviet time. It was replaced by politicized understanding of quasi-realism that led to erasing of several essential interpretations of Upīts' texts from the history of literature related to the use of Modernist language depicting the destructive impact of modernity on the individual. Modernity in Upīts' early prose fiction – in the collection of novellas *Mazas komēdijas* [Small Comedies] is related to depictions of the models of mutual relations of family and individual and between generations. They manifest the replacement of peasant identity by the urban identity, mass migration of the population to towns, complex integration into the urban space overwhelmed by the rapid industrial development, deconstruction of the patriarchal order of life, new women's roles and functions in the society, loss of respect for mother and father as a centre of a family. Under the impact of modernity, nineteenth – twentieth century writers introduce in their texts numerous features characteristic of the expression of Modernism: fragmentation of culture, scepticism for the notion of truth, embarrassment of the individual in a situation of intensive changes and the sense that the modern world has gone spiritually bankrupt in the new socio-economic situation.

¹ Grant D. Realism. *Jump J. D. (ed.) The Critical Idiom*. Fakenham: Merhuen & Co Ltd, 1970. – p. 8.

² Ibid. – p. 4.

³ Ibid. – p. 12.

⁴ Later worked with a pseudonym Rainis (1865–1929), a renowned Latvian poet and playwright.

⁵ Stern J. P. *On Realism*. London, Boston: Routledge & Kegan Paul, 1973. – p. 41.

⁶ Tallis R. *In Defence of Realism*. London, Baltimore, Melbourne, Auckland: Edward Arnold, 1988. – p. 15.

⁷ Ibid. – p. 45.

⁸ The notion of a literary icon is defined as follows:

In studying intercultural contacts it is often emphasized that the work of world-famous writers is often related not only to his or her nation but emerges as a bright sign of the epoch or literary 'icon'. The notion of the 'iconic' writer may be attributed to those authors who, owing to the general, universal, and artistically refined content of their literary works, can be perceived in other cultures as indicators of significant search and changes and sources of essential aesthetic impulses. These are supra-national, generally human literary phenomena with a very wide range of perception beyond the country or nation they have been produced in.

Burima M. Comparative Literature and a 'Small Nation': the Latvian Experience. *Interlitteraria* No. 19/2, 2014. – p. 263. DOI: <http://dx.doi.org/10.12697/IL.2014.19.2.2>.

⁹ In 1940, after the occupation of Latvia Upīts was the chair of the council of the Writers' Union of the Latvian Soviet Socialist Republic, the editor-in-chief of the only literary journal of the Soviet Latvia, *Karogs* [Banner], the head of the Department of Latvian Literature of Latvia State University (1944–1948) and professor (1945–1951), the founder and head of the Institute of Language and Literature of the Academy of Science of Latvian SSR (1946–1951), the chair of council of the Writers' Union of the Latvian Soviet Socialist Republic (1944–1954).

¹⁰ Tallis R. *In Defence of Realism*. London, Baltimore, Melbourne, Auckland: Edward Arnold, 1988. – p. 44.

¹¹ *Latviešu literatūras vēsture sešos sējumos*. V sējums. Rīga: Latvijas PSR Zinātņu akadēmijas izdevniecība, 1959. – p. 791.

¹² Upīts A. *Reālisms literatūrā. Apceres un kritika 1911–1929*. Rīga: LVI, 1951. – p. 3.

¹³ Ibid. – p. 219.

¹⁴ *Latviešu literatūras vēsture sešos sējumos*. V sējums. Rīga: Latvijas PSR Zinātņu akadēmijas izdevniecība, 1959. – p. 791.

¹⁵ Stern J. P. *On Realism*. London, Boston: Routledge & Kegan Paul, 1973. – p. 40.

¹⁶ Tuzkov S. A., Tuzkova I. V. *Neorealizm: Zhanrovo-stilevye poiski v russkoj literature konca XIX – nachala XX veka: uchebnoe posobie*. Moskva: FLINTA, Nauka, 2009. – p. 6.

¹⁷ Ibid. – p. 4.

¹⁸ Ibid. – p. 6.

¹⁹ Ibid.

²⁰ Ibid. – p. 70.

²¹ Grant D. *Realism. The Critical Idiom*. [ed. John D. Jump]. Fakenham: Merhuen & Co Ltd, 1970. – pp. 5–6.

²² Childs P. *Modernism. The New Critical Idiom*. [2nd edition]. London, New York: Routledge, 2008 [2000]. – p. 16.

²³ Burima M. Pašidentifikācijas un modernitātes projekcija 19.–20. gadsimta mijas latviešu literatūrā. *Letonica* Nr. 25, 2013. – p. 25.

²⁴ Hillenaar H., Schönau W. (eds.) *Fathers and Mothers in Literature*. Amsterdam–Atlanta: Rodopi, 1994. – p. 2.

²⁵ Ibid. – p. 3.

²⁶ Ibid.

²⁷ Upīts A. Kļavu tēvs. *Upīts A. Mazas komēdijas*, II. Rīga: P. Bērziņa grāmatu pārdošanas apgāde, 1910. – p. 23.

²⁸ Hillenaar H., Schönau W. (eds.) *Fathers and Mothers in Literature*. Amsterdam–Atlanta: Rodopi, 1994. – p. 3.

²⁹ Upīts A. Kļavu tēvs. *Upīts A. Mazas komēdijas*, II. Rīga: P. Bērziņa grāmatu pārdošanas apgāde, 1910. – p. 26.

³⁰ Ibid., p. 31.

³¹ Hillenaar H., Schönau W. (eds.) *Fathers and Mothers in Literature*. Amsterdam–Atlanta: Rodopi, 1994. – pp. 5–6.

³² Upīts A. Bērni. *Upīts A. Mazas komēdijas*, II. Rīga: P. Bērziņa grāmatu pārdošanas apgāde, 1910. – p. 36.

³³ Ibid. – p. 34.

- ³⁴ Caune A. *Rīgas Latgales priekšpilsēta pirms 100 gadiem: priekšpilsētas ielas, celtnes un iedzīvotāji 20. gadsimta pirmās puses atklātnēs*. Rīga: Latvijas vēstures institūta apgāds, 2013. – p. 24.
- ³⁵ Upīts A. Brīnumi. *Upīts A. Mazas komēdijas*, II. Rīga: P. Bērziņa grāmatu pārdošanas apgāds, 1910. – p. 71.
- ³⁶ Ibid. – p. 85.
- ³⁷ Ibid.
- ³⁸ Ibid.
- ³⁹ Upīts A. Malduguns. *Upīts A. Mazas komēdijas*, II. Rīga: P. Bērziņa grāmatu pārdošanas apgāds, 1910. – p. 110.
- ⁴⁰ Hillenaar H., Schönau W. (eds.) *Fathers and Mothers in Literature*. Amsterdam–Atlanta: Rodopi, 1994. – p. 1.
- ⁴¹ Freud S. *Fragen der Gesellschaft. Ursprünge der Religion*. Studienausgabe Bd. 9 von 10. Frankfurt am Main: S. Fischer Verlag, 1989. – p. 560.

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Līga Zariņa, Valdis Segliņš

ABUNDANCE AND DIVERSITY OF THE ANCIENT STONE AGE CULTURES

Summary

In the studies of Stone Age cultures, with rare exceptions, there dominate attempts to date the discovered archaeological cultures and to arrange them in a certain chronological order, while less attention is paid to cultural diversity, inheritance, interactions, and borrowings. Among the major limitations of such studies, one can mention the small number of study objects, the difficulties to reliably distinguish an individual craftsman's style from what is characteristic of and peculiar to a certain archaeological culture, and the often-found diachronisms of these ancient cultures. The study is based on the analysis of the morphology of ancient stone tools. Besides traditional evaluation of bilateral symmetry, the study also deals with rotation and translation symmetry properties, that additionally allows to group the archaeological cultures, as well as characterise the development of ancient craftsmanship skills and adaptation and specialisation of tools. Ancient cultures are diverse, and this approach allows to assess them more thoroughly. The analysis of stone tools conducted indirectly indicates that ancient Stone Age cultures are prolific and there are more elements of interaction between them than it has been previously considered.

Key-words: stone tools, diversity of the Stone Age cultures, comparative analysis

*

Introduction

Cultural diversity today is rightly regarded as one of the most important values. To preserve various expressions of the cultural-historical heritage, relevant international (UNESCO, UN) conventions have been adopted and national policies and strategies developed in most countries, in view of the fact that this heritage is gradually disappearing, as evident from the formal figures that do not in any way inspire optimism.^{1,2} Most of these activities are aimed at protecting the existing and disappearing part of this heritage, whereas what has already been lost can be studied indirectly, as effects and traces in the cultural-historical heritage, paying attention to inheritance features and determining chronological borders. Such is the context for studying ancient cultures, particularly those that chronologically belong to the Stone Age. Also today, in identifying these cultures, there is still a tendency to detect the linearity of the development, while differences are most often explained as the features of a segmented society.^{3,4} The diversity of Stone Age tools manifested in almost all archaeological cultures known so far^{5,6,7} implies that these tools can be a sensitive indicator for studying the prehistoric cultures.⁸

Materials and Methods

For characterisation and analysis of Stone Age tools, most commonly used traditional methods^{9, 10, 11, 12} are sufficiently effective, as they allow to reasonably compare the findings even between very distant regions. It is an advantage that so far has not been evaluated high enough, but in our study over several years many thousands of images of stone tools found in archaeological excavations were compared and studied in detail focusing mostly on differences in shapes, sizes, proportions, and techniques of making of stone tools.

The research is based on a wide range of scientific literature and materials included in museum catalogues available on the internet. Palaeolithic stone tool images were selected and subsequently arranged in a dedicated database. After the pre-selection, pictures that reflect stone tools and collections and gatherings of prehistoric evidence representing the findings of Palaeolithic archaeological cultures in the territory of Europe and in relation to the most ancient evidence, which is found in the territory of Africa, were included in the study. Regarding the Upper Palaeolithic period, attention was paid to the north-eastern region of Europe, which nowadays includes the Baltic countries and, accordingly, cultures that first inhabited the territory after the last ice age. The typical cultures considered in the study are shown in Table 2.



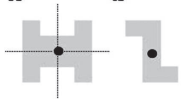

To ensure that the tools included in the database are typical of each given archaeological culture – factors that are indispensable because studies of specific finding sites, countries, or regions are reflected in the relevant scientific literature – expositions of the Latvian Nature History Museum, the Museum of Latvian History, the Ice Age Centre of Tartu, the National Archaeological Museum in Paris, the National Archaeology Museum in Lisbon, the National Museum of Denmark, the British Museum and the Nature History Museum in London were visited. Features of exhibited tools were compared with those selected from the published literature^{13, 14, 15, 16, 17, 18, 19} and internet-based collection catalogues (e.g. British Museum collection online, Peabody Museum of Archaeology and Ethnology, University of Pennsylvania Museum of Archaeology and Anthropology). Such comparison is also essential because the available sources are diverse with respect to description details, accuracy, age of tools and their knowability. For instance, the number of tool projections can be different or images can be provided without a scale. As a result, tools cannot be compared adequately.

For further analysis, selections of tool images were created in the existing database, classifying them by traditionally accepted archaeological cultures and including images in scale and sufficiently demonstrative in the details of stone processing. Consequently, a set of tool images was created from the selections, comprising around 15% of all images considered. However, the informativity of these images is also different. Unfortunately, even after applying these minimum criteria, the accepted images of tools quite often had only the length-width projection representation; therefore, shape properties and symmetry were evaluated only on this plane.

In the study, the traditionally adopted bilateral symmetry evaluation was complemented, additionally assessing the rest of the nontrivial isometric transformations, that is, transformations which do not change the shape and size of moved objects. The symmetry analysis included detection of reflection (bilateral), rotation, translation, and slide reflection symmetry properties, determining the shape symmetry indicators: symmetry axes (reflection axes or translation axes) or rotation centre^{20, 21} (Table 1).

Table 1

Symmetry as a feature of an object

Bilateral symmetry	Translation symmetry	Rotation symmetry	Glide reflection symmetry
			
D2 – dihedral rotation symmetry of order 2; C2 – cyclic rotational symmetry of order 2; ----- - symmetry axis; • – rotation centre.			

Attention was paid to the different tool processing technologies, the improvement of which allowed to make tools of the required sizes, shapes, and certain accuracy. The stone processing methods were developed in the Stone Age^{22, 23, 24, 25} and, in our view, they should be evaluated in the context of tool sizes, proportions, shapes, and their accuracy. In this way, it would be possible to assess what kinds of tools the ancient people knew how to make, and that can be linked with major innovations in stone-working techniques (Table 2).

Table 2

The examined archaeological cultures and innovations of
stone processing techniques

Palaeolithic periods	Archaeological cultures and their development periods		Innovations of stone processing techniques
Lower	Oldowan	2,6-1,5 Ma BP	Chopping tools, choppers
	Acheulean	1,7 milj.-100,000 BP	Flaked and flake tools
Middle	Mousterian	300,000-30,000 BP	Flake tools from prepared cores
Upper	Aurignacian	40,000 -25,000 BP	Blades
	Châtelperronian	45,000-40,000 BP	
	Gravettian	29,000-21,000 BP	
	Solutrean	22,000- 16,500 BP	
	Magdalenian	18,000-11,000 BP	Microoliths
	Hamburgian	13,000-12,000 BP	
	Ahrensburg	13,000-11,000 BP	


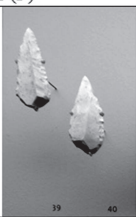
Data in the table show that the diversity of research objects can be also characterised by changes and tendencies in tool-making techniques.

To compare tools of different archaeological cultures, representative images were selected and arranged in several types according to tool shapes, dimensions, and characteristic macroscopic features that are also associated with the possible use of these tools in the Stone Age. Considering the rather remarkable diversity of Stone Age tools, different approaches to classification and the resulting ambiguity, number of the known artefacts and methodology of this study, only certain types of tools were selected for further research. Hand axes and points are included in this study. The Point (P) type tools and the Hand Axe (H) type tools were merged for evaluation and comparison in an effort to determine the possible continuity and interaction, as these two groups of tools are very similar regarding characteristic shapes and properties of symmetry.

To avoid confusion in terminology, the third table provides characteristic images of the selected tool types and annotations regarding shape properties and techniques as well as indicates the Stone Age period in which the corresponding tools were used.

Table 3

Types of tools selected for analysis²⁶

Hand Axes (H)*	
	<p>Pieces of stone or deliberately chopped-off flakes which have been modified by removing flakes from both faces to gain a continuous sharp edge running around the perimeter. Several basic shapes – often pointed, and including triangular, rounded, oval and cordate – are characteristic. The function is not clearly known, but the morphology indicates to the wide range of possible applications.</p> <p>These tools are characteristic of the Lower Palaeolithic, although in smaller sizes they also occur in the Middle Palaeolithic.</p> <p>In the study, the type also includes flaked tools: choppers and chopping tools from the Lower Palaeolithic.</p>
Points (P)*	
	<p>Pointed tools made on flakes or blades. They can be pointed either on one peak or on two opposite peaks.</p> <p>Depending on size and shape, points were used for different purposes, for example, as arrow heads, spear points, hand axes, burins and drills.</p> <p>They appeared in the Middle Palaeolithic and occur frequently after that time in the Stone Age.</p>
<p>* The abbreviations in capital letters will hereinafter in the text be used to indicate the corresponding tool type. For tools description is used J. Cook publication (Cook, Martingell, 1994, pp. 30-42).</p>	

Further in the study tool length and width dimensions were measured and indicators in the length-width projection symmetry – symmetry axes or rotation centre, were detected. The obtained data were entered into the MS Excel database and subsequently a comparative analysis of the archaeological cultures was carried out. Assessments of shapes and symmetry indicators were made for at least 150 to 700 images per archaeological culture, while the dimension measurements were made for at least 50 characteristic tool images per culture.

According to the conducted assessments and obtained measurements, each tool was individualised in the database according to the specific characteristics which were taken into account in further analysis. These features are: belonging to a particular archaeological culture, visually determined tool type and type of processing technology, applicable geometric shape, inherent symmetry properties, the measured length and width, as well as the calculated length and width proportion.

The tool type was determined by the visual shape characteristics and the size, taking into account the stone processing marks. Similarly, determining the method of the processing technology, the following aspects were taken into account: visually observable marks of treatment, tool shape and size. The shape was determined visually, aligning it with the appropriate geometric shape, thereby also facilitating the detection of symmetry indicators when the symmetry properties are not expressed or the tool is not symmetrical. The detection of symmetry indicators was carried out by visual assessment, checking if the shape has symmetry properties according to the possibility to find the

symmetry axes or rotation centre. According to the symmetry indicators identified, tools can be grouped as belonging to specific symmetry groups.²⁷ The length and the respectively perpendicular width were measured in the images in scale using the ArchiCAD software. Proportions of the tools were evaluated on the length-width plane by calculating the ratio between the width and the length. The tool proportions were compared with the characteristic proportions of natural stone debris. The shapes of natural pebbles are grouped using Zingg coefficients (distinguishing four types – disc, sphere, rod, and blade). The border value is $2/3 = 0.666666\dots$ ²⁸, which is close to the

$$\text{Golden Ratio} = \frac{1 + \sqrt{5}}{2}^{29}$$

Results and Discussion

The study made it possible to obtain different assessments of characteristics and features of tools, which can be used for comparing the Stone Age archaeological cultures, reflecting their diversity, continuity, and interaction.

Stone Tool Symmetry Properties

The data obtained from the symmetry assessments are provided in a summary form in Table 4 (tool type designations from Table 2), generally indicating that the symmetry properties of tools can be observed at all stages of the ancient Stone Age. The data are indicative of the diversity of stone tools with respect to the symmetry properties of certain tool types in different archaeological cultures.

Table 4

Evaluation of the symmetry properties of Hand Axes and Points
in various archaeological cultures

At the same time, in a chronological scale, asymmetric tools are also characteristic of all development stages of the ancient cultures examined. The study indicates that these are mostly semi-preserved tools, partly damaged tools, overused tools, also discarded defective tools and flakes which have been used without finishing, just slightly correcting the original shape (e.g. burins), as well as purposely made asymmetric tools (e.g. microliths).

The obtained data indicate that each of the tool types selected has a variety of symmetry properties, some of which are more characteristic of specific tool types in certain archaeological cultures; however, the dominant symmetry properties change over time for each type of tools.

Some symmetry properties can be characteristic of a particular tool type. For example, the cyclic symmetry group of order 2 (symmetry group C2) for the Point (P) type tools in some Upper Palaeolithic archaeological cultures. Besides, it was found in the study that this symmetry group is almost exclusively characteristic of burins. This indicates the necessity in subsequent research to make further subdivisions of tool types to avoid possible mistaken interpretations. Some symmetry properties (e.g. symmetry groups C2, D3, D ∞) are not typical in every archaeological culture; therefore, they could potentially be helpful for determining the belonging to a certain distinguished archaeological culture.

The study confirms that the traditionally assessed bilateral symmetry is reasonably evaluated as an important feature of the tools.^{30, 31, 32} The data in the table indicate that it is highly characteristic of certain tool types for long historical periods throughout the Stone Age. For example, bilateral symmetry is a relevant characteristic of hand axes (H), which is indicative of the importance of this particular symmetry property for identification of the hand axes. It must be noted that the bilateral symmetry properties are also found in the dihedral symmetry groups, which include both the bilateral and rotation symmetries. Table 4 shows that, next to bilaterally symmetric tools, there are coexisting characteristic forms corresponding to the dihedral symmetry group D2. Hence, by widening the assessment of symmetry properties, the informativity concerning tool shapes is improved, making it more specific. The tools which have so far been recognised as symmetric according to the bilateral symmetry evaluation can also be tested regarding their rotation symmetry.

Additionally, we set apart the needle (line) type tools, whose symmetry properties generally do not characterise their shape; however, the use of these tools is not typical of all Stone Age archaeological cultures. Therefore, this shape, together with other corresponding features, such as dimensions and making techniques, can be used as an indication.

Translation symmetry is characteristic of the Upper Palaeolithic bone and antler tools (such as harpoons). However, even though not typically, the translation symmetry properties are also observed in stone tools. This is particularly relevant for the traces of treatment associated with retouched tool edges. They are made by a series of identical cuts one after another. In this study, this is not considered.

Taking into account the cause of tool asymmetry, which is associated with purposely made forms, the symmetry properties can be used for reconstructing the original shape of tools. Using the reflection symmetry properties, reconstruction can be performed by using the FlipTest software.³³ However, additional studies are no less important, helping

to clarify, which tools or workpieces were discarded and why. Such an approach to asymmetry assessment would allow in the future determining characteristic or typical shapes of tools (e.g. microliths).

Unfortunately, due to limitations of picture detalization, the shape properties were not evaluated in width-height plane. It would also provide additional information about tool shape features – characteristic dimensions, proportions, and symmetry properties.

Tool Size Assessment

In the study, the characteristic dimensions of tools of archaeological cultures were assessed. The Point (P) type tools and the Hand Axe (H) type tools were merged for evaluation and comparison in an effort to determine the possible continuity and interaction, as these two groups of tools are very similar regarding characteristic shapes and symmetry properties.

Based on the analysis of symmetry properties, it is recognisable that over time hand axes were gradually replaced by the point (P) type tools in terms of shape and symmetry features (but not usage). The Point (P) type tools group is relatively larger, and it includes a significant variety of tools (e.g. burins, arrowheads, spear points). This indicates indirectly that the gradually improved symmetry of hand axes, their streamline shape, often also smooth surface, represent the highest point reached in the development of these tools at that stage, which was then maintained in the community for a longer period of time.

Furthermore, the usage of hand axes is associated with hard work and massive mechanical destruction of other objects. With changes of the sizes of transformable objects, their use became limited. It is logical to assume that the new needs to perform more delicate work in making smaller objects were related not only to the rising prosperity but also to the sizes of game animals becoming smaller. Consequently, smaller and more accurate tools were required. The shapes were known from the previous experience, but the ancient humans did not have the required skills to make such tools and did not have experience in their use. As a result, in certain prehistory periods, the diversity of tools was very high, the symmetric elements became increasingly diverse. At the same time, mistakes and asymmetry occurred often. This frequently resulted in tools with a rather limited versatility of application. Accordingly, some tools were no longer produced, and humans were in search for new forms.

The tool types included in the study manifest changing dimensions if we compare tools that belong to different archaeological cultures (Figure 1). In the archaeological studies of prehistoric cultures, these tool types have commonly been used as indicative of their belonging to one or another culture.^{34, 35} Therefore, no wonder that also in our study, which covered characteristic tools compared with the museum collections, the maximal and minimal dimensions of the Point (P) type tools matched very closely with the maximal and minimal dimensions of tools in each relevant archaeological culture (Figure 1).

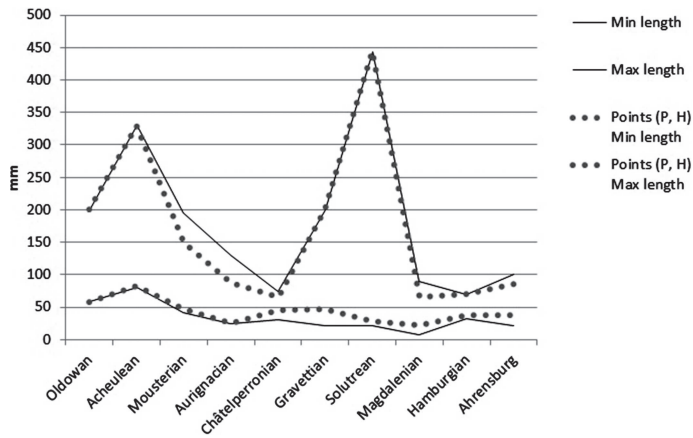


Figure 1. The characteristic length dimensions of the Point (P) type tools, including also Hand Axe (H) type tools, in the Stone Age archaeological cultures

This was also the case with the width dimensions of the Point (P) type tools which, similarly to the length dimensions, were close to the corresponding characteristic maximal and minimal (Figure 2).

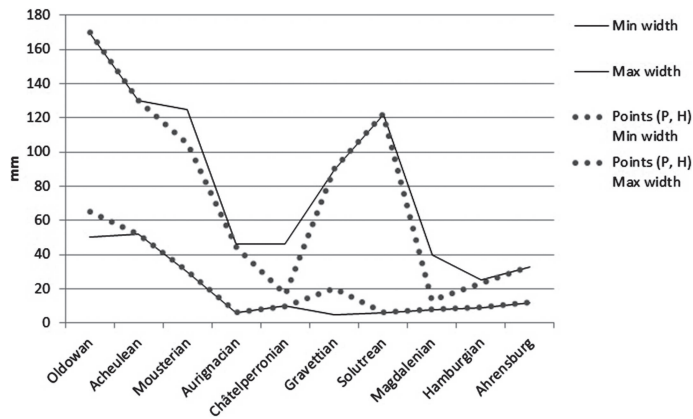


Figure 2. The characteristic width dimensions of the Point (P) type tools, including also Hand Axe (H) type tools, in the Stone Age archaeological cultures

Evaluation of the Point (P) type tools regarding both the length and width dimensions shows that larger-sized tools were characteristic of the Lower Palaeolithic. The dimensions reduced in the Middle Palaeolithic and, from the Upper Palaeolithic on, small tools were typical. However, there were periods, such as Gravettian and Solutrean, when relatively large-sized tools returned and coexisted with small tools. Later on, starting with the Magdalenian culture, small tools were characteristic, with relatively uniform dimensions.

The study found that the level of detail of the available valuable collection items is not always sufficient to analytically assess the height dimension of tools. It is expected that the inclusion of these data in the analysis would provide a basis for making additional conclusions regarding the characteristic dimensions and proportions of tools.

The Characteristic Proportions of Tools

The scope of the study conducted is relatively broad. However, it should be noted that the proportion is an indicator that is highly variable and depends on the size of the samples assessed. In the future, this kind of analysis should be broadened considerably.

In the study, the Point (P) type tools were chosen as an example, because their dimensions are comparable with the maximal and minimal dimensions of tools in relevant archaeological cultures (Figure 1, Figure 2). The proportion was found by calculating the ratio between the width and length, and it depends on this proportion how slim the tool is. However, according to such an assessment, we must take into account the tool sizes characteristic of each relevant archaeological culture. Notably, variation is limited in smaller tools compared to large ones (Figure 3).

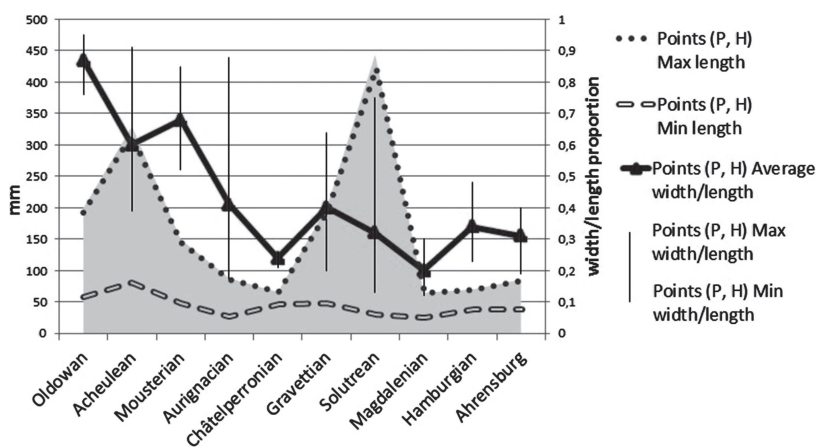


Figure 3. The maximal dimensions and length-width ratio of the Point (P) type tools, including the Hand Axe (H) type tools

Also in our assessment (Figure 3), it is obvious that changes in tool characteristics were not linear over time (between different archaeological cultures).

Furthermore, there are identifiable trends. It was found that the slimmest Point (P) type tools were characteristic of the Aurignacian, Solutrean, Magdalenian, and also Gravettian archaeological cultures. At the same time, in both the Aurignacian and Solutrean archaeological cultures, the proportions were wide ranging in terms of slimness. In the Magdalenian and subsequent archaeological cultures, in turn, smaller tools were characteristic, such as microliths and arrowheads, and their proportions were relatively uniform.

It should also be taken into account that, in the study, the group of Point (P) type tools includes a variety of tools that have a common feature – pointedness – despite of their different functionality. In further research, it would be useful to create subdivisions, making the proportion properties an indicator of tools, since the diversity of tools in this study is one of the main reasons for the great variety of proportions in certain archaeological cultures.

Also in this case the possibility to analyse the tools by the width-height projection would likely allow drawing other important conclusions.

Comparison of Tool Shapes and Naturally Occurring Pebble Shapes

It is well known that the ancient stone tools are mainly made from pebbles carried in the rivers or found at the foothills of the cliffs or outcrops.^{36, 37} Such pebbles from the possible ancient flint extraction sites located in Beachy Head coast in Southern England and Mon Island in Denmark were studied. Their morphological characteristics differ little from the typical pebbles of alluvial deposits in Latvia. Proportion analysis of the pebbles can be complemented by the comparison with the characteristic proportion observed in nature – the Golden Ratio. Numerically it is close to the value of Zingg coefficient which traditionally is used for pebble assessments in geology. The assessments of Raunis alluvium and stone tools included in the study graphically reflect the trend (Figure 4).

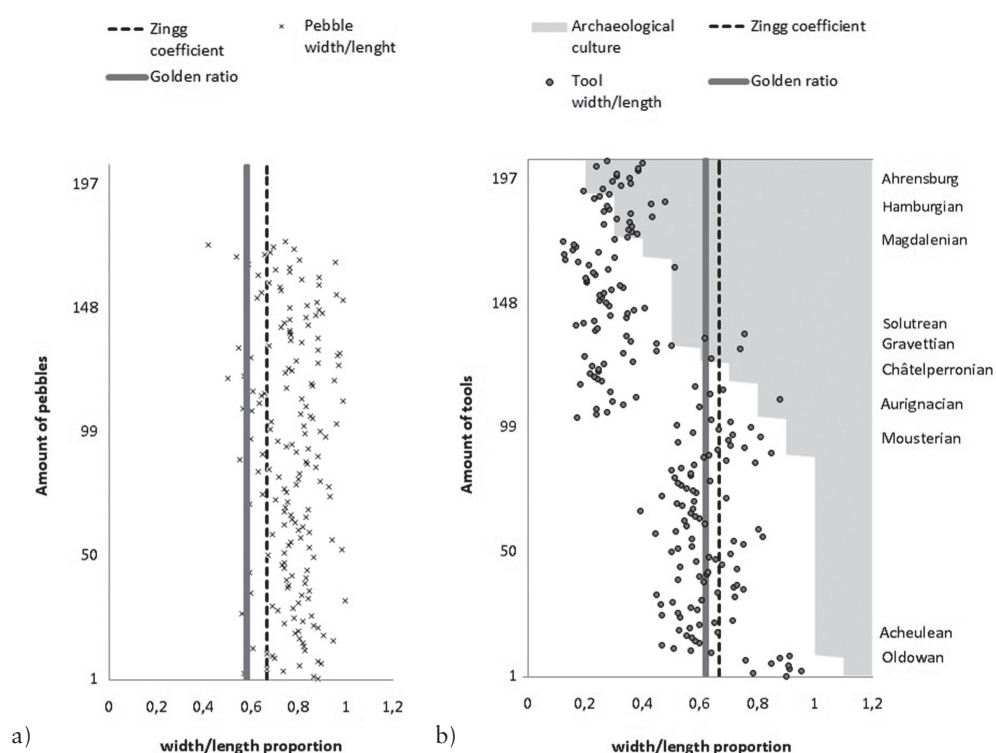


Figure 4. Zingg coefficient and the Golden Ratio compared to a) length-width ratio of pebbles from River Raunis modern alluvium, sorted by roundness level after Krumbein³⁸, and b) length-width ratio changes of Point (P) type tools including also Hand Axe (H) type tools in the Stone Age

Proportions of tools differ from the typical pebble forms in nature. If the Golden ratio is taken as a reference point, that is, the smaller part relative to the largest corresponds to the value 0.618..., then one can see that the forms of pebbles observed in nature typically strive to form an ideal sphere – the proportion approaches 1, but stone tools remain slimmer – the proportion gets numerically lower. Perhaps, the mentioned indirectly reflects the regularity which could be used for additional identification of the ancient tools and their separation from naturally occurring pebble shapes, taking into account also other shape features.

The Characteristic Trends Identified

Summarising the findings and assessments, one can see a tendency: advancement coexisting with older and various stone processing techniques. Assessment of relations between tool shape features and processing technologies helps to determine it. Part of the summarised data is shown in Table 5 which reflects the possibilities of interpretation comparing certain tools and their properties.

Table 5
Assessments of the Palaeolithic stone tools by archaeological cultures

Archaeological culture	Hand Axes (H)	Points (P)	Flaked tools	Flake tools	Flake tools from prepared cores	Blade tools	Microoliths	Symmetry types, P, H	Symmetry variety in the Stone Age	Max length, mm, P, H	Min length, mm, P, H	Min proportion, P, H	Max proportion, P, H	Average proportion, P, H
Oldowan	x		x					0	2	200	58	0,76	0,95	0,87
Acheulean	x	x	x	x				5	10	330	80	0,39	0,91	0,6
Mousterian	x	x	x	x	x			3	14	195	42	0,52	0,85	0,68
Aurignacian		x		x	x			4	12	130	25	0,17	0,88	0,41
Châtelperronian		x		x	x			2	5	74	30	0,21	0,26	0,24
Gravettian		x		x	x	x		4	10	200	22	0,2	0,64	0,4
Solutrean		x		x	x	x		3	7	444	21	0,13	0,75	0,32
Magdalenian		x		x	x	x	x	4	14	90	7	0,12	0,3	0,2
Hamburgian		x		x	x	x	x	3	6	70	33	0,23	0,48	0,34
Ahrensburg		x		x	x	x	x	3	12	100	21	0,19	0,4	0,31

The table shows that Point (P) type tools have been used since their invention through the entire Stone Age. Hand Axes that are characteristic of the Lower Palaeolithic have been transformed into the Point (P) type tools, passing on some shape and symmetry properties, while radically changing the tool dimensions to conform to the new living conditions and tool-making techniques (Table 5).

Also concerning the development of tool-making techniques, there are cases when certain techniques were used continuously throughout the Stone Age (for example, blade tools and flake tools), while other techniques lost their status of a characteristic feature (for example, flaked tools and flake tools from prepared cores like Levallois flakes), giving way to other techniques due to a demand for new types of tools and invention of new, more efficient techniques.

The proportions of tools were analysed in relation to their dimensions. It is necessary to distinguish tools by types for comparison and evaluation of similarities and differences between archaeological cultures. The range of proportions of the Point type tools varies in different archaeological cultures: in some, slide tools were characteristic, while in

others one can observe diversity. The Point (P) type tools show a tendency to become slimmer over time, and it is associated with the appearance of small tools (Table 5).

Assessing the tool sizes, one can detect non-linear changes over time. More elongated tools were characteristic in the earliest periods of the Stone Age. They became smaller in the Middle Palaeolithic, but then, in the Gravettian and Solutrean cultures, their sizes again considerably increased. Regarding the minimal lengths of tools, relatively much smaller tools appeared in the Upper Palaeolithic, and they lasted through the entire Stone Age. This indicates that small, specialised tools were used at all times since their introduction. They were taken over, refined, and developed functionally (Figure 1, Table 5).

The symmetry properties of the selected tool types are variable, and the symmetry features observed in the archaeological cultures vary accordingly. In some cultures, symmetry properties were more diverse (for example, Mousterian and Magdalenian (Table 5)), while in others these properties are less varied for the same type of tools (for example, comparing the Magdalenian with Haburgian (Table 5)). Variability of symmetry properties for certain tool types was not uniform through the ancient Stone Age (for example, comparing Point (P) type tools in Châtelperronian and Gravettian (Table 5)).

Conclusions

The study suggests that the Stone Age tools are an extensive source of indirect information that has so far been identified as fragmentary and incomplete. The elaboration of tool shape evaluation and analysis can significantly improve the characterisation of the ancient archaeological cultures in a broad context. For example, the shape analysis allows to sketch many inheritance elements from the oldest cultures, allows to track the improvement of processing techniques, as well as specialisation of the tools for performing certain functions.

We have no data at hand to assess the intensity and scale of tool-making; however, an important finding is the high diversity of tools in the framework of a single archaeological culture. That can be explained with individual craftsmen skills, tradition, and innovation. At the same time period, tools were made in various techniques and used as products of exchange between tribes. Diversity of the raw material for stone tools and its processing techniques points to many simultaneously coexisting craftsmen and workshops. Although the tools from the prehistoric period are not always able to characterise the ancient society and culture comprehensively, the collections of finds are indirect testimonies that still clearly show the coexistence of rather different cultures.

Acknowledgements

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Mihails Čebotarjovs

THE IDEAS OF JOHN LOCKE AND JEAN-JACQUES ROUSSEAU ON LANGUAGE

Summary

The concepts of blank slate and noble savage, developed respectively by John Locke and Jean-Jacques Rousseau, have acquired such a powerful symbolical significance that even today they serve as the focal points of the nature versus nurture debate. Moreover, the ideas of both philosophers on language, closely linked or often issuing directly from these concepts, form the basis of the philosophy of language. Both thinkers stood at the roots of this relatively recent branch of philosophy and served as inspiration for the Anglo-Saxon and French philosophers of the second half of the twentieth century, such as John Searle and Jacques Derrida. This essay presents the results of the comparative analysis of the ideas of Locke and Rousseau expressed in their respective seminal works 'An Essay Concerning Human Understanding' and 'Essay on the Origin of Languages'. This analysis will be helpful to anyone willing to start his or her investigations in the field of the philosophy of language or to those who are interested in the key concepts of the debate on human nature and the role of the environment.

Key-words: Locke, Rousseau, nature, nurture, blank slate, philosophy of language

*

Introduction

This essay will examine the ideas of Locke and Rousseau on language as well as some accompanying philosophical concepts such as blank slate or noble savage. These two great philosophers of the Enlightenment period did not live at the same time and, therefore, could not enter in a direct exchange of ideas. Nevertheless, Rousseau was heavily influenced by some of Locke's main philosophical considerations that found reflection in Rousseau's own ideas on education, knowledge, religion, and politics. Since both philosophers were, on the whole, on the same side in the *nature versus nurture* debate, it will be only logical to suppose that their ideas on language should either have some similarities or at least come out of the same postulates. This essay will make an attempt to confirm this hypothesis by analysing the linguistic ideas of Locke first and then, with respect to chronological sequence, presenting those of Rousseau.

The Ideas of John Locke on Language

The core philosophical ideas of Locke are expressed in his seminal work *An Essay Concerning Human Understanding* (1690). Written as a reply to a small discussion group to which Locke belonged, it was an attempt at *removing some of the rubbish that*

*lies in the way to knowledge*¹, according to his own formulation. Locke's essay deals with the theory of human understanding and acquiring knowledge. Such a positioning of the question unavoidably leads to considering the role of God in creation of the universe and the issues of morality. Moreover, since the way of acquiring ideas has a lot to do with the process of their naming, the whole third book of the *Essay* is devoted to the linguistic issues.

Locke starts with perhaps the most influential of his hypotheses that *neither principles nor ideas are innate*². He acknowledges the fact that many people believe in the opposite but refutes their objections by saying that if it were so, then *children and idiots*³ would also have the same innate ideas, whereas in reality they do not. Thus the child's mind is like white paper, *void of all characters, without any ideas*⁴, the notion that later became popularly known under the name of a *blank slate* or *tabula rasa*.

This key supposition is pregnant with some potential consequences for human language and problems of misunderstanding. As a matter of fact, if ideas of objects and words naming them were innate, people would have fewer opportunities for misunderstanding. According to Locke's deistic ideas, however, God, who was kind enough to create our universe, did not go so far as to regulate the ways of human understanding and the use of language. It is up to man himself to sort out such problems.

In his account of the problems of language raised by Locke, Tony Crowley emphasises that:

*Locke's theory of knowledge is radically individual since it posits that our own experience is the source of our ideas and that no two people can have the same experience.*⁵

Moreover, since these ideas of objects are different, the names that individuals assign to these ideas might stand for something which in its turn is different. Crowley calls this *communicational scepticism*. At the same time he reminds us that Locke called the language *the great Instrument, and common Tie of Society*⁶. Thus, on the one hand, Locke expresses radical individualism, while, on the other hand, he claims that language is a common means of social bonding. In order to understand whether Locke was successful or not in marrying these two controversial principles, it is necessary to analyse his arguments in more detail.

Thus further in his *Essay*, Locke builds up a chain of arguments developing his presumption that all our ideas are acquired either through senses or by means of reflection. There are no other sources of our ideas according to Locke. In contrast, according to René Descartes' theory, human mind should have *the innate, non-sensory idea of matter*⁷; without such innate ideas direct sensory experience of objects would be impossible. Moreover, reflection for Descartes is a function of intellect, not senses. Locke contradicts Descartes by saying that our senses acquire experience of particular objects without any innate ideas and that our memory is filled up step by step by the names of simple objects or *simple ideas*⁸, in Locke's terminology. By reflection Locke means operations of the mind that help to abstract more complex ideas from simple ones, such as the ideas of substances or of mixed modes. Thus, both simple and complex ideas reflect the content of our thought, and this content is expressed by words.

So far this reasoning does not make it very obvious that communication should often result in confusion. It is Locke's explanation on how names are assigned to ideas

that provides strong basis for his communicational scepticism. Locke's main presumption here is that simple ideas that we have of objects are made by impressions made by these objects on our minds. The role of the word then is to express the generalised idea of the object. Moreover, words themselves have only arbitrary connection to ideas and do not reflect the real essences of objects. As Locke puts it:

*For, words being sounds, can produce in us no other simple ideas than of those very sounds; nor excite any in us, but by that voluntary connection which is known to be between them and those simple ideas which common use has made them the signs of.*⁹

Locke demonstrates his point by giving an example with the word 'pineapple' and the idea of its taste. According to Locke, the individual hearing the word 'pineapple' for the first time has no chance of getting the idea of its taste because there is nothing in the word itself that may suggest it. The only way how this individual might be able to attain the idea of the pineapple's taste is if he is referred to other simple ideas that he already has of other fruits with similar tastes. Significantly, his idea of the pineapple's taste will still be very different from the true taste of the fruit. It is easy to see that if individuals reach different ideas of different objects in different ways, then the words standing in their minds for these ideas might signify different things.

As Michael Ayers sums it all up:

*If meanings are so closely linked to ideas, it follows that people's meanings will differ as their knowledge differs.*¹⁰

Out of numerous examples recurring in Locke's *Essay*, Ayers takes the word 'gold' as an idea of the substance that may stand for different ideas in people's minds. Locke asserts that for Adam, as the first man who had to give a name to gold, this name stood for something hard, shiny, yellow, and heavy. Later on, a more modern inquisitive man would add the ideas of fusibility and fixedness to the same substance expressed by the same name.

Apart from the arbitrariness of words and subjectivism in acquiring the ideas of objects, there is another strong argument on Locke's part explaining why communication may result in confusion. According to Locke, it is necessary to distinguish between the so-called *real essences* and *nominal essences* of substances to which the names are annexed. The talk here is not about simple ideas but about complex ones, also called mixed modes. The names of various mixed modes or substances (such as 'gold' for instance) are a potential source of serious misunderstandings between individuals. Locke argues that because our understanding of mixed modes consists of various simple ideas, it is virtually impossible for a human mind to arrive at the understanding of the real essences of mixed modes.

Therefore, by *real essence* Locke means the true essence of substances which is inaccessible to common knowledge. At best, individuals could know only certain aspects of this or that substance but never its complete essence. Thus, everybody knows the word 'clock', but, when asked what it stands for, different individuals will give different answers to this question. The idea of 'clock' expressed by a man from the countryside will be very far from that belonging to a clockmaker, who knows every detail of the mechanism. Moreover, even the clockmaker does not possess all-embracing knowledge of the material the clock is made of.

Consequently, words are annexed not to the ideas of the real essences but to the ideas of the nominal essences of substances named. For example:

*The nominal essence of gold is that complex idea the word gold stands for, let it be, for instance, a body yellow, of a certain weight, malleable, fusible, and fixed.*¹¹

For some individuals, the nominal essence will stand for more than the listed features, and for others – for less. Every individual draws his own boundary delimiting the bonds of the object's idea he talks of. Clearly, if these boundaries differed too much, language as a tool of communication would be useless. Fortunately, notwithstanding the fact that people do not name objects and substances by their real essences, they still manage to communicate avoiding dramatic confusion. Locke's remedy lies in his suggestion to stick to general agreement:

*We should draw boundaries wherever seems most useful for collecting the results of careful observation and experiment, but never lose sight of the importance of general agreement, without which language itself tends to lose its point.*¹²

To help drawing generally agreed boundaries for naming objects, Locke suggests such a practical solution as compiling dictionaries. Since simple ideas appear to our senses directly, Locke believes that the explanations of words should be supported by images:

*But though such a Dictionary as I have above mentioned will require too much time, cost, and pains to be hoped for in this age; yet methinks it is not unreasonable to propose, that words standing for things which are known and distinguished by their outward shapes should be expressed by little draughts and prints made of them.*¹³

Such dictionaries would help people learn easier the true signification of words. Locke brings an example of naturalists benefiting from already existing dictionaries of animals and plants. For them it is much easier to understand what is ibex or apium just by taking a look at the print of these species and not by reading their complete definitions. In this way dictionaries would help people avoid misuse of words that might lead to errors and confusion in communication. Locke is seriously concerned that people often use words with unclear meanings even for themselves. A person who does it consciously is *an enemy of truth and knowledge*¹⁴, according to Locke. Locke suggests five remedies so as to avoid the misuse of words. The main idea of his remedies is that the meaning of words should be declared and everybody should try to use the same words in the same meaning. There should be no empty, meaningless words used in human interaction.

With all these potential communicative complications in mind, Locke was still generally optimistic about the language being the common tie of society. According to John Dunn, the notion of trust between people was central for Locke in uniting people through their language:

*What enabled it [language – M. Č.] to tie men together in practice was its capacity to express their commitments to one another, the solemn promises, oaths and undertakings on which their trust in one another necessarily rested and which continued the bonds of their common life.*¹⁵

This trust is based on faith in God who, according to Locke, instilled some common moral foundation in people's souls. In this sense people were still luckily dependent on

God. Nonetheless, people should be careful not to lose this foundation and should never become atheists. Some of the dramatic consequences of atheism would be individualism and loss of trust between the members of society bound by one language. If people do not fall into this sin, they will certainly manage to improve themselves and their society by means of proper education.

For critics of *An Essay* it is easy indeed to notice some controversy in Lockean concepts; nevertheless, the majority of modern thinkers remain certain that he was more of an optimist than a sceptic in his principal ideas about the way humans acquire knowledge and society develops. As John Yolton asserts:

*Locke's doctrines were called most of the bad names of the day: sceptical, Socinian, deist, Hobbist, even atheistical.*¹⁶

However, nobody can deny nowadays that by presenting his method of gaining knowledge by observation and experience, Locke successfully managed with his proclaimed task of removing the rubbish that lay on the way to knowledge.

In order to realise the impact of Locke's empiricism and his concept of blank slate on modern-day philosophers, it is necessary to consult the works of the modern-day Anglo-Saxon school of the philosophy of language. The key thinkers to refer to are John Searle with his theory of speech acts, Noam Chomsky with his theories of generative and universal grammar, as well as John Austin, Peter Strawson, Paul Grice, Steven Pinker, and many others. If the Anglo-Saxon school clearly grows out of Locke's empirical philosophy and borders very closely on the scientific research, the French philosophy of language is of a more purely philosophical and speculative character, cast very much in the mood of Rousseau's original approach.

The Linguistic Ideas of Rousseau

It is obvious that Rousseau paid due respect to prominent English writers and thinkers and was not afraid to get inspiration from across the Channel. Thus, according to David Lodge, Rousseau's novel *La Nouvelle Heloise* (1761) was written as an imitation of Samuel Richardson's *Pamela* (1741) and *Clarissa* (1747), *two landmark epistolary novels in the history of European literature*.¹⁷ However, Rousseau is known not only as a successful writer but mainly as a philosopher who managed to elaborate some profound views on education, human rights, psychology, religion, and politics. As far as his linguistic views are concerned, Rousseau expressed them in his *Essay on the Origin of Languages* (1781).

Before turning to the *Essay* itself, it is necessary to say a few words on Rousseau's views on God and nature since they determine his main philosophical presumptions. Being a deist, Rousseau firmly believed that God created the universe and mankind, but God should not be held responsible for everything that took place after his main deed. Moreover, Rousseau believed that as a just creator God made men neither virtuous nor vicious. On the contrary, it is human society, which is full of vices, that corrupts men and leads them astray from their natural course.¹⁸ Clearly, these views recall Locke's deistic opinions and his concept of blank slate. Just like in Locke's philosophy, a lot depends on the individuals and their society. God did not corrupt people; they themselves make a choice of either leading highly moral lives or degenerating in sin. Rousseau

believed that the first people were like noble savages that were uncultured but nevertheless lived in harmony with nature. According to Steven Pinker, the idea of noble savage *really comes from John Dryden's 'The Conquest of Granada', published in 1670*¹⁹; however, Rousseau gave this image a powerful impulse and made it one of the key concepts of his philosophy.

Thus, the philosophical views of Locke and Rousseau were basically built up on the same foundation – the limited role of nature in human development after the moment of creation. Both philosophers emphasised that the role of society (nurture, education, laws, etc.) could be both positive and negative. The same is true regarding language. If Locke warns against the dangers of miscommunication but remains optimistic about the binding role of language in the society, Rousseau's mood seems to be more sceptical about the ways human language has been developing.

Rousseau starts his *Essay* by asserting that language is the first social institution. Professor Catherine Kintzler says that Rousseau emphasises the ambivalent status of language which comes out of nature but at the same time is a social institution. On the one hand, its physical qualities are provided by nature, and on the other hand, it occupies the psychological and moral domains of human nature.²⁰ Therefore, language cannot be explained simply as a system of physical qualities; in order to find the driving force of its evolution some meta-physical explanation should be proposed. Rousseau's answer to this challenge is quite original; he puts passions at the origin of language. Since Locke did not concentrate his efforts on the physical nature of language, this idea of Rousseau provides an interesting perspective of language development from originally the same starting point with Locke.

The next question considered by Rousseau is the role of senses in acquiring communicative signs. Rousseau's statement on the role of senses is of a very specific character. Thus he would say that out of the two ways of perceiving linguistic signs, vision is more effective than hearing:

*For more things affect our eyes than our ears. Also, visual forms are more varied than sounds, and more expressive, saying more in less time.*²¹

This thought immediately brings to mind Locke's suggestion to provide the printed images of explained ideas in dictionaries.

Because Rousseau firmly believes that vision as a faculty of sense perception is much more effective than hearing, he concludes that the first human language was the language of gestures. Moreover, he asserts that the language of gestures is easier and could have been sufficient for humans if they had only physical needs. Gestures evoke images and leave strong impressions on the listeners. However, if the speaker wants to appeal to someone's heart and evoke passions, sounds must come to the rescue. Since the needs of animals such as beavers, ants, or bees are much more primitive, they manage with gestures, i.e. visual information only. Their languages are not acquired but natural. From Rousseau's train of thought it is clear that in this respect he follows some of the main ideas of Locke, namely that humans acquire new words by means of senses; no ideas or words are innate, and language undergoes a process of constant development.

The next question addressed by Rousseau is what has been driving this development from the moment of language origin. His main assumption is that vital human needs are behind the origin of gestures, and passions are the cause of first words. Therefore,

ancient oriental languages were poetic and lively, that, unfortunately, could not be said about the developed modern languages of western nations. As Rousseau puts it, *one does not begin by reasoning, but by feeling*²². Rousseau also calls the first language a *singing*²³ language. As Kintzler summarises Rousseau's explanation, the effect of singing is achieved by the predominance of vocalic sounds; they are easier to produce as compared to consonants; therefore, they are primitive, and the first language must be *singing*.²⁴

The next key influence in the development of language is the invention of writing. Already in the modern-day French school of the philosophy of language, the idea of writing as a suppressive form of language was elaborated by the most influential representative of this school, Jacques Derrida. Derrida based his seminal work *Of Grammatology* on Rousseau's original idea. To make a connection to the present-day Anglo-Saxon school of philosophy and literary criticism, it is worth mentioning that in *Blindness and Insight*, Paul de Man provides a most insightful interpretation of Derrida's reading of Rousseau, portraying all the force of influence exercised by the great philosopher of the Enlightenment on his modern counterpart.

According to Rousseau, paradoxically, writing that apparently must fix the language, in reality alters it to a great extent. The exactitude of written language is achieved on account of its expressiveness: *We express our feelings in speaking, but our ideas in writing*.²⁵ Rousseau is impressed by the expressiveness of Homer's language in *The Iliad* and says that its artistic effect is due to the fact that it was produced to be listened to and was not written. He seriously doubts that Homer knew how to write at all. *The Iliad* even produces the impression of a singing language; the effect that would have been lost if the poem had originally been written.

The exactitude of the Greek authors' written language, however, was not strong enough to impress Locke. He actually complained that various Greek authors spoke as if with the same words but meant different things, which is a good demonstration of Locke's communicational scepticism.²⁶ On the contrary, for Rousseau writing achieves a certain degree of exactitude of expression, but he laments the loss of vivacity and energy as compared to the spoken language. Rousseau is not worried at all that people will not understand each other either in writing or speaking; his mood is more of the nostalgia for the lost beauty of primitive languages.

Notwithstanding his regrets, Rousseau does not turn his eyes away from the obvious progress of languages in several aspects. Thus, he recognises that the natural course of evolution leads to languages becoming more sophisticated but at the same time clearer as well. The logic and grammar of languages become more elaborated and perfect. However, there is a price to pay for these achievements; languages lose energy and force of expression by becoming more and more cold and monotonous. Thus Rousseau claims that languages which are clearer by their orthography than pronunciation are more of a written character than spoken. For Rousseau such languages are more dead than alive.

Rousseau mentions the place of language origin as the principal factor that distinguishes various languages from one another. The climate and the manner of their formation are the main causes of difference. Modern anthropologists should appreciate Rousseau's insight when he confidently claims that the first men originated from some hot countries. Later they had to spread to cold countries where they had to cultivate soil and work hard in order to survive. The language reflects this process, its development being dictated

by the economic needs of the people. As a result, language becomes less and less melodious but more precise and pragmatic.

Before people started to migrate, their world had been limited by the close circle of their families. Thus, their vocabulary was limited, but their language was beautiful. Rousseau even calls these primordial times *le siècle d'or*, *not because people were united but because they were separated*²⁷. He distinguishes three stages of a man in relation to his activity in the society: the savage and hunting, the barbarian and farming, the civilised man and labour. These economic activities, together with climate and the fertility of the soil, determine the diversity of languages. In warm countries the societies were formed later because the individuals could manage without them for a much longer time than in the North or in very hot countries. Hence, the influence on language by the society begins earlier in the countries with worse living conditions. The less the country is burdened by its fighting for survival, the more time its people have for pleasure and desires. As a result the singing and melodious languages of the south preserved their seductive accents before they started to feel the oppression of society.

On the contrary, in the North the languages are born of hard necessities of life. The permanent dangers of life made people appeal to words on top of gestures much faster than in the warm countries. As Rousseau says, the first word with these nascent societies was not *aimez-moi* but *aidez-moi*²⁸. The words of such languages applied not to passions but to understanding. Moreover, the people of the North are very irritable because they have too many worries in their complicated lives. Their passions are easily inflammable, and it is easy to make them angry. Clearly, Rousseau is sarcastic about people in the North when he says that their natural voices are angry and menacing.

Nonetheless, Rousseau admits that modern languages are of a mixed character, even though they retain certain features peculiar to their place of origin. For example, French, English, and German are the languages of the trade people who are reasonable, coldblooded and irritable. Such languages are more perfect in written form than when they are spoken; they are more fun to read than to listen. Conversely, the oriental languages lose their vitality in written form; in order to appreciate their beauty, one has to hear how they sound.

Concluding his essay, Rousseau becomes even more sentimental and nostalgic for the loss of ancient beauty and melodiousness of languages. He says that the language that does not sound graceful loses half of its value. Rousseau pities the fact that languages have become only the vehicles of rendering ideas. They are ill-equipped to express sentiments and beautiful images; for this they need to have rhythm and sound, which means melody. It only remains to be nostalgic for the eloquence, poetry, and melodiousness of such languages as Greek, the language of Homer.

No matter how nostalgic Rousseau sounds, it would be a mistake to think that he advocates the return to the primitive state of nature. Rousseau was often blamed for something he had not proposed even by such enlightened thinkers of the age as Voltaire.²⁹ Just like Locke, Rousseau believed that society was not something necessarily bad. If he indeed had believed so, he would not have presented any positive solutions as he did in his *Social Contract*. In the *Origin of Languages*, however, Rousseau regrets the present condition of languages as a negative result of the human progress. In fact, he does not propose any solutions and never argues for the return to nature. He simply explains

how modern languages came into being and what has been lost in the course of their development.

As it might be seen, the scope of questions raised by Rousseau in his essay is rather vast and often differs from the problems addressed by Locke. Thus, Locke does not consider in detail the question of the origin of human languages. Rousseau, in his turn, does not attempt at dealing with the cognitive processes and the ways of signifying various ideas by naming them. Whereas Locke puts more emphasis on the individual use of language, Rousseau analyses what becomes of the language in society. Rousseau's perspective has a genealogical and historical character, whereas Locke's point of view is more addressed to the present and potential risks of future development.

Nevertheless, similarly to Locke, Rousseau seems to be aware of both positive and negative possibilities for human progress. Both thinkers start from the same point of departure, and at the end of the day arrive basically at the same philosophical message. According to Locke and Rousseau, our society is responsible for either making the most out of what was given to it by the Creator or for wasting the opportunity.

Thus, as it often happens, both great thinkers, who embarked on the discussion of some specific issues, reach some very important conclusions of a more universal character. In this respect, both essays could be taken if not as a warning, then as a friendly reminder of the potential perils of what could be written on Locke's tabula rasa if we do not take enough care.

Conclusion

The foregoing comparative analysis has demonstrated that the philosophical and linguistic ideas of Locke and Rousseau developed from the same presumption that culture, environment, and society play a significant role in the development of the human mind and language. Even though Locke's main hypothesis that neither principles nor ideas are innate is not addressed directly by Rousseau in *An Essay Concerning Human Understanding*, it is clear that he accepts the idea of blank slate, without which his concept of the noble savage would be simply impossible. Locke believes that our mind is empty at birth, which leads him to conclude that all our knowledge is acquired through experience. Consequently, if language is learned through personal experience, it may become a source of potential misunderstanding between people. Thus, the empirical approach to acquiring knowledge of the world and learning languages becomes the source of Locke's apprehension of communicational scepticism. On the other hand, he believes that language is the common tie of the society. According to his views, trust between people, ensuring that the language is used carefully, is the basis of this tie. As a practical aid Locke advises developing dictionaries with images of the objects designated by the word to be learned.

Not contradicting Locke in his major presumptions, Rousseau expresses several original ideas regarding the way language develops. He starts from claiming that animals manage to communicate in the language of gestures. Human language, however, develops from the language of gestures to the spoken form because human beings have passions. Rousseau points out the influence of climate and fertile ground on the successful development of southern harmonious and melodious languages. It is exactly in countries with such benevolent conditions that the noble savage could prosper without struggling for

survival. Countries not favoured by such conditions are doomed to have harshly sounding languages with consonant clusters and no trace of melody. Last but not least, Rousseau expressed the idea that writing is not only a significant sign of the development of language but also fixes the language and limits its expressiveness.

Nowadays, both the Anglo-Saxon and French schools of linguistics and philosophy of language play the leading roles in addressing the questions of language and its development and continue one of the most productive oppositions taking its roots from the two of the greatest figures of Enlightenment.

¹ Locke J. *An Essay Concerning Human Understanding*. Pennsylvania: The Pennsylvania State University, 1999. – p. 13.

² Ibid. – p. 27.

³ Ibid. – p. 29.

⁴ Ibid. – p. 87.

⁵ Crowley T. *Proper English? Readings in Language, History and Cultural Identity*. London and New York: Routledge, 1991. – p. 14.

⁶ Ibid.

⁷ Ayers M. *Locke*. London: A Phoenix Paperback, 1997. – p. 7.

⁸ Locke J. *An Essay Concerning Human Understanding*. Pennsylvania: The Pennsylvania State University, 1999. – p. 35.

⁹ Ibid. – p. 410.

¹⁰ Ayers M. *Locke*. London: A Phoenix Paperback, 1997. – p. 52.

¹¹ Locke J. *An Essay Concerning Human Understanding*. Pennsylvania: The Pennsylvania State University, 1999. – p. 426.

¹² Ayers M. *Locke*. London: A Phoenix Paperback, 1997. – p. 58.

¹³ Locke J. *An Essay Concerning Human Understanding*. Pennsylvania: The Pennsylvania State University, 1999. – p. 513.

¹⁴ Ibid. – p. 501.

¹⁵ Dunn J. *Locke*. Oxford: Oxford University Press, 1984. – p. 52.

¹⁶ Yolton J. *Locke. An Introduction*. Oxford: Basil Blackwell, 1985. – p. 4.

¹⁷ Lodge D. *The Art of Fiction*. London: Penguin Books, 1992. – p. 22.

¹⁸ Jean-Jacques Rousseau. *Internet Encyclopaedia of Philosophy*. <http://www.iep.utm.edu/rousseau/> (accessed 2013).

¹⁹ Pinker S. *The Blank Slate. The Modern Denial of Human Nature*. New York: Penguin Books, 2003. – p. 6.

²⁰ Kintzler C. *Introduction and Notes. Essai sur l'origine des langues*. Paris: Flammarion, 1993, p. 215.

²¹ Rousseau J.-J. *Essai sur l'origine des langues*. Paris: Flammarion, 1993. – p. 56.

²² Ibid. – p. 61.

²³ Ibid.

²⁴ Kintzler C. *Introduction and Notes. Essai sur l'origine des langues*. Paris: Flammarion, 1993. – p. 223.

²⁵ Rousseau J.-J. *Essai sur l'origine des langues*. Paris: Flammarion, 1993. – p. 73.

²⁶ Locke J. *An Essay Concerning Human Understanding*. Pennsylvania: The Pennsylvania State University, 1999. – p. 478.

²⁷ Rousseau J.-J. *Essai sur l'origine des langues*. Paris: Flammarion, 1993. – p. 85.

²⁸ Ibid. – p. 99.

²⁹ Jean-Jacques Rousseau. *Internet Encyclopaedia of Philosophy*. <http://www.iep.utm.edu/rousseau/> (accessed 2013).

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Aleksejs Taube

A LITERARY EXPLORATION OF THE HUMAN MIND IN IAN MCEWAN'S NOVEL SATURDAY

Summary

The paper examines the peculiarities of the representation of human consciousness in Ian McEwan's novel 'Saturday' in the context of the current debates on the nature of consciousness, mind and self in both literary studies and philosophy of mind, thus taking an interdisciplinary approach to the subject in question. The paper looks at McEwan's text from several different perspectives, arguing that McEwan's exploration of the human mind makes a valuable contribution to the current controversies in the fields of both literary studies and philosophy of mind. McEwan's novel also raises important questions about the relationship between literature and consciousness representation. Unlike, the majority of the publications on McEwan's novel, which highlight the novel's representation of the subjective, qualitative aspect of human consciousness, the current paper focuses on McEwan's representation of the dialogic, intersubjective dimension of the human mind.

Key-words: human mind, consciousness, self, dialogism, intersubjectivity, Mikhail Bakhtin

*

Introduction

Ian McEwan's novel focuses on a single long day in the life of the successful neurosurgeon Henry Perowne and his family. Henry is a committed materialist with an unwavering faith in the potential of hard sciences to unravel all mysteries of human consciousness. He is certain that consciousness is produced by the brain, so it is by investigating the structures and mechanisms of the brain that we can understand the workings of the human mind. Henry Perowne *knows it for a quotidian fact, the mind is what the brain, mere matter, performs*¹.

McEwan skilfully reveals how Perowne's materialistic bias colours his perceptions of the people around him. For example, seeing two figures crossing the square in front of his house, Perowne thinks of them as *hot little biological engines with bipedal skills suited to any terrain, endowed with innumerable branching neural networks sunk deep in a knob of bone casing, buried fibres, warm filaments with their invisible glow of consciousness*². Amusingly, Perowne thinks even of his wife's body lying next to his in terms partly borrowed from the discourse of biology:

*This side of the human form exhales a communicative warmth. [...] another creature, a pale soft tender mammal.*³

In thinking thus, Henry follows in the footsteps of a long pedigree of philosophers and scientists, which can be traced back to such 17th century English philosophers as Thomas Hobbes and John Locke and to such 18th century French thinkers as La Mettrie, Condillac, and Cabanis. Throughout the last four centuries the precise nature of the relationship between the mind and the body and the possibility, or impossibility, of reducing the former to the latter have been subjects of heated debates. While a materialistic outlook on the human being has finally triumphed in the second half of the 20th century, there is still no consensus among philosophers and scientists that the mind can be satisfactorily explained in neurophysiological terms. Whether an individual's mental processes and faculties can be reduced to the neurophysiology of the brain without a remainder is a question that has attracted considerable attention in both philosophy of mind, cognitive science, and literature. There is a very wide range of positions on this issue. Some, like Thomas Nagel and Colin McGinn, are highly sceptical about the very possibility of explaining the mind in materialistic terms and of deducing its existence from our scientific knowledge of the material world⁴; some, like Daniel Dennett and Steven Pinker, are convinced that our mental faculties are mere epiphenomena of the brain and that providing a comprehensive explanation of how the brain generates consciousness is a matter of time⁵; while some others, such as John Searle, take a middle course, arguing that while there is a direct causal connection between the brain and the mind, our mental life is irreducible to the physiological processes in the brain⁶.

Recently a number of writers and literary critics have taken issue with philosophers and scientists on the mind-body problem.⁷ McEwan's *Saturday* may have received more critical attention than any other literary work on this subject because of the perceived discrepancy between its protagonist's commitment to materialism and indifference to literature, on the one hand, and the much more equivocal and nuanced argument advanced by the novel as a whole, on the other. It has been suggested that both the language and the plot of the novel question and undermine Perowne's materialistic vision of the mind. Peggy A. Knapp, for example, remarks, *The narrative as a whole sets the determined rationalism of its protagonist at a slight angle to the mind/brain/body problem*⁸. Similarly, Cristina Root argues:

*The larger universe of the novel suggests that as long as science and scientists think they have the whole picture and the last word, something will always elude them, just as so much eludes Henry's consciousness.*⁹

They and others have used the text of the novel to provide counterarguments to the reductionist convictions of the novel's protagonist. In my essay, I will review the main approaches to the representation of the mind in McEwan's novel in the academic articles that have been published to date and then offer an alternative reading of the novel's engagement with the debate on the relationship between body and mind.

Review of the Major Approaches to the Representation of the Mind in McEwan's *Saturday*

Broadly speaking, in the published articles on the novel there are two major approaches to the 'subversive' dimension of the text of the novel: a 'modernist' critique of the third-person, objectivist view of the mind and the world and a 'postmodernist' strategy of

uncovering the intertextual connections between *Saturday* and other literary works. The critics who take the first approach focus on McEwan's use of narrated monologue, or of free indirect discourse, and of internal focalization, the literary techniques that modernist writers, such as James Joyce, Virginia Woolf, and Henry James, employed to convey the subjective, first-person perspective on the self and reality.¹⁰ In his famous article *What Is It Like to Be a Bat?*, Thomas Nagel argues that the phenomenal, qualitative dimension of human consciousness (what it feels like to be me, to experience myself and the world as I do) is an insurmountable stumbling block in the path of objectivist explanations of the mind.¹¹ McEwan, the argument goes, uses free indirect discourse to convey the phenomenal dimension of human consciousness, which is a task that literature is uniquely well equipped to fulfil thanks to its use of such literary devices as internal focalization (representing phenomena as experienced by a character within a fictional world) and phenomenological metaphor (the kind of metaphor that conveys the feeling of what it is like to have a certain experience).¹²

Perowne's perceived inability to empathize and sympathize with the people around him and his distancing himself from political activities is then explained by his habit of thinking in terms of objective sciences, such as evolutionary biology and neuroscience, which take a third-person view of nature and human beings.¹³ Perowne's indifference to both prose fiction and poetry is held accountable for his underdeveloped moral imagination as literature teaches us what social and cognitive psychologists call theory-of-mind (or TOM) skills, that is our ability to relate to others by imagining what it is like to be someone else and to look at things from another person's perspective, which is a necessary precondition for the development of the faculty of sympathy.¹⁴ In fact, however, Henry is shown to be no more and no less lacking in empathy and sympathy than most of us, and his ability to enter another person's mind may actually be enhanced, rather than diminished, by his knowledge of neurophysiology.

Moreover, the critics who take this line of attack juxtapose Perowne's avowed indifference to narrative with his constant weaving of narratives in his mind, that is constructing a narrative self.¹⁵ Strictly speaking, however, narrative involves a representation of an event (that is a change from one state or condition to another), or a series of events, yet a great deal of Henry Perowne's interior monologue consists of descriptive observations, recollections of fairly static scenes, and reflections on ideas rather than narratives. Finally, the climax of the novel, which shows an almost miraculous pacifying effect of Matthew Arnold's famous poem *Dover Beach* on the emotionally and mentally deranged man called Baxter who invades the Perownes' house and threatens the Perowne family in retaliation for Henry Perowne's arrogant attitude towards him earlier in the day, is construed as a compelling demonstration of the power of literature to influence a person's mind and as a manifestation of the connection between the aesthetical and the ethical.¹⁶

The 'postmodernist' strategy of using the novel as a whole to undermine Perowne's narrow view of the mind uncovers a vast range of its intertextual relations with literary texts that express views on human beings and consciousness that are radically different from those professed by the novel's protagonist. For example, there are a great number of allusions to the works of modernist writers, which, of course, embody a very different vision of the mind and the self than Perowne's.¹⁷ What most of the reviewed approaches have in common, however, is their predominantly monological and individualistic vision

of the mind and the self as internal to a particular person rather than as dialogical and intersubjective phenomena.

While acknowledging the substantial contribution that has so far been made to elucidating the novel's engagement with the mind-body problem in general and with the reductionist tendencies of contemporary physicalists in particular, in my paper I would like to pursue a different line of argumentation than those I have just outlined. Instead of focusing on the phenomenal dimension of consciousness, which privileges an individual's experience of his own mind, my paper will explore the novel's contribution to the intersubjective, dialogic conception of the mind. This conception is implied in the approaches that focus on Perowne's lack of sympathetic understanding of others and on the novel's intertextual connections. Cristina Root, for example, writes that *consciousness might not be best understood physically as bounded within the skull at all but rather as part of the fabric of language and the world*, but in her article she focuses on the novel's intertextuality rather than its representation of the intersubjective aspect of consciousness.¹⁸ Susan Green acknowledges *the dialogic nature of consciousness and the fundamentally intersubjective nature of subjectivity*, yet her article focuses on the phenomenal dimension of consciousness rather than on its intersubjectivity.¹⁹ Thus, the dialogic model of the mind is not the main focus even of those papers that refer to it.

In their encyclopaedic work *The Rise and Fall of Soul and Self*, Martin and Barresi suggest that even though a materialistic understanding of the self makes it possible to identify it with the organism, there is now a possibility *that the self cannot be identified with the organism and hence unified by means of the organism's unity – not because the self is immaterial but because it is social*²⁰. Ulrich Neisser, who identifies five different selves, believes that at least two of them, the interpersonal and the conceptual, are inherently social. He sees the interpersonal self as engaged in interaction with others and as specified by the others' responses to its activities.²¹ In this context, I would like to contend that by revealing the dialogic, intersubjective dimension of the mind in McEwan's novel, we can provide a counterargument to Perowne's reductionist vision of human consciousness which would be at least as compelling as the argument focusing on the qualitative subjectivity of our conscious experiences.

Bakhtin and the Dialogical Model of the Mind

The shift away from an individualistic, monological model of the mind most often associated with Descartes and Kant to an interactive, dialogical model can be found in Hegel's development of the dialectic of consciousness and self-consciousness in the course of one's interaction with the other in his *Phenomenology of the Mind*.²² It is only in the 20th century, however, that the conception of the mind as developing in the course of one's interaction with others and as existing within a sociocultural intersubjective matrix, rather than as a product of one's individual development and as existing inside one's head, gains ground. Its early 20th century expressions can be found in the works of the social psychologist and founder of symbolic interactionism George Herbert Mead and in the works of such Russian psychologists as Lev Vygotsky, A. R. Luria, and S. L. Rubinstein.²³ It is, however, the work of Mikhail Bakhtin on Dostoevsky's poetics *Problems of Dostoevsky's Poetics* (First Edition 1929, Second Edition 1963) that connects the Hegelian idea of intersubjectivity to literature. According to Mikhail Bakhtin a dialogic

consciousness is always turned to the other or to itself as the other, and a person's interiority can only be revealed in the person's dialogue with himself and with others. What is important to understand is that a person's inner self, or character, is truly revealed in the person's dialogue with others not only for these others but also for the person himself. For Dostoevsky in Bakhtin's interpretation, to be means to be in dialogue with the other:

A character's self-consciousness in Dostoevsky is thoroughly dialogized: in its every aspect it is turned outward, intensely addressing itself, another, a third person. Outside this living addressivity toward itself and toward the other it does not exist, even for itself. [...] 'depths of the human soul' [...] are revealed only in an intense act of address. It is impossible to master the inner man, to see and understand him by making him into an object of indifferent neutral analysis; it is also impossible to master him by merging with him, by empathizing with him. No, one can approach him and reveal him – or more precisely, force him to reveal himself – only by addressing him dialogically. [...] Only in communion, in the interaction of one person with another, can the 'man in man' be revealed, for others as well as for oneself. [...] Dialogue [...] is not a means for revealing, for bringing to the surface the already ready-made character of a person; no, in dialogue a person not only shows himself outwardly, but he becomes for the first time that which he is – and, we repeat, not only for others but for himself as well. To be means to communicate dialogically. When dialogue ends, everything ends.²⁴

One of the possible reasons the concept of 'dialogism' has not yet been applied to *Saturday* is precisely the use of narrated 'monologue' to convey the inner world of the main character. This is then a result of a very narrow conception of dialogism as referring exclusively to a (recorded) conversation of two or more individuals. What is important to understand is that one is in dialogue with others even if no other is physically present as one's consciousness consists of the voices of others one has internalized and one's inner monologue is replete with others' words and utterances. What one thinks is always in some way oriented to others or to oneself as another, so one thinks either in response to others' words and actions or in anticipation of others' responses. What we have in *Saturday* is a monological discourse which is internally dialogized. What this suggests about the mind is that it is a dynamic process rather than a set of faculties and that this process unfolds not just inside one's head but within an inter-relational communicative framework. If the mind is understood as a dynamic process taking place within a changing social context, then it seems highly unlikely that the examination of the brain processes can ever yield a successful explanation of its operations or contents.

Free Indirect Discourse and Intertextuality

There is a dialogical principle at work in McEwan's novel both at the level of its narration and at the level of its narrative. The use of narrated monologue in the novel has been interpreted as a particularly apt way of exploring the phenomenal dimension of Perowne's mind and since this aspect of consciousness is very hard, if at all possible, to reduce to the neurophysiology of the brain, as an argument against Perowne's physicalism. This approach, however, does not pay enough attention to what is perhaps most distinctive about free indirect discourse and sets it apart from other ways of representing consciousness, such as psycho-narration and stream-of-consciousness techniques. By

combining third-person narration with internal focalization, free indirect discourse creates a dialogue between the voices of the narrator and the character, creating a narrative intersubjective space that is both internal and external, public and private, objective and subjective, and thus neither one, nor the other, but inhabiting the interstices between the two. Bakhtin calls this kind of discourse *quasi-direct speech*, a *hybrid form that permits another's inner speech to merge in an organic and structured way, with a context belonging to the author and at the same time to preserve the expressive structure of the character's inner speech*.²⁵ It is often hardly possible to distinguish between the utterances of the third-person narrator and those of the character in the novel, just as it is often hard for us to distinguish between others' utterances that we have internalized and our own, for the two become completely intermingled and interfused. As Bakhtin in the guise of Voloshinov writes in *Marxism and the Philosophy of Language*:

*In the verbal medium, in each utterance, however trivial it may be, [a] living dialectical synthesis is constantly taking place between the psyche and ideology, between the inner and outer. In each speech act, subjective experience perishes in the objective fact of the enunciated word-utterance, and the enunciated word is subjectified in the act of responsive understanding in order to generate, sooner or later, a counterstatement.*²⁶

Thus, McEwan's use of free indirect discourse, which creates an incessant dialogue between the character and the narrator in *Saturday*, contributes to exploring the dialogic, intersubjective dimension of the mind.

Another kind of dialogue at the level of narration is created when the novel enters into intertextual relations with literary, scientific, and philosophical works. In Bakhtin's terms, the novel engages in a hidden polemic with a number of texts, which may work against the grain of Perowne's avowals. What is interesting is that both the use of free indirect discourse and the intertextual allusions may create an ironic effect, which serves to further undermine Perowne's faith in his own infallibility. For example, upon awakening in the early hours of the morning and feeling euphoria, which he attributes to molecular processes in his brain, Perowne is certain that he can tell the difference between sleep and waking:

*He's entirely himself, he is certain of it, and he knows that sleep is behind him: to know the difference between it and waking, to know the boundaries, is the essence of sanity.*²⁷

Moreover, we are assured that Perowne is not interested in dreams. Here Perowne's narrative enters into a hidden polemic with Descartes's *Meditations*. In his first meditation, having dismissed the possibility that he is insane, Descartes considers the possibility that he is asleep and makes the following conclusion:

*I see so clearly that waking can never be distinguished from sleep by any conclusive indications that I am stupefied; and this very stupor comes close to persuading me that I am asleep after all.*²⁸

Later in the novel, however, the reader is given indications that Perowne is not as immune to the lures of dreaming as he pretends to be, nor is he as infallible in his ability to differentiate between sleep and waking as he declares himself to be. For example, we are told that when listening to his patients, Perowne sometimes lapses into daydreaming:

*Patients would be less happy to know that he's not always listening to them. He's a dreamer sometimes. [...] When he comes to, seconds later, he never seems to have missed much.*²⁹

The allusion to Descartes, thus, highlights both the dialogical dimension of McEwan's text and the discrepancy between the views of the protagonist and the subtle implications of the novel's narrative.

Perowne's Visions of his Mercedes and of the Burning Plane

At the level of the narrative, there are a number of dialogues, some of which are merely episodic and some of which unfold throughout the whole novel. In each of these dialogues, we see Perowne's attitudes, perceptions, emotions, evaluations, and judgments shaped and modified by social discourses and other characters' voices. In other words, we see Perowne's consciousness and self-consciousness as intersubjective dynamic processes developing in the course of their continuous interaction with others' consciousnesses and with ideologies circulating in his society rather than as something locked inside his brain.

The ways in which Perowne perceives, and thinks of, his car and the burning plane he sees on the morning of the day in his life depicted in the novel exemplify the essentially dialogical nature of the human mind. Perowne's attitude to his vehicle, which happens to be Mercedes S500, undergoes a number of changes, each of which is provoked either by a discourse circulating in Perowne's society or by another person's voice. The two main competing social discourses that seem to determine Perowne's perception of his car are the discourse of social justice and the discourse of bourgeois acquisitiveness and advertising. Walking towards his garage, Perowne thinks:

*How restful it must once have been, in another age, to be prosperous and believe that an all-knowing supernatural force had allotted people to their stations in life. And not see how the belief served your own prosperity.*³⁰

Yet Perowne's nostalgia for this uncomplicated view of wealth is undermined by his son Theo's disapproval of his father's expensive vehicle and by his awareness of *matters of justice and redistributed wealth*³¹, which may have initially made Perowne feel embarrassed to own such an expensive car, for we are told that *he's no longer embarrassed by it*³². Another discourse that is implicit in Perowne's musings about his car is Lyotard's critique of grand narratives and promotion of small narratives, which becomes Perowne's justification for agnosticism about a more equitable distribution of wealth:

*After the ruinous experiments of the lately deceased century, after so much vile behaviour, so many deaths, a queasy agnosticism has settled around these matters of justice and redistributed wealth. No more big ideas. The world must improve, if at all, by tiny steps.*³³

Of course, it is quite impossible that Perowne has ever read Lyotard's critique of grand narratives, yet we do not thereby need to attribute these ideas to the narrator, for ideas circulate in a myriad of ways and enter our minds without our being even dimly aware of their original source. Unaware of their origin, we may eventually start to treat them as our own. In Perowne's case, he may have unwittingly borrowed the idea of 'thinking small' from his son Theo even though Theo said it in a very different context.³⁴ Bakhtin writes:

*Someone else's words introduced into our own speech inevitably assume a new (our own) interpretation and become subject to our evaluation of them; that is, they become double-voiced. [...] Our practical everyday speech is full of other people's words: with some of them we completely merge our own voice, forgetting whose they are; others, which we take as authoritative, we use to reinforce our own words; still others, finally, we populate with our own aspirations, alien or hostile to them.*³⁵

The very fact that Perowne justifies his ownership of the Mercedes discloses the presence in his mind of the discourse of social justice as well as of his son's voice, for it is only against the background of such a discourse and such a voice that his self-justification makes sense:

*He doesn't even love it – it's simply a sensual part of what he regards as his overgenerous share of the world's goods. If he didn't own it, he tries to tell himself, someone else would.*³⁶

Bakhtin argues:

*The hero's attitude toward himself is inseparably bound up with his attitude toward another, and with the attitude of another toward him. His consciousness of self is constantly perceived against the background of the other's consciousness of him – 'I for myself' against the background of 'I for another'. Thus the hero's words about himself are structured under the continuous influence of someone else's words about him.*³⁷

Perowne's self-justification is a good example of a character's dialogical self-consciousness being turned toward, and addressing itself to, another.

The three voices that have helped Perowne to overcome his scruples are those of his literary daughter Daisy, who approves of the car because Harold Pinter owns a similar one; his wife Rosalind, who thinks that he is too *guiltily austere*; and his American colleague Jay Strauss, who celebrates *Lutheran genius*.³⁸ Finally, Perowne's vision of his car is to a great extent moulded by the language of advertising:

*One wet afternoon, glancing over his shoulder while casting, Henry saw his car a hundred yards away, parked at an angle on a rise of the track, picked out in soft light against a backdrop of birch, flowering heather and thunderous black sky – the realisation of an ad man's vision – and felt for the first time a gentle, swooning joy of possession.*³⁹

In Bakhtin's terms, Perowne's inner monologue *has a twofold direction – it is directed both toward the referential object of speech, as in ordinary discourse, and toward another's discourse, toward someone else's speech*⁴⁰. In a relatively short passage devoted to Perowne's car, we see a vivid example of dialogized heteroglossia, that is a number of discordant discourses and voices converging in Perowne's mind and shaping his attitude toward his car.

While standing at the window upon awakening, Henry watches a plane on fire making an emergency landing at Heathrow. His vision of the plane is determined not only by his self-adjusting perceptual apparatus (first he sees it as a meteor close to the earth, then as a comet much farther in space, and only then as a descending burning plane), but also by his knowledge of science (when he sees it as a meteor or a comet), and when he understands that it is a plane, by such diverse discourses as those of air travel

(thinking about the illusory safety of travelling by air), international terrorism (living in the wake of 9/11, he imagines passengers trying to overpower the fanatics), health care and civic responsibility (he considers calling the emergency services and making himself available to the hospital), and religion and new age (dismissing the possibility that he has been summoned to witness the event as nonsensical in the light of scientific knowledge).⁴¹ Of course, the scientifically-minded Perowne is not interested in new age phenomena, but his son is, so in thinking of meaningful coincidences Perowne responds to Theo's conviction that *somehow everything is connected, interestingly connected*⁴². Throughout the whole episode of witnessing the plane, Perowne's consciousness is shown to be turned towards another: both the emergency services (*Yes, he should have phoned, if only to talk, to measure his voice and feelings against a stranger's*.⁴³) and his sleeping wife as he considers waking her up first to share the delight of seeing the comet and then to share the news of the catastrophe and thus to give his experience of it a more definite shape:

*[...] he wants to wake her, not simply to give her the news, but because he's somewhat deranged, he keeps floating away from the line of his thoughts. He wants to tether himself to the precise details of what he's seen, arrange them before her worldly, legal mind and steady gaze.*⁴⁴

This episode highlights not only the perpetual presence of the other in our minds, but also the crucial role that the other plays in determining the contents of our minds. In fact, Perowne's vision of the plane will keep being formed and transformed throughout the whole day as his private observations, albeit shaped, as we have shown, by a number of public discourses, will enter into a dialogic relationship with his son's and wife's responses to the event and with the public reports on the news channels.

Perowne and Daisy

One of the most important of the myriad of voices populating Perowne's mind and entering into a network of dialogical relationships both with Perowne and with one another thanks to Perowne's mediation is that of his daughter Daisy. Throughout his long day, Perowne's mind is continually oriented towards her and he enters into a series of debates with her views on a number of issues. These silent yet passionate polemics finally culminate in Perowne's open confrontation with her on the subject of the impending war in Iraq upon her arrival home in the evening.⁴⁵ Indeed, the vehemence of Perowne's response to his daughter's antiwar arguments can be partly explained by the fact that he has been silently arguing with her all day long. Henry needs to provide a justification for his decision not to participate in the antiwar march on February 15, 2003, the day on which the novel is set, not only because millions of people are protesting against it around the world but also because both his son and daughter are totally opposed to the war, so when he provides arguments for the war, he enters into an implicit polemic with all of them. One of the voices that he refers to in justification of his stance is that of his Iraqi patient, who was brutally tortured under Saddam Hussein's regime in Iraq.⁴⁶ Perowne's attitude to the war is profoundly affected by a number of voices engaging in a heated debate within his mind, which, thus, exists not just within his head but in the intersubjective symbolic matrix, where it is embedded together with all the other existing minds.

Apart from the war in Iraq, there are several other important issues that Perowne and Daisy cannot agree upon. For example, Perowne's less than welcoming attitude to literature is mostly shaped by his dialogical relationship with his daughter, who is a promising young poet and has a degree in literature. It is Daisy's passion for literature that makes him aware of his own ignorance of it.⁴⁷ Yet it is perhaps thanks to Daisy's reading list that he comes to think of certain things in terms of metaphors borrowed from literary works. For example, he thinks both of his son Theo's musical variations and of the different aneurysms he clips in terms of Blake's famous line, *To see a world in a grain of sand*⁴⁸. What he thinks about narrative fiction is in response to Daisy's conviction that stories play a very important role in human lives. Being a scientist, Henry does not see much point in imagining things, *it interests him less to have the world reinvented; he wants it explained. The times are strange enough. Why make things up?*⁴⁹ Understandably, he is particularly resentful of magical realism, and his response to Daisy's explanations of the symbolic meanings of the supernatural elements in magic realism is a recourse to a thoroughgoing materialism.⁵⁰ His counterarguments stem from his scientific view of the world, so through Perowne's debate with Daisy on the significance, or insignificance, of literature for life, McEwan invokes, and contributes to, the old controversy between the sciences and the humanities.⁵¹ It is in the context of this debate that we should see the climactic scene of the novel, in which Daisy's recitation of Matthew Arnold's *Dover Beach* acts as a catalyst that alters Baxter's mood and saves the Perowne family. An almost magical effect of the poem on the attacker suffering from Huntington's disease is the final argument in Daisy's long debate with her father on literature. After this episode, Henry comes to acknowledge the power that literature can have on a person's mind, even upon such a deranged mind as Baxter's:

*Daisy recited a poem that cast a spell on one man. [...] Baxter fell for the magic, he was transfixed by it, and he was reminded how much he wanted to live. [...] Some obscure nineteenth-century poet [...] touched off in Baxter a yearning he could barely begin to define.*⁵²

Another silent debate with his daughter that Perowne engages in while going through his day concerns the theory of social constructionism most often associated with postmodernism. The debate between postmodernist constructionists, such as Lyotard, Foucault, Derrida, and Judith Butler, and their numerous opponents, such as the New Darwinists, can be viewed as a contemporary version of the science versus culture controversy. Perowne recollects discussing the theory of evolution with his daughter. Perowne fully agrees with Darwin that *endless and beautiful forms of life, such as you see in a common hedgerow, including exalted beings like ourselves, arose from physical laws, from war of nature, famine and death. This is the grandeur. And a bracing kind of consolation in the brief privilege of consciousness.*⁵³ His daughter, on the other hand, suggests that this grand theory may be nothing more than a myth, that is a narrative legitimated by consensus, rather than an indubitable and objective truth:

*Daisy laughed and put down her cup to applaud. 'Now that's genuine old-time religion, when you say it happens to be demonstrably true'.*⁵⁴

Moreover, a good deal of what Perowne thinks about the benefits of the contemporary post-industrial western world revelling in sophisticated technologies is motivated by his vehement disagreement with the sustained postmodernist criticism of the Enlightenment

ethos for its emphasis on the importance of technological progress. Reflecting on Daisy's teachers at university who think *the idea of progress old-fashioned and ridiculous*, Perowne feels indignation and counters their criticism of progress with a quotation from Medawar and an observation that they are living in *an age of wondrous machines*, followed by a long list of such machines.⁵⁵ Finally, there is an implicit polemic between Perowne's scientific views on mental disorders and those of the postmodernist philosopher Michel Foucault, who is famous for arguing in his *History of Madness* that madness is a sociocultural construct rather than an objective medical condition due to genetic abnormalities, which is a view shared by Daisy. In contrast, Henry believes in the determining role of neurophysiological, rather than sociocultural, factors. He thinks that *[t]here is much in human affairs that can be accounted for at the level of the complex molecule, that a surfeit or depletion of this or that neurotransmitter may damage love and friendship and all hopes of happiness, and that it may even be possible to find a morality, an ethics down among the enzymes and amino acids*.⁵⁶ All in all, thanks to Daisy's literary education, Perowne has come to know, however partially, a number of theories that provoke him into a fierce mental confrontation not only with his daughter but also with some of the most important discourses circulating in the academic circles nowadays. Thus, McEwan represents Perowne's consciousness as profoundly dialogical, existing in a shared intersubjective discursive space, and perpetually addressing itself to the other.

Conclusion

At the end of the novel, Perowne admits that we still do not know how the brain *actually encodes information, how it holds experiences, memories, dreams and intentions*, but he has no doubt that the secret of how the brain produces the mind, the self, and consciousness will be uncovered thanks to the advances of science.⁵⁷ Perowne's faith in the power of science to reveal the mechanisms that enable the brain to create the mind might be justified if we construed the mind to be an autonomous and fairly static entity, consisting of clearly identifiable properties and functions. The dynamic intersubjective model of the mind, which has been a subject of intense research in social psychology, sociology, and critical theory since the early decades of the 20th century, makes it doubtful that the intricacies and complexities of our minds existing and developing within a sociocultural matrix, rather than inside each individual's head, can be revealed by the exploration of the chemical and electrical processes in the brain. Martin and Barresi concede that even if we had *an integrated, detailed physiological theory of how those portions of the brain function that control how we represent ourselves to ourselves and to others*, it would still not account for *the social dimension of the self*.⁵⁸ This is not to suggest that neurophysiology is not important. Clearly, it is very important. This is only to suggest that it may not be our best guide towards understanding the mind. By focusing on the intersubjective, dialogic dimension of the mind, literature may make a substantial contribution to our understanding of how the mind develops in constant interaction with other minds in an inter-relational social context, which to a great degree shapes the forms that the physiological functions and properties of the brain take and the directions in which they develop. Despite the monological model of the mind upheld by its protagonist, McEwan's novel demonstrates that the mind is a dialogical phenomenon existing in-between the one and the other.

¹ McEwan I. *Saturday*. London: Vintage, 2006. – p. 67.

² Ibid. – p. 13.

³ Ibid. – pp. 48–49.

⁴ See: Nagel T. Conceiving the Impossible and the Mind-Body Problem. *Philosophy* 73: 285, 1998. – pp. 337–352. McGinn C. Can We Solve the Mind-Body Problem? Heil J. (ed.) *Philosophy of Mind: A Guide and Anthology*. Oxford: Oxford University Press, 2004. – pp. 781–797.

⁵ See Dennett D. C. *Consciousness Explained*. Boston: Little, Brown and Company, 1991. Pinker S. *The Blank Slate*. London: Penguin, 2003.

⁶ See: Searle J. R. *Mind: A Brief Introduction*. New York: Oxford University Press, 2004.

⁷ For example, David Lodge's novel *Thinks...* London: Penguin, 2002, and his collection of essays *Consciousness and the Novel*. London: Penguin, 2003.

⁸ Knapp P. A. Ian McEwan's 'Saturday' and the Aesthetics of Prose. *NOVEL: A Forum on Fiction* 41: 1, 2007. – pp. 121–143, p. 126.

⁹ Root Ch. A Melodiousness at Odds with Pessimism: Ian McEwan's 'Saturday'. *Journal of Modern Literature* 35: 1, 2011. – pp. 60–78, p. 63.

¹⁰ On the subjective, phenomenal aspect of consciousness, see, for example, Caracciolo M. Phenomenological Metaphors in Readers' Engagement with Characters: The Case of Ian McEwan's *Saturday*. *Language and Literature* 22 (1), 2010. – pp. 60–76; Green S. Consciousness and Ian McEwan's 'Saturday': 'What Henry Knows'. *English Studies* 91: 1, 2010. – pp. 58–73; Knapp P. A. Ian McEwan's 'Saturday' and the Aesthetics of Prose. *NOVEL: A Forum on Fiction* 41: 1, 2007. – pp. 121–14.

¹¹ See: Nagel T. What Is It Like to Be a Bat? Heil J. (ed.) *Philosophy of Mind: A Guide and Anthology*. Oxford: Oxford University Press, 2004. – pp. 528–538.

¹² See: Caracciolo M. Phenomenological Metaphors in Readers' Engagement with Characters: The Case of Ian McEwan's 'Saturday'. *Language and Literature* 22 (1), 2010. – pp. 60–76.

¹³ On the subject of empathy and sympathy and on the importance of empathy for the moral imagination, see, for example, Gauthier T. 'Selective in Your Mercies': Privilege, Vulnerability, and the Limits of Empathy in Ian McEwan's 'Saturday'. *College Literature: A Journal of Critical Literary Studies* 40: 2, 2013. – pp. 7–30; Salisbury L. Narration and Neurology: Ian McEwan's Mother Tongue. *Textual Practice* 24 (5), 2010. – pp. 883–912.

¹⁴ On the importance of literature for the development of empathetic understanding and of the moral imagination, see, for example, Root C. A Melodiousness at Odds with Pessimism: Ian McEwan's 'Saturday'. *Journal of Modern Literature* 35: 1, 2011. – pp. 60–78; Wall K. Ethics, Knowledge, and the Need for Beauty: Zadie Smith's 'On Beauty' and Ian McEwan's 'Saturday'. *University of Toronto Quarterly* 77: 2, 2008. – pp. 757–788; Winterhalter T. 'Plastic Fork in Hand': Reading as a Tool of Ethical Repair in Ian McEwan's 'Saturday'. *Journal of Narrative Theory* 40: 3. – 2010, pp. 338–363.

¹⁵ On the role of stories in one's conscious life and on their importance for the construction of the self, see especially Thrailkill J. F. Ian McEwan's Neurological Novel. *Poetics Today* 32: 1, 2011.

¹⁶ On the connection between the aesthetical and the ethical, see Knapp P. A. Ian McEwan's 'Saturday' and the Aesthetics of Prose. *NOVEL: A Forum on Fiction* 41: 1, 2007. – pp. 121–143; Wall K. Ethics, Knowledge, and the Need for Beauty: Zadie Smith's 'On Beauty' and Ian McEwan's 'Saturday'. *University of Toronto Quarterly* 77: 2, 2008. – pp. 757–788.

¹⁷ On McEwan's particular indebtedness to Woolf and on the intertextual connections between *Saturday* and *Mrs Dalloway*, see Adams A. M. Mr. McEwan and Mrs. Woolf: How a Saturday in February Follows 'This Moment of June'. *Contemporary Literature* 53: 3, 2012. – pp. 548–572.

¹⁸ Root C. A Melodiousness at Odds with Pessimism: Ian McEwan's 'Saturday'. *Journal of Modern Literature* 35: 1, 2011. – pp. 60–78, p. 74.

¹⁹ Green S. Consciousness and Ian McEwan's 'Saturday': 'What Henry Knows'. *English Studies* 91: 1, 2010. – pp. 58–73, pp. 61, 62.

²⁰ Martin R., J. Barresi. *The Rise and Fall of Soul and Self: An Intellectual History of Personal Identity*. New York: ColombiaUniversity Press, 2006. – p. 299.

²¹ Ibid. – p. 299.

²² Ibid. – pp. 187–190.

²³ Ibid. – pp. 249–253.

²⁴ Bakhtin M. *Problems of Dostoevsky's Poetics*. Minneapolis: University of Minnesota Press, 1984. – pp. 251–252.

²⁵ Bakhtin M. *The Dialogic Imagination*. Austin: University of Texas Press, 1981. – p. 319.

²⁶ Voloshinov V. N. *Marxism and the Philosophy of Language*. New York and London: Seminar Press, 1973. – pp. 433–434.

²⁷ McEwan I. *Saturday*. London: Vintage, 2006. – p. 4.

²⁸ Descartes R. *Meditations on First Philosophy*. Oxford: Oxford University Press, 2008. – p. 14.

²⁹ McEwan I. *Saturday*. London: Vintage, 2006. – p. 20.

³⁰ Ibid. – p. 74.

³¹ Ibid.

³² Ibid. – p. 75, emphasis added.

³³ Ibid. – p. 74.

³⁴ Ibid. – p. 34.

³⁵ Bakhtin M. *Problems of Dostoevsky's Poetics*. Minneapolis: University of Minnesota Press, 1984. – p. 195.

³⁶ McEwan I. *Saturday*. London: Vintage, 2006. – p. 75.

³⁷ Bakhtin M. *Problems of Dostoevsky's Poetics*. Minneapolis: University of Minnesota Press, 1984. – p. 207.

³⁸ McEwan I. *Saturday*. London: Vintage, 2006. – p. 75.

³⁹ Ibid. – pp. 75–76.

⁴⁰ Bakhtin M. *Problems of Dostoevsky's Poetics*. Minneapolis: University of Minnesota Press, 1984. – p. 185.

⁴¹ McEwan I. *Saturday*. London: Vintage, 2006. – pp. 13–18.

⁴² Ibid. – p. 30.

⁴³ Ibid. – p. 23.

⁴⁴ Ibid.

⁴⁵ Ibid. – pp. 185–192.

⁴⁶ Ibid. – pp. 62–64, 72–73.

⁴⁷ Ibid. – pp. 6, 58, 133–134.

⁴⁸ Ibid. – p. 27.

⁴⁹ Ibid. – p. 66.

⁵⁰ Ibid. – 67–68.

⁵¹ On the debate between poetry and science see Rees-Jones, Deryn: Fact and Artefact: Poetry, Science, and a Few Thoughts on Ian McEwan's 'Saturday'. *Interdisciplinary Science Reviews* 30: 4, 2005. – pp. 331–340; Root Ch. A Melodiousness at Odds with Pessimism: Ian McEwan's 'Saturday'. *Journal of Modern Literature* 35: 1, 2011. – pp. 60–78.

⁵² Ibid. – pp. 278–279.

⁵³ Ibid. – p. 56.

⁵⁴ Ibid.

⁵⁵ Ibid. – p. 77.

⁵⁶ Ibid. – pp. 91–92.

⁵⁷ Ibid. – pp. 254–255.

⁵⁸ Martin R., J. Barresi. *The Rise and Fall of Soul and Self: An Intellectual History of Personal Identity*. New York: Colombia University Press, 2006. – p. 300.

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Marite Opincane

THE REFLECTION OF ENGLISH CHARACTER IN WILLIAM SHAKESPEARE'S WRITING

Summary

England is a country where art and culture have old, historical traditions. English character has never been constant; it has always developed and acquired new forms and features. The idea of national self-confidence developed already during William Shakespeare's age. The most typical features of English character started to develop at that time. Particularly Shakespeare's works create a new concept on human's dignity, on his / her position in the world, on the significance of arts, on the formation of new, humanistic world.

Shakespeare and England are interlinked in a complicated way; the ties of these notions go through all the history of our ideas, literature, and life. The peculiarities of English nation character: thinking typical of the English, desires and dislikes, interests and phobias, sensitiveness and humour have been reflected in Shakespeare's writing with a great epic power. The peculiarities of Elizabethan Age have been reflected in his writing. Exactly in the historical tragedies Shakespeare describes England as the country of nobility and the heroic spirit. Shakespeare has revealed the exposure of evil and defending of high principles of morality in the historical chronicles.

Key-words: English character, Englishness, Shakespeare, plays, historical chronicles

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Introduction

The objective of the present paper is to do the research on the reflection of English character and its formation in William Shakespeare's plays and analyse it.

The methodological basis of the research is theoretical-historical analysis of Shakespeare's plays, taking into consideration the peculiarities and basic tendencies of culture paradigms. In order to achieve the objective historico-cultural, interpretational, and semiotic methods are used.

England is a country where art and culture have old, historical traditions. English culture differs from the cultures of other countries with a wide range of characteristic peculiarities, which are sometimes difficult to express in words, but which are impossible not to see everywhere and in everything – in behaviour, in the mode of life in traditions, art, morality, religion, and the language. There is a particular notion 'Englishness' in the English language, which is not easy to translate, but it expresses rather precisely what belongs to the specific features of English national culture and what separates it from the cultures of other nations. The notion 'Englishness' can be found only in the large Webster's dictionary where it has been described as a coloration, which separates the English, their literature, and peculiarities or institutions. Oxford and Cambridge

express the essence of this notion. This notion expresses not only belonging to English, but also a particular essence of English, its very nature.

In his essay *England, Your England*, the English writer, the author of the outstanding anti-utopias *Animal Farm* and 1984 George Orwell wrote:

Yes, there is something distinctive and recognizable in English civilization. It is a culture as individual as that of Spain. It is somehow bound up with solid breakfasts and gloomy Sundays, smoky towns and winding roads, green fields and red pillar-boxes. It has a flavour of its own. Moreover it is continuous, it stretches into the future and the past, there is something in it that persists, as in a living creature.

*We are a nation of flower-lovers, but also a nation of stamp-collectors, pigeon-fanciers, amateur carpenters, coupon-snippers, darts-players, crossword-puzzle fans.*¹

Shakespeare's plays provide both a broad range of information on English character and a very detailed one. As Allan Galey states, *Shakespeare's texts are both an ideal and a limit for the concept of information*².

The Development of English Character

English character has never been constant; it has always developed and acquired new forms and features. The idea of national self-confidence developed already during Shakespeare's Age. Shakespeare describes a beautiful country, but it is a country that has been torn in mutual wars. The most typical features of English character started to develop at that time. Particularly Shakespeare's works create a new concept of human's dignity, his / her position in the world, the significance of arts, the formation of a new, humanistic world.

The English highly value history. The things, which have passed the muster of time, always seem more valuable to the English. Falstaff in Shakespeare's play *Henry IV* says that it has become a custom for the English that if something good falls into their hands, they will definitely make it worn out. All English literature is based on traditions.

The English do not like excess but they are characterized by extravagance. It can be expressed in clothes, collecting seemingly or really unnecessary things. Apparently it is not the matter of chance that the genre of limerick – an eccentric form of poetry, where absurd jogs along with wit, has developed exactly in England. Eccentricity is possibly a reaction to the conventional norms of behavior, which have been taught by school, morality, and social institutions. Peter Holbrook has noted that Shakespeare is a psychological dramatist.³

Shakespeare and English National Character

Joseph Priestley wrote that Shakespeare and England were interlinked in a complicated way; the ties of these worsteds go through all the history of our ideas, literature, and life. The peculiarities of English national character: thinking typical of the English, desires and dislikes, interests and phobias, sensitiveness and humour have been reflected in Shakespeare's writing with a great epic power. The peculiarities of Elizabethan Age have been reflected in his writing. English literary theorist Thomas Seelley wrote:

Due to Shakespeare all the humanity widely got acquainted with the national character, which filled in the modern historical space so fast. In Shakespeare's plays we meet almost all English qualities: accuracy and a slight humour, sensitiveness that has been controlled by a strict mind, as well as a lot of excesses, for example, cynicism, eccentricity, which have been combined with a good taste and a serious morality. Shakespeare introduced this powerful character in literature.⁴

Annick Benoit Dusauso and Guy Fontaine emphasise that Shakespeare has been praised for his moral philosophy and the fact that he never gives open morality lessons in his plays.⁵ The sources of Shakespeare's philosophy originated both from Christian and classical sources in order to shade the vision of the protagonists' fate. The playwright investigates the complicated and paradoxical idea on death and revenge:

*To be, or not to be, that is the question:
Whether 'tis nobler in the mind to suffer
The slings and arrows of outrageous fortune,
Or to take arms against a sea of troubles
And by opposing end them. To die—to sleep,
No more; and by a sleep to say we end
The heart-ache and the thousand natural shocks.⁶*

P. Holbrook considers that Shakespeare is the *pioneer in the formation of a liberal culture of self-creation*⁷.

Reflection of England in Shakespeare's Writing

Exactly in the historical tragedies Shakespeare describes England as the country of nobility and the heroic spirit. It has been emphasized in the play *The Life of King Henry the Fifth* that England is an amazing model of soul's nobility; that a great and heroic spirit hides in a small body:

*O England! model to thy inward greatness,
Like little body with a mighty heart,
What mightst thou do, that honour would thee do.⁸*

In the historical tragedy *The Life and Death of King Richard the Second*, the count Bolingbrook speaks about England as about the country – mother before his exile:

*England's ground, farewell; sweet soil, adieu;
My mother, and my nurse, that bears me yet!
Where'er I wander, boast of this I can,
Though banish'd, yet a trueborn Englishman.⁹*

Gaunt in the historical tragedy *The Life and Death of King Richard the Second* also voices love to his country:

*This royal throne of kings, this scepter'd isle,
This earth of majesty, this seat of Mars,
This other Eden, demi-paradise,
This fortress built by Nature for herself
Against infection and the hand of war,
This happy breed of men, this little world,
This precious stone set in the silver sea,
Which serves it in the office of a wall,*

*Or as a moat defensive to a house,
Against the envy of less happier lands,
This blessed plot, this earth, this realm, this England,
This nurse, this teeming womb of royal kings,
Fear'd by their breed and famous by their birth,
Renowned for their deeds as far from home,
For Christian service and true chivalry,
As is the sepulchre in stubborn Jewry.¹⁰*

England has been described as the home country of Christianity and heroes in the play *The Life and Death of King Richard the Second*.

Eccentricity of English Character in Shakespeare's Works

Shakespeare does not idealise English character. The eccentricity of it has been revealed in Hamlet's conversation with the first clown. During this conversation Hamlet gets to know that the young Hamlet has gone out of his mind and has been sent to England:

Hamlet: Ay, marry, why was he sent into England?
First Clown: Why, because he was mad; he shall recover his wits there; or, if he do not, it's no great matter there.
Hamlet: Why?
First Clown: 'Twill, a not be seen in him there; there the men are as mad as he'.¹¹

The judgement about the eccentricity of English is also found in Shakespeare's play *Othello*. Iago sings an English song where wine is commended. When Cassio asks, where this wonderful song comes from, he answers:

*Iago: I learned it in England, where, indeed, they are most potent in potting:
your Dane, your German, and your swag-bellied Hollander—Drink, ho!—are nothing
to your English.*
Cassio: Is your Englishman so expert in his drinking?
*Iago: Why, he drinks you, with facility, your Dane dead-drunk; he sweats not
to overthrow your Almain; he gives your Hollander a vomit, ere the next pottle can
be filled.¹²*

Shakespeare may have been the first who was not afraid to propose sir Falstaff as an English national type – a drunkard, a rattler, a cadger, and a jester. It is peculiar of Shakespeare that acuteness and originality describe all so called vulgar characters – Pistol, Stefan, Trinkulo and others, and there is nothing in Shakespeare's plays that could be considered as their condemnation and humiliation. John Drinkwater emphasised that, like most of fiction protagonists, Falstaff developed under his creator's hand. He developed from Falstaff of Godshill into a philosopher of speech upon honour.¹³ Falstaff is the idea of humour personified. He himself laughs at his appearance:

*Thou seest I have more flesh than another man,
and therefore more frailty [...]¹⁴*

Leonid Pinsky (Леонид Пинский) considers that Falstaff can be compared with other comic fictional achievements in European literature created by Francois Rabelais and Miguel Cervantes.¹⁵

Human Traits in Shakespeare's Writing

Shakespeare makes topical the issue of human self-respect. Hamlet notifies:

*Hamlet: What a piece of work is a man! how noble in reason!
how infinite in faculty! in form and moving how
express and admirable! in action how like an angel!
in apprehension how like a god! the beauty of the world!*¹⁶

However, an ambivalent nature of a human manifests itself simultaneously – s/he is able to degenerate to the level of an animal. Hamlet speaks also about it:

*What is a man,
If his chief good and market of his time
Be but to sleep and feed? a beast, no more.
Sure, he that made us with such large discourse,
Looking before and after, gave us not
That capability and god-like reason.*¹⁷

Humour is an essential part of English national character and it is an extraordinarily necessary essential element of national self-awareness. The English are proud of their humour and consider it to be their national wealth. The English maintain the mask of seriousness, while joking. English humour does not advertise itself. Shakespeare has a lot of comic characters – the cheerful Mercutio, talkative nanny, Bottom and Peter Quinn, Rosalinda and Touchstone who compete in wit, Beatrice and Benedict who impersonate an enamoured couple, Pistol and Falstaff. Shakespeare's humour has two sources – the tradition of a courteous dialogue, which originates from the literature of the Antiquity: it is an intellectual humour, where wit is built on culture and knowledge. But a national humour, which has been created by a human mind and character, is beside it, and it takes roots in language and conduct. Jesters and simpletons demonstrate more wit than the kings and courtiers. Both kinds of humour are always tightly intertwined. The jokes of princes and noble ladies are grounded on folk words and expressions, but the jesters and simpletons prove their talent for intellectual humour.

Word play or pun is essential in Shakespeare's plays. The wit of comic characters is built on it; they have a double meaning or even polisemy. The researchers of Shakespeare have counted approximately 75 puns in every play.

Shakespeare's characters look for a rational explanation of different phenomena. The Archbishop of Canterbury in the historical chronicle *The Life of King Henry the Fifth* says:

*It must be so; for miracles are ceased;
And therefore we must needs admit the means
How things are perfected [...].*¹⁸

Sir Falstaff has been characterised by an immodest swaggering and terrible but natural hypocrisy like nature itself. Valentina Komarova (*Валентина Комарова*) considers that the protagonists of Shakespeare have an ability to explain the world and their own deeds, and the protagonists became *the philosophers* in the particular life situations.¹⁹

Shakespeare had a particular and a very clear outlook at the women of his time – he respected their mind, hypocrisy around them irritates him and he is angry that they become victims of oppression. This anger has been reflected in several of his outstanding

tragedies: Ophelia in *Hamlet* is a young girl who has a good education, but she cannot oppose the moral values that have been taught to her. It makes her exposed to psychological violence. Desdemona in *Othello* dies because she has been taught to value her obedience more than surviving. Cordelia in *King Lear* causes disaster because she adjusts herself to the ideals of chastity and self-restraint, which were imposed upon young ladies at that time. But in the comedies, for example, in the *Merchant of Venice*, as soon as Shakespeare gets rid of comic clichés of the situations, he offers a more daring vision of the things. Annick Benoit Dusauso and Guy Fontaine consider that the female protagonists of Shakespeare's comedies who are well-balanced, enterprising and have a good sense of humour demonstrate to the ladies of the Elizabethan age that they can achieve much more than the traditions and forethought of the era allowed.²⁰ Rosalind from the play *As You Like It* laughs at the modern and refined language of the lovers:

*[...] men have died from time to
time and worms have eaten them, but not for love.*²¹

The Characters of the Rulers and Noblemen in Shakespeare's Plays

The events described in the historical plays have been viewed in a remote time, but the issues discussed in them were important in Shakespeare's time. History was a teacher for a human of Renaissance. Shakespeare has revealed the exposure of evil and defending of high principles of morality in the historical chronicles. In the chronicle *King Jones* Shakespeare tries to create the image of a hero – patriot.

Already in the opening scene of the chronicle Henry VI, when he has not been buried yet, the messenger speaks about the true reason of the disasters, which England will face in the future:

*Posterity, await for wretched years,
When at their mothers' moist eyes babes shall suck,
Our isle be made a nourish of salt tears,
And none but women left to wail the dead.*²²

The messenger here also speaks about the true cause of the disasters:

*Amongst the soldiers this is muttered,
That here you maintain several factions,
And whilst a field should be dispatch'd and fought,
You are disputing of your generals.*²³

It seems for a while that the alarming news about the defeat in France and the appeal to solidarity expressed by the common soldier make the members of the royal family become reasonable. Bedford, the uncle of the king and his relative Exeter talk what they are going to do to strengthen the kingdom but at the end of the scene the bishop of Winchester says his evil remark:

*Each hath his place and function to attend:
I am left out; for me nothing remains.
But long I will not be Jack out of office:
The king from Eltham I intend to steal
And sit at chiefest stern of public weal.*²⁴

The illusion of unity did not last for a long time. The words of the bishop return the mood of quarrels and competitiveness, which smouldered somewhere deep till this moment.

Henry VI cannot be considered a negative protagonist. He is kind, mild, and not ambitious. The status of the king burdens him and he is ready to exchange it for the status of a shepherd. As a human he is not guilty of the crimes committed around him. He is a 'toy' in the hands of his ambitious wife. But he is a king and responsible for not being able to stop bloodshed. He cannot fulfil the mission of the king, restore peace in the country and therefore he dies under his unbearable burden. The conclusion, which Shakespeare draws in the trilogy, has been determined by the course of events: the king has to be a strong personality, powerful enough to tame a lawless feudal; otherwise the country will be involved in terrible disasters. Thereby the earliest historical trilogy proves that in Shakespeare's works a positive attitude to the monarchy never turns into apology of the monarch who has been anointed by God. Shakespeare proves that a monarch can receive a positive evaluation only as a worthy leader of the country. Tamāra Zālīte states that no one can be named a king or a feudal in general. Every protagonist is alive, full-blooded, and inimitable.²⁵ The throne of the ruler symbolized power and not the material interests. The rulers cannot decline the heroic ideals of chivalric spirit. But Shakespeare could simultaneously see the boundaries of these ideals and their dangerous aspects. Henry V encourages his men to start the battle against French:

*Once more unto the breach, dear friends, once more;
Or close the wall up with our English dead.
In peace there's nothing so becomes a man
As modest stillness and humility:
But when the blast of war blows in our ears,
Then imitate the action of the tiger;
Stiffen the sinews, summon up the blood,
Disguise fair nature with hard-favour'd rage;
Then lend the eye a terrible aspect;
Let pry through the portage of the head
Like the brass cannon; let the brow o'erwhelm it
As fearfully as doth a galled rock
O'erhang and jutty his confounded base,
Swill'd with the wild and wasteful ocean.
Now set the teeth and stretch the nostril wide,
Hold hard the breath and bend up every spirit
To his full height. On, on, you noblest English.
Whose blood is fet from fathers of war-proof!
Fathers that, like so many Alexanders,
Have in these parts from morn till even fought
And sheathed their swords for lack of argument:
Dishonour not your mothers; now attest
That those whom you call'd fathers did beget you.
Be copy now to men of grosser blood,
And teach them how to war. And you, good yeoman,
Whose limbs were made in England, show us here
The mettle of your pasture; let us swear
That you are worth your breeding; which I doubt not;*

*For there is none of you so mean and base,
That hath not noble lustre in your eyes.
I see you stand like greyhounds in the slips,
Straining upon the start. The game's afoot:
Follow your spirit, and upon this charge
Cry 'God for Harry, England, and Saint George!'*²⁶

David Armitage, Conal Condren, and Andrew Fitzmauric stated:

*While Shakespeare inhabited a world that had a profound faith in the power of rhetoric and that saw oratory as the machinery of government, he also explored a breakdown of persuasion, which was of course the breakdown of government.*²⁷

Tragedy was a particularly useful political genre for any culture that placed a priority on character in the political life, historical plays could all perform a moral analysis. Tragedy was the best choice where people believed themselves to be living in a torn and declining state. Stephen Greenblatt has stated that *Shakespeare's tragic vision was the consequence of the political defects of his age*²⁸. His contemporaries believed that they lived in a dangerous world, from which the virtuous must disappear and in which the vicious rule. Greenblatt states:

*In Shakespeare no character with a clear moral vision has a will to power and, conversely, no character with a strong desire to rule over others has an ethically adequate subject.*²⁹

The tragic emphasis upon moral defects complemented that placed upon corruption in political culture. Thus, some governors fail because they are tragic heroes, for example, Othello, Coriolanus, or Hamlet. Armitage, Condren, and Fitzmauric consider that terror was internal, expressive of the spoiled state of the human mind, and indicative of the worst form of political disintegration.³⁰

Conclusion

English culture differs from the cultures of other countries with a wide range of characteristic peculiarities. English character has never been constant; it has always developed and acquired new forms and features. The idea of national self-confidence developed already during Shakespeare's age. The English do not like excess but they are characterized by extravagance. Shakespeare and England are interlinked in a complicated way; the ties of these worsteds run through all the history of our ideas, literature, and life. Humour is an essential part of English national character and it is an extraordinarily essential and necessary element of national self-awareness. The English are proud of their humour and consider it to be their national wealth. Shakespeare has revealed the exposure of evil and defense of high principles of morality in the historical chronicles. The past in the historical chronicles serves as a lesson for nowadays. The awareness of the vulnerability of any social order can be found in Shakespeare's plays, and they promote the raising level of our moral consciousness. Galey has emphasized that Shakespeare's texts as a cultural symbol carry a huge amount of meaning *in the form of the transmission narratives that accompany them*³¹.

- ¹ Orwell G. *England, Your England*. London: Penguin Books, 2000. – pp. 193–194.
- ² Galey A. *The Shakespearean Archive*. Cambridge: Cambridge University Press, 2014. – p. 201.
- ³ Holbrook P. *Shakespeare's Individualism*. Cambridge: Cambridge University Press, 2010. – p. 187.
- ⁴ Cumberland C. *Shakespeare and National Character*. London: Ardent Media, 1932. – pp. 47–48.
- ⁵ Benuā-Dizosuā A., Fontēns G. (eds.) *Eiropas Literatūras Vēsture. Hrestomācija*. Jāņa Rozes Apgāds, 2013. – p. 305.
- ⁶ Shakespeare W. *Hamlet*. London: Penguin Books, 2000. – p. 174.
- ⁷ Holbrook P. *Shakespeare's Individualism*. Cambridge: Cambridge University Press, 2010. – p. 187.
- ⁸ Shakespeare W. *The Life of King Henry the Fifth*. London: Penguin Books, 2004. – p. 63.
- ⁹ Shakespeare W. *The Life and Death of Richard the Second*. London: Penguin Books, 2000. – p. 116.
- ¹⁰ Ibid.
- ¹¹ Shakespeare W. *Hamlet*. London: Penguin Books, 2000. – p. 201.
- ¹² Shakespeare W. *Othello, the Moore of Venice*. London: Penguin Books, 2004. – p. 84.
- ¹³ Drinkwater J. *The Outline of Literature*. London: George Newnes Limited, 1950. – p. 217.
- ¹⁴ Shakespeare W. *The Life of King Henry the Fourth*. London: Penguin Books, 2004. – p. 188.
- ¹⁵ Pinskij L. *Shekspir*. Moskva: Hudozhestvennaja Literatura, 1971. – p. 81.
- ¹⁶ Shakespeare W. *Hamlet*. London: Penguin Books, 2003. – p. 234.
- ¹⁷ Ibid. – p. 171.
- ¹⁸ Shakespeare W. *The Life of King Henry the Fifth*. London: Penguin Books, 2004. – p. 11.
- ¹⁹ Komarova V. *Lichnost' i Gosudarstvo v Istoricheskikh Dramah Shekspira*. Leningrad: Izdatel'stvo Leningradskogo universiteta, 1977. – p. 15.
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- ²¹ Shakespeare W. *As You Like it*. Oxford: Oxford University Press, 2008. – p. 88.
- ²² Shakespeare W. *Hamlet*. London: Penguin Books, 2003. – p. 282.
- ²³ Ibid.
- ²⁴ Ibid.
- ²⁵ Zālīte T. *Mans Šekspīrs*. Rīga: Zvaigzne, 1989. – p. 21.
- ²⁶ Shakespeare W. *The Life of King Henry the Fifth*. London: Penguin Books, 2004. – p. 284.
- ²⁷ Armitage D., Condren C., Fitzmauric A. *Shakespeare and Early Modern Political Thought*. Massachusetts: Harvard University, 2012. – p. 8.
- ²⁸ Greenblatt S. *Will in the World: How Shakespeare Became Shakespeare*. London: W. W. Norton & Company, 2005. – p. 67.
- ²⁹ Ibid. – p. 108.
- ³⁰ Armitage D., Condren C., Fitzmauric A. *Shakespeare and Early Modern Political Thought*. Massachusetts: Harvard University, 2012. – p. 18.
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Tamara Selitrina

THE PROBLEM OF DRAMATIZATION IN EUROPEAN NOVEL AND THE FAMILY CHRONICLE BY SERGEY AKSAKOV

Summary

The problem of dramatization of the novel genre has been one of the most urgent in European literature of the second part of the 19th century. Charles Dickens saw the world as a stage on which the actors play. In his work he used the components of melodrama, commedia dell'arte and even a choir, by type of ancient Greek tragedy. George Eliot gave the novel 'Middlemarch' a subtitle 'A Study from Provincial Life'. George Meredith emphasized the connection of epic novel art with the dramatic principles of comedy. Thomas Hardy, Joseph Conrad, George Moore used the terms dramatic novel, tragic romance. Henry James demanded dramatization of prose. The idea of epic dramatization in the novel was extremely influential in the middle of the 19th century. Balzac believed that, without an introduction of a dramatic element, a novel could not perform its main task – to recreate modern society artistically. The process of fiction dramatization is noticeable in the creative art of Fyodor Dostoevsky. In our opinion, the drama components are included as 'partners' in the narrative composition of Aksakov's 'The Family Chronicle', thus fitting into the European tradition of the 19th century. The article is aimed at showing the interaction of narrative and drama in Aksakov's fiction and revealing some tricks of his theatrical expression.

Key-words: Aksakov, 'The Family Chronicle', dramatization in fiction, stage, theatre

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The problem of the novel genre dramatization was one of the most topical in European literature in the second half of the 19th century. Charles Dickens often considered the world as a stage on which the actors play, including himself. It is not by chance that the word 'scene' often appears in his chapter titles. Often the narrative line reminds of detailed comments describing gestures, gait, stage settings in which the character is involved. Dickens often uses auxiliary means to introduce a dramatic scene with an indication of the director how the actors should play. Famous Russian literary critic Natalya Solovieva notes that the constituent components of theatrical action in Dickens' creative art are the following: *commedia dell'arte*, melodrama, sitcom, etc. According to the researcher, many of Dickens' novels are successfully assembled screenplays due to a brief exposition of chapters. Minor characters are involved in *mise-en-scènes*, but there is a chorus in Dickens' novels, like in ancient Greek tragedy, commenting on the action.¹

Dickens' contemporaries had a different approach to dramatizing the narration. George Eliot subtitled the novel *Middlemarch* (1872) as *A Study from Provincial Life*. George Meredith brings the structure of his novels together with dramatic genres of comedy and tragedy, enriching the art of the novel with a new form of dialogue close to

the drama dialogue; he manifests himself not only as a master of narration, but also as a master of creating vivid, memorable for their dramatic tension scenes, changing of which makes the basis of the action in his novels.

The principle of the narrative dramatization became one of the basic ones in his creative art. Subtitling his novel *The Egoist* (1879) as *A Comedy in Narrative*, he stressed thereby the connection between the epic novel art and the dramatic principles of comedy. Meredith was not alone in his tendency for the novel dramatization. In English literature Thomas Hardy, Joseph Conrad, George Moore compare their stories with tragedies and use the term 'a dramatic novel' or 'a tragic novel'. Dramatic scenes created a sense of reality, a scenic element helped to move from the story to the show, to drastically reduce the role of the 'omniscient author'.

The idea of epic dramatization of the novel was extremely influential in the middle of the 19th century. Balzac in *Etudes sur M. Beyle* wrote that, without the introduction of a dramatic element, the novel cannot perform its main task – to artistically recreate modern society.²

There are different points of view on the genre nature of the 19th century novel in Russian literary criticism. Yuri Kondratiev, the researcher of the English novel of the second half of the 19th century, believed that epic certainty, specific for the English novel in the middle of the 19th century, dissolved in a form of synthesizing different genres, that the novel was going through decomposition of the synthetic, perceiving it as its fundamental shortcoming. In contrast, Vladimir Dneprov, analyzing the relations of different origins in the novel saw activation of lyrical and dramatic origins as one of the main trends in the development of this genre.

Tamara Motyleva, a famous Russian researcher, seems to be closer to truth; she believes that, in the process of the development of the novel as a genre, there may appear different artistic decisions, there may be strengthening and weakening of certain trends of less importance. The validity of such a solution is obvious, as it is easy to prove by the analysis of the novels by Meredith, James, and Moore.

Eliot and Meredith had 'obvious dramatization' expressed in theatrical scenes and in scenic dialogues. James also applied stage dialogues, but his prose is characterized by *hidden dramatization* of the principles, which were revealed by Percy Lubbock:

*[...] he unfolds a monologue with complex inner counterpoint, he sticks to the point of view, the angle, the starting point of which, remaining unchanged, makes the transition from one plane to another.*³

In our opinion, narrative and dramatic elements are equally included in the composition of *The Family Chronicle* by Sergey Aksakov, thus fitting into the European tradition of the 19th century. The article is aimed at showing the interaction of narrative and drama in Aksakov's fiction and revealing some tricks of his theatrical expression.

According to Russian critic Sergey Mashinsky, *The Family Chronicle* is hard to define according to a common genre classification:

*Indeed, is it a novel? A tale? Reminiscences? On the one hand it comprises all of the above mentioned genres, but it belongs to none of them.*⁴

The critic is convinced that the realistic stream in its nature is alien to common aesthetic theory with its distinctive separation of literary genres. That is why the documentary and historical base of *The Family Chronicle* and the peculiarities of its artistic

and compositional structure give us an opportunity to explore this literary work with all its unique singularity within the memoir genre. Mashinsky clarifies that memoir has no sustained evidence of genre because it includes several genre types: reminiscences, notes, diaries, autobiography notes; each of these has its own peculiarities and refers to belles-lettres, or to the historical and documentary prose.

Mashinsky draws attention to the predominating fictional origin of *The Family Chronicle*, though, in his opinion, it is based on real documents. He refers to the letter of Aksakov addressed to M. F. D'Poulette, the political writer:

*My relatives and close friends know, from my words, that I have no talent of free creation; my fiction is based on documental ground, and I appeal to real facts only.*⁵

The critic confirms that Aksakov's narrative fiction has an autobiographical or documental base.

Mashinsky and then Lydia Ginsburg draw attention to the fact that, at the turn of the 1840s – early 1850s, both in Russia and in Europe a strong interest in memoirs, autobiographical notes, essays, and the documentary genre is observed. The above mentioned literary critics connect this tendency to the growing interest in the interior of the human soul in the Russian literature of the 18th century. Ginsburg supposes that in the first half of the 18th century the search for analytical acuteness and scientific authenticity had not acquired the form of extended psychological and social fiction. Thus, it was directed to some form of *transitional genres*. The problem of genre is important for the author of the famous book *On Psychological Prose as we refer to the cognitive quality of the fiction, to the principle of reflection and depiction the reality in it*⁶.

Analyzing *My Past and Thoughts* by Alexander Herzen, Ginsburg pays attention to such components of the memoir genre as parallels to real life and the absence of plot between the objective world and the author's consciousness. Herzen, for instance, out of endless variety of real life facts had picked up only those that could describe the philosophical, historical, ethical meaning of real past events in its greatest sense. *That is not fiction* – Ginsburg claims.⁷ In accordance with her opinion, *My Past and Thoughts* is a kind of an autobiographical tale. Mashinsky has the same assertion about Aksakov's *The Family Chronicle*, considering this book had been bethought as an authentic record, a narration about human lives.

Nadezhda Fedorova fairly supposes that *[t]he Chronicle of Aksakov is a kind of microcosm, or, to be more exact, microcosm appearing to be macrocosm. That's why every fixed event, insignificant to the measures of macrocosm, is a 'close-up' – and that makes this event particularly important.*⁸

In our opinion, *The Family Chronicle* could also be treated as a tale and an autobiographical novel with a strongly marked dramatic origin. In his gymnasium years Aksakov was already an organizer of an amateur theatre troupe and a co-author of some dramatic writings. Owing to an appointment with a famous tragedian Yakov Shusherin, Aksakov was permitted to enter the theatrical world of St. Petersburg and Moscow. He had a dream of becoming 'a Russian Moliere' and translated his play *The School for Husbands*. Aksakov had also translated Boileau's satires and the tragedy *Philoctetes* by Sophocles for a regular performance of actor Shusherin. Aksakov himself thought that his genuine vocation was *a stage and a theatre*.

However, he remains in the history of Russian literature, first of all, due to his marvellous depictions of nature and country life. Yuly Eikhenwald wrote of Aksakov:

*A poet of a household, a historian of working days, depicting with loving care all the rites of housekeeping, some kind of worship of a family life, Aksakov had put together the mosaic of a life's trivia so skilfully that we could observe some important features of a novel, a tragedy, an essential matter of the life, and all of this has been bound into a cover serene and fair.*⁹

Yuly Eikhenwald was the only literary critic who was able to feel the commonality of the narrative, theatrical, and dramatic principles that, in our opinion, could be discovered in Aksakov's works, as well as in those of some of his contemporaries, as an indivisible artistic alloy. The composition of the novel *The Family Chronicle* was designed according to the dramatic plan. We can confidently state that *The Family Chronicle* was illuminated with stage lights and represents a five-act drama, when separate scenes are concluded with act effects and the psychological development is completed with disastrous impulses. A spectator witnesses the most significant and acute dramatic episodes of the Bagrovs' family life.

His primary focus is on theatrical passions of the youth, critical notes concerning Mochalov's acting, the interpretation of *Mary Stuart*, *The Robbers*, William Shakespeare's *Othello*, since a dramatic element is certainly felt in the text of Aksakov's work. The Russian researcher Dneprov, discussing the interaction of poetic elements of the novel genre, emphasized that *a degree of the epic may be defined even in the event that we shall proceed from the basis of the novel – its dramatic collision*¹⁰.

The Family Chronicle includes five parts: *Stepan Mikhailovich Bagrov*, *Mikhail Maximovich Kurolesov*, *The Marriage of the Young Bagrov*, *The Young Couple at Bagrovo*, *Life at Ufa*.

The story of the Bagrovs' resettlement to the district of Ufa is full of dramatic tension. The serfs had to sell all the acquired belongings and houses for nothing and move to new localities. These developments are rendered by the narrator from various viewpoints: as a landlord he thoroughly calculates all the benefits of the economic activity on new fertile lands, as a serf he is possessed by fear of the unknown.

An English researcher Richard Gregg compared Bagrov with Jehovah of the Old Testament:

*Like the all-wise Father-founder, Bagrov has created a world, given it a name, and peopled it with his people who fill its fields and enjoy its bounty. All but infallible in his judgment of men and things – he is to his neighbours a veritable 'oracle' – he assumes attitudes that imply omnipotence as well.*¹¹

Gregg marks:

*Like the omnipotent Jehovah, however, Bagrov has a darker side. For when his chosen people seek to deceive him or otherwise limit his power, his anger is terrible to behold: 'He shook all over, convulsion twisted his face, and a furious fire welled from his eyes which had grown dark and turbid with rag.'*¹²

However, in *Stepan Mikhailovich's Good Day* (the fourth and final section) we see him, paraged as it were of his fury, going out in the early morning freshness [cf. the Biblical *cool of the day*] to inspect with deep satisfaction the *garden he has planted*.

In *bright moments* of the life he is cordial, indulgent; he lends generously the barns content to his own and another landlord's serfs. He has become a revered figure throughout the region since he is severe but just.

Aksakov introduced a dramatic source into the narrative originally restoring the connection between epos and drama.

The influence of drama is perceptible in the general tragic intensity of *The Family Chronicle*, in the acuity of dramatic intrigue and expressive modelling of the characters, in the transformation of dramatic collision and in series of plotline psychological motifs, which date back to Shakespeare's dramas, in our opinion.

Profoundly tragic and verily Shakespearean air is lurking in the second fragment of landlord Kurolesov in whose figure the appearance and the essence, external virtue and inherent taint are contrasted. Being an insinuating hypocrite, he was able to tempt Praskovya Ivanovna, a fourteen-year-old orphan and an heiress of a huge fortune.

The story of a retired major is presented as a dramatic act, when a reader *ad verbum* visually observes the developments. Unbridled, ambitious Kurolesov, the owner of the serfs, thinks that he can do all through his hat; owing to the social structure, *the instinct of the tiger is terrible indeed when combined with the reasoning power of a man*¹³. He epitomizes all the immorality of serfdom: *the man's natural cruelty became a ferocious thirst for blood, to inflict torture became with him a necessity as well as a pleasure*.¹⁴

Kurolesov's villainy is akin to the crime of Shakespeare's Richard III. Richard III in his monologue declares:

*I am determined to prove a villain
And hate the vile pleasures of these days.
Plots have I laid, inductions dangerous,
By drunken prophecies, libels and dreams,
To set my brother Clarence and the King
On deadly hate the one against the other.*¹⁵

*I do the wrong, and first begin to brawl.
The secret mischiefs that I set abroad
I lay unto the grievous charge of others...
And thus I clothe my naked villainy
With old odd ends stolen out of holy writ;
And seem a saint, when most I play the devil.*¹⁶

In a writer's and audience's memory the scene of delusion and the conquest of Anna's heart is generally revived. Anna was a widow of Prince Edward, who was killed by Richard. She supposed to inherit the throne after Henry VI who had also been murdered by Richard III:

*While Anna is escorting the coffin with Henry's body Richard appears on her way, stops the funeral procession with his unsheathed sword, hears out all the waves of indignation, loathing and contempt with which Anna was trying to crush him, casts away her invectives and starts his suit, performs a comedy role of a lover and changes her mind in such a way that she even gave him hope and accepted the ring.*¹⁷

Michail Kurolesov plays his own matchmaking comedy, by respectful manners and polite speeches he was able to charm all the Bagrovs' women and unduce them in his true love for a rich heiress Praskovya Ivanovna.

In the character of Kurolesov, Aksakov depicted a villain of Shakespearean type when *wild lordliness* expresses itself in cruel manifestations. As Richard III, Kurolesov is violent and hypocritical, a comedian and a torturer at the same time.

Admittedly, Richard III is willing to do anything to obtain the highest power, constituting his goal. Kurolesov's goal is different, it is less pretentious: to take possession of his young wife's rich fortune. In the wake of Shakespeare, Aksakov shows the delusion of a benefit achieved at the price of crime.

The Russian researcher Yuri Lotman remarks that *adventurism, which had become predominant in the 18th century, opened up certain possibilities for the most aggressive people: to exceed the bounds of a daily routine, it was, on the one hand, a fundamentally unique path, but on the other hand, avowedly and candidly immoral, it was a way of personal establishment in life*¹⁸.

Through the characters of Kurolesov, Praskovya Ivanovna, Arina Vasilyevna and her daughters, Stepan Michailovich Bagrov, psychological, ethical, social problems are drawn into the centre of the conflict. They determine the principles of life conduct and intentions of the characters, their mental savagery and emotional rise, moral triumph or a failure of apparently cleverly built steps for great advantage. A reader has got an opportunity to observe a philosophical drama of life.

The dramatic element of Aksakov's works does not function to increase the visualization and vividness of narrative. Narrative pieces alternate with dramatic scenes: a sort of a theatre is constructed within the novel.

Y. Lotman emphasized that the period of the beginning of the 18th century was marked by the *invasion* of art, and, first of all, the theatre, into the life of Russian people. In his opinion:

*[...] the author of the memoirs, the reminiscences and other testimonies selected from his memory among his words and deeds only those that were suitable for theatricalization, thickening these traits, as a rule, when transferring his recollections into written text.*¹⁹

In the second part of *The Family Chronicle* the division into six separate units is well-marked: each unit has its own stage framing. The narrative descriptions of the skilful seduction of the fourteen-year old rich heiress are followed by dramatic scenes:

- 1) Kurolesov's intention to *get into the good graces* with Stepan Mikhailovich is followed by the scene of strong disaffection of Old Bagrov: *the man is a knave and rotten all through*.²⁰
- 2) The return of Bagrov after long absence and his discovery of Praskovya Ivanovna's marriage, his rage and punishment of his wife and daughters.
- 3) Stepan Mikhailovich's indulgence in the couple of Kurolesov comes to an end in another scene of dislike: *[...] he is clever and sensible, but somehow I don't take to him*.²¹
- 4) Rumours about Kurolesov's savagery and description of his hellish behaviour.
- 5) Praskovya Ivanovna arrives to Churasovo unrecognized and gets into prison.
- 6) The miraculous release of Praskovia Ivanovna. Old Bagrov appears to *be Deus ex machina*.

The author creates something like theatre within the narration, and the very narrative moment has the function of comments or remarks towards the action. For example, it

is said that Stepan Mikhailovich himself was *capable of furious anger, he hated deliberate unkind and cold cruelty [...]*²². Old Bagrov, *as well as his quick eye and sound sense, had that instinct, peculiar to men who are perfectly honest and straight-forward themselves, which is instantly conscious of the hidden guile and crooked ways even if complete stranger – the instinct which detects evil under plausible exterior, and surmises its future development [...]*²³. That explains storm signals on the face of Stepan Mikhailovich, and his cool and dry attitude to the guest, host's disobliging answers to his fawning, and, at last, the very atmosphere of the dinner, in each detail of which the negative reaction on Kurolesov's presence was felt.

The Family Chronicle has a vivid and complicated plot full of sudden events and occasions. Lotman marks that *routine life of a Russian gentleman, limited with habits and rules, was plotless. Hundreds of people could live their lives without a hint to any serious occasion.*²⁴ For this reason real life became an exciting performance for a moment. They were absolutely confident that *he [Kurolesov – T. S.] was suffering all a passionate lover's pangs, mad with longing, and haunted by his darling's image day and night. They approved of his plan and took the poor victim of love under their protection.*²⁵ According to this context, we can mark phrases, typical of *another person's speech*, in which the *unified act of the dialogic correlation* of those who are interested in organizing Kurolesov's marriage is expressed. *Poor victim of love, dashing young officer* – all those expressions are taken from the lexicon of Bagrov's women, who were able to see only the *façade* of a man or a phenomenon.

Parasha was informed that *the officer wished to marry her, she was charmed. She ran up and down through the house like a perfect child, telling everyone she met that she was going to marry the Major and would have capital fun – driving all day with him behind his fine totters, swinging on a swing of immense height, singing, or playing with dolls, not little dolls, but big ones that were able to walk and bow [...]*²⁶ The deceitful, dishonourable rascal, with his double-mindedness and falsehood, and the open-hearted, innocent girl are placed into the atmosphere of a fancy-dress ball.

Lotman in his article *Dolls in the System of Culture* notified that *a doll is associated with fun and acting in a popular theatre of farce*²⁷. Nevertheless he also mentions that at the same time *clockwork dolls became an embodied metaphor of human and machine interflow, an image of inanimate motion. On the one hand – the cosy world of a nursery; on the other – 'death pretending to be life.*²⁸ Such a *pseudo-life* is led by Praskovya Ivanovna after several years of her marriage, refusing to know the truth about Kurolesov's scoundrelism. She even prohibits her servants' attempts to tell her rumours about her husband's *tricks* and *adventures*, supposing those rumours to be slander of some ill-wishers.

The whole narration by Aksakov, in its plot development, becomes 'a presentation', similar to that of cinematography with its constant changing of shots. The reader is confronted with the 'moving scene'. The 'visibility' principle plays the greatest role in drama; it interferes with the author's narration. In Aksakov's story the reader remains standing face to face with the object of description. The narration becomes a 'conversation' in this case – the voice of the narrator sounds at the same time with the other voices: polyphony of the crowd, popular opinion, etc. And each voice has its own function in the characteristics of Kurolesov:

*a man of sense and tact, and also firm in purpose and business-like; gratified with due regard to time and place; no crime for a man to drink; the man who drinks and keeps his head scores two points, it must be said; had not a positively bad reputation; people thought highly of him; made himself agreeable to persons of rank and wealth; rumour runs over the earth – the young officer on leave took the liberty of some 'distractions'; he's the very devil when his temper's up; dark horse; rum customer; had certain weaknesses.*²⁹

Determinations like *rum customer* and *dark horse* are marked by the narrator, who underlines that Russian people give certain meanings to them. Using those proverbs, certainly, the narrator is trying to perform the real character of Kurolesov, his *insatiable thirst for human blood and human suffering*.³⁰ Such comprehensive appreciation reminds of a complicated polyphony choral, where different voices form a unified impression about the person. *The Family Chronicle* raises the issue of personal authorship. At the first sight, the grandson retells the family story about his grandfather. Mikhail Bakhtin claims that *a novelist needs some significant, formal genre mask, that could form both a position for observing the real life and position for writing it*³¹. The author stands between the reader and the events taking place in *The Family Chronicle*. His characters are parts of a huge performance, disharmonious and dialectically solid. The social side of life with all its great variety is explored in the story, and each character is a part of it. The author aimed at studying and exploring the phenomena of life. His heroes belong to a part of a broader picture, disharmonious but dialectically united at the same time. Portraying different people of his epoch, Aksakov was solving the main moral problems, studying his characters according to the very process of life, comparing generosity and meanness, beauty and outrage, virtue and mischief.

The main events of the last three parts are connected with the second generation of the Bagrovs' family – Alexei Stepanovich and his wife, Sofya Nikolayevna. All family chronicle has turned into a large 'stage area', where the whole content is based on certain climaxes: insincerity and hypocrisy of Kurolesov turned out to be 'a role' he played in different situations with different people; vividly dramatic atmosphere is given to the story of love, where the moral 'inequality' of Sofya Nikolaevna and the simple-minded Alexei Stepanovich and the difficult vicissitudes of his 'matchmaking' with the well-educated, beautiful lady are shown. The tragicomedy of Sofya's dwelling in Bagrovo is followed by the dramatic scenes of the love story of the Tatar beauty Salme and officer Timashev. The whole story is made in a form of performance, theatricality becomes the main artistic predomination of *The Family Chronicle*, appearing in portrayal characteristics – the description of the facial expression, the sight, the gesture of the character.

Preparing his book for the publication, Aksakov had confrontation not only with the censorship, but also with the opposition of his own family:

*I need to solve the strong opposition of my family and relatives, for the bigger part of them don't want me to publish my **best plays**.*³² (bold type mine – T. S.)

This phrase certainly expresses the specificity of the author's artistic sense, connected with the semantics of stage and theatre.

Aksakov saturates epic genre with the features of dramatic and theatrical action because such a symbiosis is able to express the conflicting nature of the reality contemporary to the author, actually, the situation of its crisis and the tragedy of human destinies.

- ¹ Solovieva N. A. *Zarubezhnaja literatura 19 veka*. Moskva: Izdatel'skij centr akademija, 2013. – p. 124.
- ² Ibid. – p. 142.
- ³ Lubbock P. *The Craft of Fiction*. N.Y., 1957. – p. 111.
- ⁴ Mashinsky S. I. S. T. Aksakov. *Zhizn' i tvorchestvo*. Moskva: Hudozhjestvjennaja litjeratura, 1973. – p. 398.
- ⁵ Ibid. – p. 356.
- ⁶ Ginsburg L., Ginzburg L. *O psihologicheskoj proze*. Leningrad, 1977. – p. 246.
- ⁷ Ibid. – p. 250.
- ⁸ Fedorova N. *Semejnaja khronika N. Garina-Mihajlovskogo: Struktura i ideologija*. Daugavpils: "Saule", 2011. – p. 55.
- ⁹ Eikhenwald Y. *Silujety russkih pisatelej*. Moskva: Respublica, 1994. – p. 204.
- ¹⁰ Dneprov V. D. *Osobennosti romana XX veka*. Leningrad: Sovetskij pisatel, 1965. – p. 513.
- ¹¹ Gregg R. The Decline of a Dynast: From Power to Love in Aksakov's Family Chronicle. *Russian Review* Vol. 50, No. 1, 1991. – p. 35.
- ¹² Ibid.
- ¹³ Aksakov S. *A Russian Gentleman*. Oxford University Press, 1994. – p. 46.
- ¹⁴ Ibid. – p. 51.
- ¹⁵ Shakespeare W. *King Richard III*. London: Blackie and Son, 1915. – p. 6.
- ¹⁶ Ibid – p. 23.
- ¹⁷ Brandes G. *Shekspir. Zhizn' i proizvedenija*. Moskva: Algoritm, 1997.– p. 147.
- ¹⁸ Lotman Y. M. *Ob iskusstve*. St. Peterburg: Iskusstvo, 2000. – p. 643.
- ¹⁹ Ibid.
- ²⁰ Aksakov S. *A Russian Gentleman*. Oxford University Press, 1994. – p. 35.
- ²¹ Ibid – p. 43.
- ²² Ibid – p. 34.
- ²³ Ibid.
- ²⁴ Lotman Y. M. *Ob iskusstve*. St. Peterburg: Iskusstvo, 2000. – p. 635.
- ²⁵ Aksakov S. *A Russian Gentleman*. Oxford University Press, 1994. – p. 34.
- ²⁶ Ibid. – p. 38.
- ²⁷ Lotman Y. M. *Ob iskusstve*. St. Peterburg: Iskusstvo, 2000. – p. 649.
- ²⁸ Ibid.
- ²⁹ Aksakov S. *A Russian Gentleman*. Oxford University Press, 1994. – p. 34.
- ³⁰ Ibid. – p. 46.
- ³¹ Bakhtin M. M. *Problemy literatury i estetiki*. Moskva: Hudozhjestvjennaja litjeratura, 1975. – p. 311.
- ³² Mashinsky S. I. S. T. Aksakov. *Zhizn' i tvorchestvo*. Moskva: Hudozhjestvjennaja litjeratura, 1973. – p. 384.

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Ilze Kačāne

HUMAN AESTHETE IN BRITISH AND LATVIAN LITERATURES: MALE VS. FEMALE AESTHETE (OBSERVATION EXPERIENCE)

Summary

The artistic world, most often, is the world of several people; all literary characters – both central and marginal – are tightly interrelated: they interact and explain each other, and thus a human becomes the spiritual and ideological core of the artistic world picture. Although representations of a human aesthete in literary work are most often associated with male characters, in particular hybrid images: human – the Narcissus, human – the Hedonist, human – the Epicurean, and human – the Dandy, initially it was a female aesthete that appeared in literature as influenced by painting.

The paper focuses on the basic conception of human aesthete in the British aesthetic literature of the second half of the 19th century and Latvian literature of the first half of the 20th century. The objective of the research is to trace the appearance of human aesthete in Latvian literature as influenced by British literature. Being individuals with high sensitivity to beauty and appreciation of values of art and music, literary aesthetes represent elitist literature. In the paper differences between male aesthete, female aesthete, and 'New Woman' are traced, as well as the development of the concept of 'little lady', first suggested by the Pre-Raphaelites, is followed with the aim to analyze the lyrical hero in Latvian female writer Elza Kezberē's (1911–2011) collection of poems 'A Singing Seashell' ['Dziedošais gliemežvāks', 1938].

Key-words: male aesthete, female aesthete, the New Woman, 'little lady', Pre-Raphaelites, Decadence, late Victorian, Latvian literature

*

Introduction

The literature of any specific historical-cultural epoch offers meaningful portrayals of the human, both – of the individual and of human types conveying the universal collective mood and contradictory interpretations of human's role in the society. The 19th century Victorian Britain is the period of strong belief in progress, development of science, and pragmatic view perception bringing forward the conception of the human as seen in the Positivist philosophy. At the same time, the alienation from the mainstream tendencies presents the conception of the human *as an entity that creates itself out of a number of pre-given, materialistic conditions*¹. Creating oneself falls within the category of beauty that manifests itself most vividly in the aesthetic approach to life when the human is being seen without God instead making man God, i.e., God-like human, thus the greatest individualist.

There is no unified vision of the notion 'an aesthete' – characterized by such references as 'estrangement', 'degeneracy', 'mimicry'; the aesthete is an individual with high

sensitivity to beauty and appreciation of values of art and music; at the same time it is a person possessing extremely calculating world outlook where the pragmatic term 'calculation' is connected not only with the self-centred disposition to beauty, but also to pleasures and enjoyment it can provide. Being a late appearing phenomenon and attribution of the characteristic features of the human of *fin du siècle*, the designation 'the aesthete' is not included in literary works of the early phase of Aestheticism. It rarely appears also in the works written in the late Victorian period, although the literary hero is often represented as the lover of the beautiful and perceives the world by senses.

The Conception of the Human – Aesthete in Late Victorian Literature

The aesthete of the late 19th century British and European literature in general is a hybrid image of male, in particular, human – the Narcissus, human – the Hedonist, human – the Epicurean, and human – the Dandy. Perceived in the framework of beauty the individual becomes an admirable object and perfection of art, using Wagnerian term – symbolic 'Gesamtkunstwerk'. Walter Pater's aesthetic theory centres on the aesthetic hero. In *Appreciations* and the novel *Marius the Epicurean* Pater tries to create the man of the future with a differentiated perception of the reality – the myth of the self, and dwells upon the aesthete's integrity and psychology.

Greatly influenced by Pater's aesthetic views, Wilde creates the hero that is depicted as a totality. The most striking features of the hero are his beauty, youth, and self-love. Being young Apollo and *Adonis, who looks as if he was made out of ivory and rose-leaves*², Dorian Gray kisses *those painted lips that [...] smiled so cruelly at him*³. Having fallen in love with his own beauty, the same as Narcissus he cannot stop admiring his image in the portrait. In Ruskinian aesthetic theory, the facial expression of the human is the most important indicator of the human's beauty, thus inspired by the late romanticism movement the representations on canvas are of crucial importance in Aestheticism.

Pleasures of an aesthete are very diverse: the pleasure of the double life, pleasures of French *esprit* (e.g. reading French fiction), opium pleasures, etc. Pleasures are seen as happiness itself. *I have never searched for happiness. Who wants happiness? I have searched for pleasure*⁴, confirms Dorian emphasizing his never ending quest for new sensations. The idea of the new Hedonism introduced in the novel relates to the *new Voluptuousness* in parallel analysed in the British literary criticism at the end of the 19th century. The aesthete accepts the life as *a matter of connoisseurship*⁵, the matter of refined appreciation for art.

'The aesthetic attitude' towards the life contrasts sharply with the life perception seen from the ethic perspective, thus aesthetic and social opinions are the determining counterpoints. Nevertheless, in the first phase of Aestheticism, the aesthetic and the ethic were seen as an integrated system within the framework of religious beliefs. For Ruskin, for instance, the perception of the beautiful is a moral act, therefore the man is attributed the function of witnessing the glory of God and obeying the God's moral law. Following Aristotle's views on human's virtuous activity Ruskin presumes that the beauty as the source of human's happiness arises from his virtuous behaviour and puritanical attitude to life. Thus, Ruskinian theory dwells upon the function of 'art for the sake of life'.

Contrary to Ruskin's emphasized aesthete-puritan, Wilde's decadent literary hero falls within the Paterian system of viewpoints where no distinction is made between

moral and immoral actions, and the emphasis is laid on the function of art for art's sake. Pleasures are seen in the context of preference to passion, lust, senses, sensitivity, and enjoyment of each separate moment of life:

*Live! Live the wonderful life that is in you! Let nothing be lost upon you. Be always searching for new sensations. Be afraid of nothing ... A new Hedonism – that is what our century wants.*⁶

Female Aesthetes in Pre-Raphaelite Art and Late Victorian Literature

Although due to some elite male writers' self-images and the extraordinary movement of Decadence the literary history is more engaged with male aesthetes and their male literary characters, the images of the first aesthetes in Victorian literature are considered to be females. *All the world's aesthetic / And all the men and women merely aesthetes; / They have their yearning and their ecstasies*, these words by Walter Hamilton from his programmatic work *The Aesthetic Movement in England* (1882) have been chosen as the epigraph to the significant investigation of Talia Schaffer *The Forgotten Female Aesthetes* (2000) to remind the contribution of women to the development of the concept of 'an aesthete' and to describe the cultural epoch.

Initially, a peculiar obsession with female aesthetes is seen in painting that emphasizes the pleasures of visual experience – beautiful women or pale ladies with a long crane neck, full lips, and dark auburn hair falling in masses, in Pre-Raphaelite art and poetry become embodiments of eroticism. They are attributed the designation of the 'aesthetic' woman, more often characterized as the 'aesthetic' girl.⁷ The ideal of aesthetic loveliness becomes an object of derision: [...] *by these signs, O aesthete mine, / Thou shalt be my Valentine!*⁸, Walter Hamilton quotes the philistines' poem *A female Aesthete* in *The Aesthetic Movement in England* (1882).

In the following years female aesthetes appear also in the realm of literary Aestheticism. Focussing on the term 'female aesthetes' Linda K. Hughes explains that *if 'aesthete' implies a commitment to the unity of the arts, cultural authority (in the form of taste), and, as with Wilde, 'advanced' political and artistic views superior to those of the bourgeois herd, 'female' invokes domestic duties and cultural marginality, as well as the internal contradictions that constituted Victorian feminine subjectivity.*⁹ The group of female poets circling around *The Yellow Book*, as Schaffer states, *were constantly trying to reconcile competing notions of identity – being female yet being aesthetic; living like New Woman while admiring Pre-Raphaelite maidens; trying to be 'mondaines' ([...] female dandies) but also emulating Angels in the House*¹⁰. Thus typical characteristics of angel-women as embodiments of goodness and beauty gradually transform into the hybrid images adapting the sense of freedom through a decadent-like way of life.

The New Woman and the Female Aesthete

The New Woman and the female Aesthete differ although the line between the two is very thin: the female aesthete positions herself from the alarmingly masculine New Woman and the outdated typical home 'angel'. She also distances herself from the male aesthete who although feminine in his essence is more related to the New Woman than to a female aesthete. The aesthetic man is a daring and sensitive artist or an aristocrat in

search of pleasures, but the aesthetic woman – a very delicate, refined painter's model, governess, or artist. In her novel *Miss Brown* (1884), Violet Paget (1856–1935), who wrote with the male pen name Vernon Lee, designs a literary character Anne Brown, a young, unusually beautiful governess living in Italy, who resembles Dante Gabriel Rossetti's painted model Jane Morris – the embodied Pre-Raphaelite ideal of beauty – wavy hair and an aesthetic gown are the typical features of the aesthetic hero:

Anne bears marks of eroticism in the colours that tarnish her whiteness: her lips are 'stained a dull red', her hair is the shade of 'dull wrought-iron', and her eyes are of a mysterious greyish-blue' resembling 'slay-tinted onyx'.¹¹

Portrayals of Aesthetes in Latvian Literature

A human – aesthete is one of the most important borrowings made by Latvian writers in the early 20th century, while the image of a dandy was introduced into literature several years later; quite often both images are synthesized borrowed structures.

The works by Latvian male writers focusing on the representation of male aesthetes have been widely analysed in Latvian literary studies. Latvian early modernists place their beauty-desirous heroes within the context of the juxtaposition of art and life; these are seekers, delight takers, and cravers for beauty, whose *passion is refinement of culture* and ease of beauty, they engage in peculiar polemics with both the pragmatic world and the supporters of realistic art for whom mystery and mysticism in art are absolutely unfamiliar. Although the literary characters are depicted in the aesthetic environment and their worldview is built up from a peculiar conception of the role of beauty, the designation 'an aesthete', the same as in British literary works, is used rather rarely. Jānis Akuraters' literary characters are searching for the beautiful around them: they take delight in passion, which is the refinement of culture and delicacy of beauty. The short story *The Aesthete* [Estēts, 1915] focuses on the perception of art for art's sake and draws attention to aesthetic world perception. The protagonist, a witty and grey-haired professor, is an aesthete looking for the signs of the beautiful in the real world and finding them in images of women that are always changeable, thus, the ideal of the beauty cannot be complete:

Neither in flowers, nor colours, nor stars, music or sculpture there is anything beautiful, if there are no young joyful bodies on the earth.

[Ne puķēs, ne krāsās, ne arī zvaigznēs, ne mūzikā, ne plastikā nebūtu nekā daiļa, ja virs zemes nebūtu jaunu dzīves priecīgu miesu.¹²]

Pāvils Rozītis' conception of beauty is presented in the beauty of simplicity, which is considered the category of eternity, for him beauty is the only saint, since from it a human, God, and creative spirit speak. His protagonists are cravers for and delight takers in beauty. The author emphasizes the deepest and most secret feelings of their souls by placing them into a gorgeous exotic nature space, for instance, the protagonist of the story *Antonija* (1917), Laimonis Piekūns, is a sophisticated aesthete whose highest ideal as well as the highest commandment of life is Beauty. In Jānis Ezeriņš' artistic world, Wilde's conception of beauty is revealed in the description of the Dionysian and sinful beauty and Epicureanism:

But just that is the curse of all of us, that the thing that is beautiful and pleasant also intoxicates, excites us – finally cuts us to shreds. I want to live, madam, and therefore I have to take from life everything that captivates me in it, that is beautiful, and only because it is beautiful it also intoxicates.

[Bet taisni tas jau ir visu mūsu lāsts, ka tas, kas daiļš un tikams, – arī reibina, uzbudina, samaļ galu galā pišļos. Es gribu dzīvot kundze, un tāpēc man no dzīves jāņem tas, kas mani pie viņas saista, kas ir skaists, un tikai tāpēc, ka skaists, arī reibina.^{13]}

In the 1920s–1930s, Eriks Ādamsons' and Anšlavs Eglītis' ironically depicted heroes are striking examples of aesthetes and dandies simultaneously and are characterized by their love of the beautiful objects of the surrounding world, sensual openness to different manifestations of art, and striving for elegant and comfortable life. Thus in Latvian literature, under the impact of French and British writers, a man as a poseur becomes a self-cultivated personality.

The question arises whether there are also female aesthetes resembling those represented in the British literature of the end of the 19th century.

A woman as a literary character falling in the category of beauty enters Latvian literary landscape in the first half of the 20th century. In search of modern expression, a female becomes a synthesized irrationally saturated image of the aesthetics oriented towards beauty and decadence. This borrowed image of the 'New Woman' is observed in Latvian Modernists' (both – male and female) works where a beautiful self-loving woman is shown either as the evil or the synthesis of Nietzschean *Apollonian* and *Dionysian* elements. A decade later multi-faceted complicated structures of the modern woman appear: 1) a beautiful but useless woman Narcissus; 2) a beautiful woman wanton, the priestess of Bacchus; 3) an erotomaniac beautiful woman; 4) a stubbornly determined beautiful woman; 5) a beautiful and passionate *femme fatale* that is a hybrid form of Sphinx and Salome images. These forms of representation are borrowed ready-made multi-layered structures offered by the West-European Modern writers of the previous century. By integrating into a coherent whole and segmenting symbolic representations of a female in several national literatures (French, German, Austrian, British, Russian, Scandinavian), Latvian early modernists create a hybrid image of specifically beautiful and fatal females (Noras – Heddas Gablers – Judiths – Salomes – Sphinxes, etc.).

Representation of Aesthetic Woman in Elza Ķezbere's Collection of Poems *A Singing Seashell*

Relatively closer images of female aesthetes appear in the works by Latvian female writers of the 1930s. The same as British female aesthetes who wrote during the crisis of realism, Latvian female aesthetes rise against the pragmatic world perception, against the imperial Realism based on Positivist philosophy and stagnation in literature, thus in their literary heritage the emphasis is laid on the formal aspects of art and style. Latvian poet Elza Ķezbere's (1911–2011) lyrical hero from the collection of poems *A Singing Seashell* [Dziedošais gliemežvāks, 1938] is shown in the flow and change of expressionistic moments enveloped in a dreamy atmosphere. In the collection, the mysterious Little Lady (the allusion to the Pre-Raphaelite 'aesthetic girl') is first mentioned in the introductory poem *The Singing Seashell* within the line of concepts *Peer Gynt*, *I Dorian Gray*, *I and the Little Lady* [..]:

Gliemežvāks dzied...
Pērs Gints,
Doriāns Grejs
Un Mazā Dāma
Pie manis nāk sērst.
*Milētie draugi!*¹⁴

[A seashell sings... Peer Gynt, Dorian Gray, and the Little Lady come to visit me.
 My dear friends!]

The first part of the collection opens with the poem entitled as the heroine (*The Little Lady*) and is a reprinted version of the same poem from the collection *Profile in the Glass* [Profils stiklā] published in 1937. The poetess develops the image of the aesthetic woman set in the aesthetic and musical surrounding, supplementing it with the motif of the instant and fatality. The lady in black, with a red flower like a heart in her palm, is represented in a surreal atmosphere (*most likely it was reverie* / [laikam sapņos vien tas bija¹⁵]). Being a magnetic personality who ‘spiritualizes’ the surrounding world, she is moving along the streets and smiling at the stranger’s reflection in the glass:

Kādam svešniekam tā maigi
Atspīdumā uzsmaidīja,
Stiklā vizmainā, kas zaigi
Mirkli atmirdzējis bija.
Mazā Dāma – gluži melnā –
*Sārtu sirdi nesa delnā...*¹⁶

Further on, the lyrical hero gets enveloped in a sensuous floral atmosphere (*The Little Lady with the Willow Branch* [Mazā Dāma ar pūpolzaru]; *The Little Lady with Violets* [Mazā Dāma ar vijolītēm]; with her cheeks red and longing in her eyes, she is a sweet Mélisande yearning for her Pelléas. The mentioning of Maurice Maeterlinck’s dramatic heroes from the play *Mélisande and Pelléas* (1893) introduces the theme of the forbidden doomed love, which is one of the favourite themes in Aestheticism and Symbolism, it also indicates the binary opposition ‘harmony – chaos’, so important for aesthetes and decadents. Eroticism and refined aesthetic feelings are revealed in the poem *The Little Lady Kissing at the Mirror* [Mazā Dāma skūpstās pie spoguļa] where the image of the mirror continues the theme of the double and suggests life that mirrors the art. The reflection in the mirror is the timid Little Lady’s portrait; she becomes an image of the salon in rococo style.

The final poem, *The Little Lady with a Blue Aster* [Mazā Dāma ar zilu asteri rokā] brings to the foreground the theme of the feeling of the cold as all is dying away and is reduced to ashes, symbolized by the fallen golden leaves – the aster is blue and freezing, the smile of the Little Lady is brimstone, only the face still remains dreamy.

The Latvian author’s poetry is filled with reminiscences, musical motifs, visual impressions, and delicate objects of art; the lyrical hero is a female aesthete who becomes the object of art in artful and sensuous environment – the image of the most beautiful ‘unison’ of poetry, music, and colour. The lexeme ‘Lady’ (in Latvian ‘Dāma’) employed by the poetess emphasizes the refined taste for beauty and reveals the relatedness of the aesthetic heroine to Alfred Tennyson’s poem *The Lady of Shalott* (1833 / 1842) and Pre-Raphaelites’ (William Holman Hunt, Dante Gabriel Rossetti, John William Waterhouse, 1888) paintings of the Lady created under the impression of Tennyson’s work.

Another source of inspiration is Russian 'Silver epoch' poets, for instance, Alexander Blok's verses about the beautiful lady (*Смущу о непреклонной даме*) created at the beginning of the 20th century. Having been affected by Western European writers they either performed an intermediary role or left a great direct impact on individual Latvian poets and writers of the first half of the 20th century. Nevertheless, Ķezbere's so called saloon and ornamental poetry was created in the process of the search for a new form dwelling on the most popular human images of the world literature, thus the poetess synthesized the gracefulness of poetry with a refined sense of beauty necessary for describing a delicate aesthetic space and a lyrical heroine – aesthete, exploiting various multiple sources in it.

In the third part of the collection, *Variations of Mirrors* [Spoguļu variācijas] the Little Lady in the green veil is approximated to Wilde's beautiful Sibyl Vane from the novel *The Picture of Dorian Gray* who attracts Dorian by her extraordinary powers as an artist and is also the reason for his fall:

*Burvīgums viegls un smalks,
Skumjajās acīs tas sadegs,
Sirds kam daiļuma alks.
Doriān, noriets, kas plēn,
Minu: – tā Sibilla Vēn?..¹⁷*

[Charm – easy and refined – will be reduced to ashes in the eyes of those whose heart craves for beauty. Dorian, the decline that burns down slowly to ashes is, I guess, Sibyl Vane].

In his investigation '*In a Mirror that Mirrors the Soul*': *Masks and Mirrors in 'Dorian Gray'*, Donald R. Dickson proves that *the appearance of such personalities as Sibyl and Dorian is regarded as essential to inaugurate new eras in art*¹⁸. Although Sibyl dramatizes the relation between life and art, both characters are initially and in essence aesthetes. The *Lady of Shalott* by Tennyson, Wilde's novel, and Ķezbere's work are symbolic statements about life and art, about the superiority of art over real life. Isolated from the world, Ķezbere's aesthete Little Lady, the same as Lady of Shalot and Sybil, sees only the world's reflections in the mirror of her imagination.

Conclusion

The image of the aesthetic woman related to that in Western culture appears in Latvian literature later than the image of the Aesthete man or the New Woman. Alienating herself from the masculine and passionate New Woman and male-aesthete's striking dandyism and hedonism, the image of the aesthetic woman in separate Latvian authors' works becomes a purely artistic phenomenon included in the framework of art for art's sake and protesting against the concept of utility. Surrounded by the beautiful objects of the materialistic world and perceived as an object of art herself, the female aesthete is similar to Pre-Raphaelistic 'little girl'. The early 20th century Latvian literature is more focussed on the image of the New Woman determined by the active period of the writers searching the symbolic and modernistic expression. The hybrid elements of the New Woman and Aesthete woman appear in the 1920s, and, finally, in the 1930s pure images of female aesthetes are observed.

- ¹ McGuire Wolf P. *Dostoevsky's Conception of Man: Its Impact on Philosophical Anthropology*. Universal Publishers, 1997. – p. 20.
- ² Wilde O. *The Picture of Dorian Gray*. *Collins Complete Works of Oscar Wilde*. HarperCollins UK, 2003. – p. 19.
- ³ Ibid. – p. 84.
- ⁴ Ibid. – p. 142.
- ⁵ James H. *The Portrait of a Lady*. New York: Signet Classics, 2007. – p. 268.
- ⁶ Stetz M. D. The 'Aesthetic' Woman. *Calloway St., Orr Lynn Federle (eds.) The Cult of Beauty. The Aesthetic Movement 1860–1900*. V&A Publishing, 2011. – pp. 178–182.
- ⁷ Ibid.
- ⁸ Hamilton W. *The Aesthetic Movement in England*. London, Reeves and Turner, 1882. – p. 25. <https://archive.org/details/aestheticmovemen00hamiuoft> (accessed 2014).
- ⁹ Hughes L. K. A Female Aesthete at the Helm: 'Sylvia's Journal' and 'Graham R. Tomson', 1893–1894. *Victorian Periodicals Review* No 29: 2 (Summer), 1996. – p. 173.
- ¹⁰ Schaffer T. *The Forgotten Female Aesthetes: Literary Culture in Late-Victorian England*. The University Press of Virginia, 2000. – pp. 4–5.
- ¹¹ Pulham P. *Art and the Transitional Object in Vernon Lee's Supernatural Tales*. Ashgate Publishing, 2008. – p. 82.
- ¹² Akuraters J. *Kopoti Raksti*. X sējums. Rīga: J. Rozes izdevums, 1925. – p. 98.
- ¹³ Ezeriņš J. *Gulripšas dārza. Dāvinu sirdi*. Rīga: Liesma, 1982. – p. 48.
- ¹⁴ Ķezbere E. *Dziedošais gliemežvāks. Dzeja I*. Rīga: Valters un Rapa, 2006. – p. 98.
- ¹⁵ Ibid. – p. 100.
- ¹⁶ Ibid.
- ¹⁷ Ķezbere E. *Dāma zaļā plīvurī. Dzeja I*. Rīga: Valters un Rapa, 2006. – p. 120.
- ¹⁸ Dickson D. R. 'In a Mirror that Mirrors the Soul': Masks and Mirrors in 'Dorian Gray'. *English Literature in Transition 1880–1920* Volume 26 No 1, 1983. – pp. 5–15. *Project MUSE*. Web. 9 Feb. 2014. <http://muse.jhu.edu/> (accessed 2014).

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Alina Nidagundi

DEVOTION TO THE CAUSE IN WILLIAM SOMERSET MAUGHAM'S NOVEL *THE PAINTED VEIL* AND ITS SCREEN VERSION

Summary

William Somerset Maugham powerfully shows different aspects of devotion to the selected cause. The novel 'The Painted Veil' (1925) and its screen version (2006) depict development of the characters who looked death in the eye. The novel and its screen version have both differences and similarities and the power of devotion is depicted in both of them. The devotion of the French missionaries is unsurpassable both in the novel and in its screen version. The aim of the research is to analyse how people undergo changes under various circumstances. Devotion to the cause is in the focus of the research. French nuns, Walter and Kitty, Chinese people, etc. – these are the people who show great devotion to the cause and to the ideas they believe in.

Key-words: devotion to the cause, missionaries, cholera, China

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Introduction

The novel *The Painted Veil* written by William Somerset Maugham has received worldwide acclaim. Maugham powerfully depicts great devotion to ideas, though it is only one of the aspects of the novel. The role of women missionaries is invaluable in the history of self-commitment to the ideas one greatly believes in. The beginning of the missionary movement in China dates back to the 19th century and its peak falls on the 1920s. Thousands of missionaries came to China and worked on its vast territory, but women missionaries' work was especially successful.

Robert Bickers and Rosemary Seton mention that there appeared a new class of the Chinese, described as the bourgeoisie that *expressed their new status with an appetite for Western goods, modes and expectations, in this case the cool weather retreat at a hill station founded by missionaries*¹. It is also noted that missionaries were *an integral part of life and thinking of many Chinese territories*². The root of the success lay in the fact that in the Chinese society of that time Chinese women could not talk to other men if they were not their relatives or husbands. Thus, it was easier for women missionaries to communicate with local women and to educate them. The work involved great commitment as well as patience. The most commonly used method employed by missionaries was to make reports with statistics, as well as *individual missionaries' comments and assessments of the degree of faith in each community. These personal evaluations provided a narrative of local religious experiences that offered context for the hard statistics regarding religious behaviour*³.

The missionary movement was very strong, even though people worked day and night not for a salary, but because of their ardent devotion to their religious beliefs. As stated by Owen White, French women missionaries undertook their work seeing it as a *universal expression of Christian charity equally applicable to missions all over the world. Furthermore, the disinterested practice of charity by pious and virtuous women would [...] provide an attractive model of Christianity*⁴.

Thus, it is not by chance that Maugham depicted French women missionaries in the epicenter of the cholera who risked their life to help local people and to make their sufferings easier. It is worthy of note that missionaries *rescued abandoned Chinese babies*⁵. In all the horror, local children are depicted singing and sewing. While in China, Maugham himself visited several places where unwanted babies were abandoned and convents *where orphan girls were taught fine needlework, where the nuns prayed in a tawdy chapel*⁶. It is a signal that life is going on, that one day this horror will finish and the children will apply the skills they are acquiring now to improve their life and, in this way, the life of the society. Wood argues that the reason why Maugham's admiration for Catholic missionaries is great is that they *stayed in China forever whilst the Protestants were always abandoning their flocks and going on long home leaves*⁷.

The development of the character of Kitty, one of the protagonists, is quite unexpected to the reader and her following devotion to the cause the nuns pursue changes her radically. Her husband's devotion to his profession has contributed a lot to the curb of the disease in the place.

In a way, *lifting the veil* unveils the devotion which might be deep inside a person. It can have different forms: devotion to the family, profession, the cause the person has chosen, etc. And the given research proves the fact that devotion can have a great power on the development of a character and the screen version makes it both more impressive and expressive.

There are some notable similarities and differences between the novel and the screen adaptation which make it possible to consider the novel and the film as two pieces of art connected with each other by the common plot. The visual presentation of the events makes them more vivid in the film.

The phenomenon of devotion to one's cause or ideas is enhanced in both the novel and the film and impresses both the reader and the viewer. It makes people think about their way of life and their beliefs as well.

Historical Background: European Women Missionaries in China and Their Role

Missionary women played a great role in the development of the Chinese society. Their main task was to introduce religious beliefs different from Confucian, but in reality they did a lot more. They helped local people to struggle with diseases, they educated local people, they widened the horizons to local people telling them about the life outside China. It should be noted that admiring women missionaries' self-commitment Chinese people were influenced by these courageous women and got some positive changes in their life.

The first women missionaries came to China at the beginning of the 19th century, but initially they were not allowed to go deep into the country. It was only after the

ratification of the Treaty of Tientsin in 1858, which forcibly opened up China after the Opium War to the Western world that it was allowed to foreigners to travel into China's interior.⁸

Moreover, the Treaty allowed missionaries to preach to the Chinese and to attract converts.⁹ As a result, a lot of women missionaries arrived in China and the height of missionary influence refers to the 1920s.¹⁰

It is considered that the foremost mission to welcome women workers and to treat them with total parity of esteem was the China Inland Mission (CIM). The founder of the mission Hudson Taylor was convinced of the spiritual need of China's millions who numbered nearly a quarter of the human race. It was his decision that the mission should rely entirely on God for workers, finance, and guidance. Thus, the principle of the faith mission was born. No salary was ever offered to missionary workers and only the Almighty was ever asked for money. This principle was taken up by many other missions thereafter.¹¹

Due to their secluded way of life the majority of Chinese women were not educated. One of the crucial roles of women missionaries was that they educated local people to read and write, moreover, at some places they taught local women, for example, how to sew. In other words, they taught them the skills which would help them in their life.

There is no ambiguity that all the above-mentioned statements found their reflection in Maugham's novel *The Painted Veil* and in its screen adaptation. The French missionaries did miracles in the epicenter of the mortal disease. Not only did they try to cure local people, help and educate children, but they also transformed people who were witnesses of this toil combined with a strong belief. Such physically and psychologically difficult work along with a profound sense of spiritual devotion make the reader admire the women missionaries.

Discovery of China and Chinese People in the Novel

It is common knowledge that Maugham was a globe trotter. Many of his impressions find their place in his numerous works. *The Painted Veil* is not an exception. Before writing the novel Maugham visited China and learned about the lifestyle of Europeans and local people.

Maugham outlines some nice places in the country:

*This was no fortress, nor a temple, but the magic palace of some emperor of the gods where no man might enter. It was too airy, fantastic and unsubstantial to be the work of human hands; it was the fabric of a dream.*¹²

Maugham is not interested in portraying Chinese people with details of their lifestyle. In the novel China and local people serve as a background to the development of the events.

The life of Europeans in China does not abound in events. They give lunches and parties. But they are not interested in local people or their problems.

On the other hand, they do not live in luxury either. Thus Charles' office is very simple, although his social status is rather high:

It was a bare room, narrow, with a high ceiling; its walls were painted in two shades of terra cotta. The only furniture consisted of a large desk, a revolving chair for Townsend to sit in and a leather arm-chair for visitors.¹³

Kitty, Walter's wife, is punished and betrayed by her lover and is taken to the epicenter of the disease. When she starts working with the Sisters her attitude to Chinese children is neutral. She tries to follow the Mother Sister's mode of behaviour but there is no love to them in her life. When Kitty sees Chinese children for the first time she shudders a little:

In their uniform dress, sallow-skinned, stunted with their flat noses, they looked to her hardly human. They were repulsive.¹⁴

Then Kitty is shown infants:

They were very red and they made funny restless movements with their arms and legs; their quaint little Chinese faces were screwed up into strange grimaces. They looked hardly human; queer animals of an unknown species.¹⁵

Chinese children favour the Mother Superior and are devoted to her. She is their angel. *They seem very lively. Sometimes they are brought in only to die.¹⁶*

Walter Fane is also their angel. He is the person who stops the disease; he is the person who loves children irrespective of their nationality:

He could play by the hour with the babies. When they cry he has only to take them up, and he makes them comfortable in the crook of his arm, so that they laugh with delight.¹⁷

Apart from Walter and the Sisters the reader gets acquainted with one more devoted person – Waddington who is the Deputy Commissioner. He is the only official who is left in the town where cholera reigns. He lives with a devoted Chinese woman who has left her family for his sake. When Kitty meets the Manchu woman she seems to her unreal. The woman's face is heavily painted and *from this mask her black, slightly slanting, large eyes burn like lakes of liquid jet. She seemed more like an idol than a woman.¹⁸*

[...] Kitty noticed her hands, they were preternaturally long, very slender, of the color of ivory. [...] Kitty thought she had never seen anything so lovely as those languid and elegant hands. They suggested the breeding of uncounted centuries.¹⁹

Thus, Maugham, being a person with broad mind, depicts Chinese people with great sympathy.

Devotion versus Betrayal. Kitty's Stages of Moral Development

In the beginning Kitty behaves like a butterfly: 'flying' from one party to another, enjoying herself a lot, always surrounded by her admirers. Time goes by, but Kitty does not have a suitable bridegroom. Then, all of a sudden, she meets a very shy person Walter Fane. She almost neglects him, but it is her father who singles him out and is of a high opinion about him. *He seems an unusually intelligent young man.²⁰*

Kitty gives Walter a cold shoulder, but she does not want her younger sister Doris to get married earlier than herself. This is the reason why she accepts Walter's proposal and finds herself in Hong-Kong.

They are two completely different people: the intelligent and shy Walter with a painfully developed feeling of self-possession and the light-minded Kitty. It is not in vain that the novel starts with the scene of betrayal. At the beginning of the novel the veil is lifted and the reader witnesses the reality: Kitty does not love her husband, she is in love with Charles and Walter finds everything out and suffers. At this moment the reader is exposed to Kitty's inner world. Two women are struggling in her. One woman knows that she has done something horrible, while the other woman does not care a lot about what has happened. The main thing for her is the love of Charles which is like a shelter from all the calamities of life:

She shook herself a little and again she felt that sweet pain in her heart which she always felt when she thought of Charlie. It had been worth it. He had said that he would stand by her, and if the worse came to the worse, well... She had never cared for Walter.²¹

Walter makes her go with him to Mei-tan-fu to punish her and to reveal how double-faced her lover is. Kitty is broken and shaken after her conversation with Charles. Another veil falls – her lover sends her to die, he does not care for her. *Charlie, if you desert me, I shall die.*²² It does not stop Charlie since he is thinking of himself only. At this moment Kitty understands everything and she realizes that Walter knew about Charlie's reaction:

He knew that you'd let me down. She was silent. Vaguely, as when you are studying a foreign language and read a page which at first you can make nothing of, till a word or a sentence gives you a clue, and on a sudden a suspicion, as it were, of the sense flashes across your troubled wits, vaguely she gained an inkling into the workings of Walter's mind. It was like a dark and ominous landscape seen by a flash of lightning and in a moment hidden again by the night. She shuddered at what she saw.²³

It is a turning point in the development of Kitty's image. She starts to see things in their real light.

While in Mei-tan-fu Kitty tries to be of help. It is her own initiative, seeing so much death around her and having an example of the Sisters' toil for the benefit of the local people, Kitty makes up her mind to help people as much as she can. She plays with kids and *the little girls receive her with delight*²⁴.

By and by Kitty's outlook changes. In her conversation with Waddington she says:

Life is strange. I feel like some one who's lived all his life by a duck-pond and suddenly is shown the sea. It makes me a little breathless, and yet it fills me with elation. I don't want to die, I want to live. I'm beginning to feel a new courage. I feel like one of those old sailors who set sail for undiscovered seas and I think my soul hankers for the unknown.²⁵

Kitty's attitude towards her husband Walter undergoes changes as well. She sees how much he works and how much he is devoted to his work and how everyone praises him. She starts pitying him.

Maugham proves the fact that a new life starts in the epicenter of death. Kitty learns she is pregnant. Life is going on. Lots of people have died and many more will be born.

The changes in Kitty are definitely for the better. More and more does she feel pity for Walter and it is a shock for her to learn that Walter is dying. Walter is dying when

the epidemic is going to an end. It is still shocking for the reader to suspect that [s]he would not admit that his death was a relief to her, she could say honestly that if by a word of hers she could bring him back to life she would say it, but she could not resist the feeling that his death made her way to some extent a trifle easier²⁶.

Kitty cannot return back to her former life. She considers herself free from lust and her intention to start a new life is strong and she leaves for Britain. She comes back another woman. There are some changes at home as well. Her father has remained alone. Her mother dies and there remains nothing which can tie these two people, Kitty and her father to their home. Father is going to the Bahamas and so is Kitty. As Kitty puts it: *The past was finished; let the dead bury their dead.*²⁷ New life is starting and Kitty is open to changes. There is no way to pessimism. She has become a woman devoted to her father and son.

Lifting the Veil

French missionaries contributed a lot to Kitty's change and they lifted the veil and showed life in strained circumstances as it was. Death reins all around; contrastingly, Kitty sees French missionaries whose enthusiasm and self-commitment are amazing.

Somerset Maugham is very exact in his description of the toil of French missionaries in the epicenter of cholera in China. They are like staunch soldiers who are on the forefront of the battle. What they are doing deserves great respect and admiration. They risk their lives, they die, but those who are left work a double load. Kitty's acquaintance with the mission is lifting the painted veil.

When Kitty arrives to the epicenter of cholera she gets acquainted with the Mother Superior and other Sisters. This is how Waddington characterizes the Mother Superior:

*'The Mother Superior is a very remarkable woman,' he said. 'The Sisters tell me that she belongs to one of the greatest families in France, but they won't tell me which, the Mother Superior, they say, doesn't wish it to be talked of.'*²⁸

As Mei-tan-fu has become an epicenter of cholera and all foreigners have left and only Waddington and French Sisters are left. The Sisters live in the middle of the city. They live in the poorest district and work very hard and they never have holidays.

To show the devotion of the Sisters to their beliefs the author highlights some ideas about the Sisters' lifestyle and mission in general.

*When they leave France they leave it forever. They're not like the Protestant missionaries who have a year's leave every now and then.*²⁹

In the focus of the reader's attention is the Mother Superior. She is a beautiful woman who is reserved and bears the world of responsibility on her shoulders:

*The Mother Superior belonged to one of the great families of France, there was that in her bearing which suggested ancient race, and she had the authority of one who has never known that is possible to be disobeyed. She had the condescension of a great lady and the humility of a saint. There was in her strong, handsome and ravaged face an austerity that was passionate, and at the same time she had solicitude and gentleness.*³⁰

The Mother Superior is a woman of little emotion. She does not show her emotions to anybody:

*The Mother Superior gave her [Kitty – A. N.] a smile [...]. But Kitty saw that her eyes were swollen. She had been weeping. Kitty was startled, for she had received from the Mother Superior the impression that she was a woman whom earthly troubles could not greatly move.*³¹

And it is at this moment of grief that some details of her life are unveiled:

*She [Sister St. Xavier – A. N.] was one of the Sisters who came out from France with me ten years ago [...] I remember, we stood in a little group at the end of the boat and as we steamed out of the harbour at Marseilles and we saw the golden figure of Saint-Marie la Grace, we said a prayer together. It had been my greatest wish since I entered religion to be allowed to come to China, but when I saw the land grow distant I could not prevent myself from weeping. I was their Superior, it was not a very good example I was giving my daughters. And then Sister St. Xavier – that is the name of the Sister who died last night – took my hand and told me not to grieve; for wherever we were, she said, there was France and there was God.*³²

The Mother Superior's monologue is very impressive and full of devotion both to her country France and God. Even Sisters who have given up their ordinary lifestyle are full of feelings and show great emotions. The Mother Superior and her Sisters are the embodiment of great patriotism to the Motherland and great religious belief in God. But they are also depicted as humans with ordinary feelings and emotions.

Moreover, Maugham is very convincing in showing that there are many more of such devoted people among missionaries. Thus, the Mother Superior says:

*The loss of Sister St. Francis is very severe. There is so much to do and now fewer than ever to do it. We have Sisters at our other houses in China who are eager to come, all our Order, I think, would give anything in the world (only they have nothing) to come here; but it is almost certain death; and so long as we can manage with the Sisters we have I am unwilling that others should be sacrificed.*³³

Maugham makes it clear that if a person really intends to devote his / her life to others, it is in this person's power to do a lot more both physically and mentally than a simple human is able to do. The strength and superpower are given by the belief and great wish to help those who need it.

Thus, Sister St. Joseph unveils the truth about what the Sisters have been doing all these years:

*When they had come to this city there had been nothing. They had built the convent. The Mother Superior had made the plans and supervised the work. The moment they arrived they began to save the poor little unwanted girls from the baby-tower and the cruel hands of the midwife. At first they had had no beds to sleep in and no glass to keep out the night air ('and there is nothing', said Sister St. Joseph, 'which is more unwholesome'); and often they had no money left, not only to pay the builders, but even to buy their simple fare; they lived like peasants [...]. And then the Mother Superior would collect her daughters round her and they would kneel and pray; and then the Blessed Virgin would send money [...].*³⁴

The Sisters and the Mother Superior and their self-sacrifice have made an unforgettable impression on Kitty who was earlier a simple-minded ignorant girl. But witnessing such a commitment on the part of the Sisters and being in the epicenter of cholera where lots of people die every day, Kitty undergoes deep psychological changes. She starts perceiving the world around her from another perspective and it morally purifies her.

The reader as well as Kitty is full of admiration for the Mother Superior. On the one hand, the reader feels pity for the Mother Superior because she has chosen the role of self-martyr and left the grand life of the upper society taking into consideration that she is the only child of her parents. On the eve of Kitty's departure the Mother Superior discloses her life story to Kitty:

*It was very hard for my father. I was his only daughter and men often have a deeper feeling for their daughters than they ever have for their sons.*³⁵

By and by Kitty's outlook changes. In her conversation with Waddington she says:

*Life is strange. I feel like some one who's lived all his life by a duck-pond and suddenly is shown the sea. It makes me a little breathless, and yet it fills me with elation. I don't want to die, I want to live. I'm beginning to feel a new courage. I feel like one of those old sailors who set sail for undiscovered seas and I think my soul hankers for the unknown.*³⁶

Kitty's attitude towards her husband Walter undergoes changes as well. She sees how much he works and how everyone praises him. She starts pitying him. Now her character has changed and she has thought over different things a lot and reconsidered values in her life. The changes in Kitty are definitely for the better.

The Screen Version of the Novel

The screen version under discussion was created in 2006. At the beginning of the film there are some documentary episodes about the life of the Chinese in China at that time. They immediately introduce the atmosphere of something not very well-known to Europeans.

On the one hand, the nature is picturesque and breathtaking. Some shots remind us of postcards with beautiful landscapes. The water in the lakes is transparent and the mountains are reflected in it like in a mirror. On the other hand, it is difficult to survive without any civilisation.

The viewer witnesses the fact that local people live from hand to mouth, they die because of cholera. The people are hard-working. They carry Kitty and Walter on their way to the epicenter of cholera. It was oppressively hot, but they did their work.

The close-ups of the local people show how skinny and poor they are. The narrow streets of the town, the corpses taken out by the military to curb the epidemics, local small girls at the French missionary – all this viewed in close-ups produce a formidable impression.

There is an element of colonial preference present in the film as well. Walter is always dressed in bright clothes, he is walking first even if he is in the place for the first time, he is opposing angry locals and it is for their good that he acts. He is the one who

knows what to do and how to act. And, of course, he is the one who can suggest getting water from a more distant place. Water has always meant life and in this case Walter brings water to the town and, thus, saves locals from cholera and curbs the disease. He is a hero. His devotion to his profession is admirable.

According to Sabile, the films' portrail of the Mother Superior cannot be missed:

*A miserably poor and beleaguered French superior working in a Chinese community [...] that has been devastated by cholera in the 1920s, she refuses to abandon her mission, although it is no place for a woman and although her fellow sisters are falling like flies. [...] She shows faith beyond fear of tragedy, need for answers, or desire for divine protection.*³⁷

Despite the fact that she once was a *foolish girl with romantic notions* and some of her illusions about *the life of a religious*³⁸ had been shattered, she still had a lot of devotion and love for God and people.

Similarities between the Novel and the Script of the Film

As is the case with all screen versions there is a problem of the reader's personal perception of a character and comparing it to the actor (actress) who is playing him / her. Maugham provides a measure of general description of each of his characters, but at the same time, leaves some space for the reader's imagination to create the reader's personal mental image. It is different with a screen version. The audience is seeing the producer's vision of actors which might considerably differ from the original version in the novel.

Having analysed the similarities between the script and the text of the novel the author has come to the conclusion that there are some distinct and unavoidable differences in some of the utterances, but they are minute ones. Basically the similarities occur when very important issues are under consideration and are being discussed. Here are some glaring examples:

- To show that people remain human even in the face of death. With people dying like flies all around one still needs a bit of entertainment, Waddington asks Kitty whether she has brought any records with her.
- The episode of visiting the convent is critical for Kitty. It is there that she sees the self-commitment of the nuns. Kitty discovers another world, the world, which is completely different from the one she got used to. She admires the nuns. The place is poor, not grand, but grand are people who inhabit it. The nuns live from hand to mouth but they welcome new people and treat them with respect.
- Kitty's decision to come to help in the convent is the decision of a grown-up woman. She is ready to work hard. She lies to the Mother Superior about having asked her husband for permission, because she wants him to discover it as a surprise and in this way prove to him that she has changed for the better.

Situation	Novel	Film
The first encounter with Waddington	<i>‘Have you brought any gramophone records with you?’ I’m sick of my old ones.’³⁹</i>	<i>Waddington: Oh, have you brought any gramophone records? Waddington: I’m sick of all mine.</i>
The first visit to the convent	<i>‘You mustn’t expect anything very grand, you know. They are miserably poor.’⁴⁰ ‘You must eat the madeleines,’ said the Mother Superior, ‘because Sister St. Joseph made them for you herself this morning.’⁴¹</i>	<i>Waddington: Don’t expect anything grand. They’re miserably poor. The Mother Superior: You must eat the madeleine. Sister St. Joseph made them for you herself this morning.</i>
Kitty’s coming to the convent to apply for a job	<i>‘It’s only – only that one of our Sisters died last night [...] it is wicked of me to grieve, for I know that her good and simple soul has flown straight to heaven.’⁴² ‘[...] Have you spoken to your husband about your wish?’ ‘Yes.’⁴³</i>	<i>The Mother Superior: But it is sinful of me to grieve [...] when I know that her good and simple soul has flown straight to heaven. The Mother Superior: Have you spoken to your husband of your wish? Kitty: Yes.</i>

Differences between the Novel and the Script of the Film

There are more differences between the novel and the film script than similarities.

- On her first visit to the convent the Mother Superior shows Kitty round the convent and in the book everything is depicted in a more noble way:

*They went first into a large, bare room where a number of Chinese girls were working at elaborate embroideries.*⁴⁴

In one of the rooms the girls are busy with embroideries and this is the occupation to take their thoughts away from what is going on around. However, in the film the girls are busy with a more prosaic occupation. They are sewing. Moreover, the convent gets some profit from it:

*We keep the older girls busy with sewing. It keeps them occupied. And earns money for the convent.*⁴⁵

- Kitty decides to help the nuns in the convent. She comes to the Mother Superior and talks about it. In the book the reader feels more commitment in Kitty’s words who suggests scrubbing floors:

*You said the other day that there was more work than the Sisters could do, and I was wondering if you would allow me to come and help them. I don’t mind what I do if I can only be useful. I should be thankful if you just set me to scrub the floors.*⁴⁶

In the film she is more general about how she can help the nuns, but all the same she insists on helping the nuns having spent a month in the place and having been idle all this time long:

*Well, I'm sure that with the sister's death you must be even more short-handed. You see, I was wondering if I could come to the convent and do anything, just—Just to help out.*⁴⁷

This is a new Kitty, the woman we can start admiring.

- Kitty pays attention to Waddington's Chinese girlfriend. The girl does not speak English that is why Kitty speaks with Waddington about her. There is some discrepancy between what is told about it in the novel and the script of the film. In the novel Waddington tells Kitty that the girl belongs to the famous Manchu family and she abandoned everything, even her family, for his sake. He adds that he has the feeling that if he leaves her, there will be no reason for her to live any more and she will commit suicide:

*'It's a rather funny sensation, you know', he answered, wrinkling a perplexed forehead. 'I haven't the smallest doubt that if I really left her, definitely, she would commit suicide. Not with any ill-feeling towards me, but quite naturally, because she was unwilling to live without me. It is a curious feeling it gives one to know that. It can't help meaning something to you.'*⁴⁸

It is a very impressive point. In the film everything is rather matter-of-fact. He once helped her family with the documents and she has been staying with him from that time on:

*When I left Hankow, she followed me. I sent her back two, three times, but she kept coming back.*⁴⁹

But Kitty remarks that he is very fond of her, it is in his way of looking at the girl: *I didn't realize you had so much affection for her [...]. I can see it in your eyes.*⁵⁰

- Walter's death is the culmination of the storyline in both the novel and the film. It is unfair that the person who has contributed a lot to the elimination of the disease must die when it has almost finished. In the novel Kitty beseeches Walter to forgive her. She cannot imagine her future life without his forgiving her. She even calls him darling, the word she has never said before and Walter being too weak to answer her and dying of dehydration responds to this word. Two tears run slowly down his cheeks. His last words are: *The dog it was that died*. In the film Kitty also asks Walter to forgive her. But the screenwriter is more merciful. Walter was happy with Kitty before he dies. Kitty has managed to make him happy for a brief period of time. The episode is very moving. It seems to be shorter than in the novel.

Situation	Novel	Film
Kitty and Walter after her visit to the convent	<i>'I can't quite explain. I had such a singular feeling when I went there today. It all seems to mean so much. It's all so terrible and their self-sacrifice is so wonderful, I can't help feeling it's absurd and disproportionate, if you understand what I mean, to distress yourself because a foolish woman</i>	<i>Kitty: Won't you listen to what I have to say? Walter: All right. If you insist. Kitty: It's just, today having been at the convent, with those nuns. Walter: What have they done, converted you? Kitty: No. They spoke of you. And it made me feel [...]</i>

Sequel to Table see on the next page

	<p><i>has been unfaithful to you. I'm much too worthless and insignificant for you to give me a thought.' [..] 'Mr. Waddington and the nuns have told me such wonderful things about you. I'm very proud of you, Walter.'</i></p> <p><i>'You used not to be; you used to feel contempt for me. Don't you still?'</i></p> <p><i>'Don't you know that I'm afraid of you?'. [..]</i></p> <p><i>'I have wondered if the nuns would allow me to go and work at the convent. They are very shorthanded and if I could be of any help I should be grateful to them.'</i></p> <p><i>'It is not easy or pleasant work. I doubt if it would amuse it long.'</i>⁵¹</p>	<p><i>Walter: What? It made you feel what?</i></p> <p><i>Kitty: I think I've been afraid of you.</i></p> <p><i>Walter: Well, you should have been.</i></p> <p><i>Kitty: Excuse me.</i></p> <p><i>Walter: If I can't work, I'm going to bed.</i></p> <p><i>Kitty: I know you're angry at me. But if we could just try and talk about [..]</i></p> <p><i>Walter: Honestly, I don't understand you. What is it that you want from me?</i></p> <p><i>Kitty: Perhaps I just want us to be a little less unhappy.</i></p>
Walter dying from cholera	<p><i>'Walter, Walter, speak to me' [..] He spoke; his voice, low and weak, had the hint of a smile in it.</i></p> <p><i>'This is a pretty kettle of fish,' he said.</i>⁵²</p> <p><i>She put her lips close to his ears.</i></p> <p><i>'Walter, isn't there something we can do?' [..]</i></p> <p><i>She thought that he was making an effort to speak. She put her ear close. 'Don't fuss. I've had a rough passage, but I'm all right now.'</i>⁵³</p> <p><i>'Walter, I beseech you to forgive me,' she said leaning over him. For fear that he could not bear the pressure she took care not to touch him. 'I'm so desperately sorry for the wrong I did you. I so bitterly regret it.'</i></p> <p><i>He said nothing. He did not seem to hear. She was obliged to insist. It seemed to her strangely that his soul was a fluttering moth and its wings were heavy with hatred.</i></p> <p><i>'Darling.'</i></p> <p><i>A shadow passed over his wan and sunken face. It was less than a</i></p>	<p><i>Kitty: Are you feeling better? Forgive me.</i></p> <p><i>Walter: Forgive you? There's nothing to forgive.</i></p> <p><i>Kitty: Walter... I'm sorry. I'm so sorry.</i></p>

movement, and yet it gave all the effect of a terrifying convulsion. She had never used that word to him before [...] Then something horrible occurred. She clenched her hands, trying with all her might to control herself, for she saw two tears run slowly down his wasted cheeks.⁵⁴

'Oh, my precious, my dear, if you ever loved me – I know you loved me and I was hateful – I beg you to forgive me. I've no chance now to show my repentance. Have mercy on me. I beseech you to forgive.' [...] But he spoke quite clearly. 'The dog it was that died'⁵⁵

Conclusion

Women missionaries set an example of self-commitment and devotion to the cause they ardently believed in. The history of women missionaries dates back to the 19th century and their work in China deserves admiration. They contributed a lot to the positive changes in the society. Women missionaries educated women who led a secluded way of life and taught the local population skills they applied successfully in their life.

The Chinese people are depicted in both the novel *The Painted Veil* and the film version as people devoted to their country who work a lot and live in poverty. French nuns are a symbol of devotion to the beliefs. They are staunch fighters against cholera, they educate people and they help the poor ones. They deserve great admiration. It is quite understandable that there are similarities and differences between the novel and its screen version in how the same things are depicted, although, at the same time, they constitute one whole.

Both the novel *The Painted Veil* by Maugham and its screen version are vivid samples of how characters can undergo changes under certain circumstances. The characters of Kitty and Walter have changed. The change was inevitable having examples of self-sacrifice of the French nuns next to them. Devotion to the cause means the purification of souls which is of great educational importance to the younger generation.

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⁴ Ibid. – p. 92.

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- ⁸ Hunter J. *The Gospel of Gentility: American Women Missionaries in Turn-of-the-Century China 1895–1951*. New Haven: Yale University Press, 1984. – p. 6.
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- ¹⁴ Ibid. – p. 101.
- ¹⁵ Ibid. – p. 103.
- ¹⁶ Ibid.
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- ¹⁸ Ibid. – p. 145.
- ¹⁹ Ibid.
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- ²² Ibid. – p. 65.
- ²³ Ibid. – p. 68.
- ²⁴ Ibid. – p. 136.
- ²⁵ Ibid. – p. 130.
- ²⁶ Ibid. – p. 181.
- ²⁷ Ibid. – p. 213.
- ²⁸ Ibid. – p. 94.
- ²⁹ Ibid. – p. 95.
- ³⁰ Ibid. – p. 107.
- ³¹ Ibid. – p. 114.
- ³² Ibid. – p. 115.
- ³³ Ibid.
- ³⁴ Ibid. – p. 123.
- ³⁵ Ibid. – p. 156.
- ³⁶ Ibid. – p. 130.
- ³⁷ Sabine M. *Veiled Desires: Intimate Portrayals of Nuns in postwar Anglo-American Film*. US: Fordham University Press, 2013. – p. 229.
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- ⁴⁰ Ibid. – p. 96.
- ⁴¹ Ibid. – p. 98.
- ⁴² Ibid. – p. 114.
- ⁴³ Ibid. – p. 117.
- ⁴⁴ Ibid. – p. 100.
- ⁴⁵ *The Painted Veil Script*. <http://hi.baidu.com/chexuanhanhao/blog/item/873c48d7e8c142cca144df9d.html> (accessed 2013).
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⁵² *Ibid.* – p. 162.

⁵³ *Ibid.* – p. 1363.

⁵⁴ *Ibid.* – pp. 164–165.

⁵⁵ *Ibid.* – p. 165.

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Sandra Meškova

SUBJECTIVITY-IN-DIALOGUE IN WOMEN'S AUTOBIOGRAPHICAL NARRATIVES

Summary

The present paper regards subjectivity-in-dialogue as a specific model of representing subjectivity in two autobiographical narratives, 'Vēstules mātei' by Latvian émigré author Margita Gūtmane (b. 1943) and 'Melbourne Sundays' by Romanian author Irina Grigorescu Pana (b. 1948) who lived in emigration for ten years; hence, exile is a common important aspect in both authors' works. The dialogical model of subjectivity representation in these texts is regarded in two ways: 1) in the communicative aspect as a variation of self / other and its functioning in the text; 2) in the aspect of narrative structure focusing on narrator's voice, narrator and narratee (I / you).

Both autobiographical narratives use a similar communicative model – narrator's letters to a particular addressee, yet its function in both texts differs. Gūtmane's text has a more complicated communicative structure where the figures of both narrator and narratee are vague and doubled. Thus, a more complex message is conveyed entailing complicated, contradictory, psychologically ambivalent aspects of the experience of exile. In Pana's text the figures of narrator and narratee are more certain and the bond between them is an essential prerequisite of stable identity in the situation of exile and bilingualism.

Key-words: autobiography, narrative, subjectivity, narrator, narratee, exile

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Introduction

Autobiographical narrative has become an attractive object of investigation in literary studies in recent decades due to its rich occurrence in contemporary literary discourse and its versatile possibilities of form-building, poetic and narrative devices, etc. Researchers like James Olney and Robert Folkenflik regard it as a general landmark of post-modern times that expresses the urge of shifting from grand systems of knowledge (or, *the great narratives*, to use Jean-François Lyotard's term) to locally created knowledge, or small narratives.¹ Hence, recently proliferating life stories and autobiographical narratives can be considered as manifestations of this general trend of contemporary culture.

Among the numerous aspects concerning the poetics and form of autobiographical narrative, scholars have focussed on the issues of referentiality, textuality, the remembering and the writing subject inscribed in the autobiographical text, the testimonial mode of relation to the recalled events, etc. Philip Lejeune has tried to provide a clear definition of what could be considered autobiographical writing. Lejeune defines autobiography in terms of the 'autobiographical pact' between the author and the reader.

This is a complex of conditions that the author observes, so that the reader treats the text as autobiographical and reads it differently from a fictional text. Out of four categories, distinguished by Lejeune, the most compelling one is identification of author-narrator and the principal character, usually by the form of the 1st person narrative².

Feminist researchers of women's autobiographies have noted a recurrent tendency of creating a distance between female autobiographical authors and their protagonists, generally by the 3rd person narration. However, Françoise Lionnet has suggested a term 'metissage' or braiding, to imply the process of braiding cultural differences into a single identity in postcolonial women's writing representing another – collective subject ('we') perspective that often occurs in postcolonial women writers' autobiographies.³ This testifies to the diversity of the basic forms of autobiographical narrative.

A term 'autobiographical act' is used to express the idea of construction of life within autobiography, instead of referring to 'life as lived'. Elizabeth W. Bruss defines the autobiographical act as *an interpretation of life that invests the past and the 'self' with coherence and meaning that may not have been evident before the act of writing itself*⁴. Regarded as an intentional act, the construction of one's own life-story is determined by a specific stance of the narrator in relation to his / her recalled and related experience, which determines the narrative modality of autobiographical writing as its crucial element.⁵

Regarding the diversity of autobiographical acts, feminist researchers Domna Stanton, Bella Brodzki, Sidonie Smith, make a point of interpreting women's autobiographical acts as entering into writing as the other of discourse in search of a voice and a transformative script.⁶ Hence, the empowering and revisionary potential of the autobiographical mode is especially important for postcolonial and feminist theorists. American writer and feminist theorist, bell hooks emphasizes that the autobiographical impulse of telling one's story is *symbolically a gesture of longing to recover the past in such a way that one experiences both a sense of reunion and a sense of release*⁷.

The author of the present paper has previously investigated the problem of autobiographical modality in women's autobiographical narratives.⁸ The present paper regards the communicative aspect of the autobiographical act in women's autobiographical narrative focusing on the dialogical (I – you) model as a specific variety of it.

The communicative aspect of narration has been much studied in the 20th century literary scholarship. In western tradition it was first regarded by Wayne Booth in *The Rhetoric of Fiction* (1961) where he argued that fiction is a form of communication; however, Mikhail Bakhtin had previously pointed to this in his treatment of literature as a polylogue.⁹ In more recent studies, its structure has been investigated to greater detail and this has resulted in more and more complex understanding of the communicating instances involved within narrative. In the present paper we will focus on narrator and narratee as two agents of communication in autobiographical narrative. The term 'narratee' was introduced by Gerald Prince to denote *the one who is narrated to, as inscribed in the text*¹⁰. Paul de Man has characterized the autobiographical narrative as *alignment between the two subjects involved in the process of reading in which they determine each other by mutual reflective substitution*¹¹.

The dialogical (I – you) model is a peculiar feature of the subjective narrative that conveys a presence of the subjective point of view in the text; it is especially relevant in contemporary texts – not only autobiographical but any text with the predominant

interior monologue or similar narrative techniques. It is not widely used yet it occurs in contemporary texts where the subjective point of view is conditioned by a deeper interest in the human's inner world processes, the complex and manifold set of psychic processes.

The dialogical model of subjectivity representation in text may be regarded in two ways: 1) in the communicative aspect as a variation of **self / other** and its functioning in the text; 2) in the aspect of narrative structure focusing on narrator's voice, narrator and narratee (**I / you**).

In the present paper we will study both of the above-mentioned aspects in close connection in the autobiographical texts of the Latvian émigré writer Margita Gūtmane (b. 1943) and the Romanian writer and literary scholar Irina Grisoescu Pana (b. 1948). The choice of the authors is based on the consideration of importance that the dialogical model of subjectivity representation has in their autobiographical narratives.

I / You as a Double Structure in Gūtmane's Autobiographical Narrative

Margita Gūtmane's autobiographical text *Vēstules mātei* (*Letters to Mother*, 1998) manifests a peculiar communication model between narrator (autobiographical, 1st person or homodiegetic) and narratee as well as the implied author (feminine, the gender of the implied author's figure matters) and the implied reader. This multi-stage communication structure functions both for enhancing the psychologically dramatic effect of the text, achieving powerful inclusion of the reader through the figure of the implied reader, and for providing a wide thematic spectrum introducing such issues as exile, home, language and native language, the Latvian language, Latvian local and émigré literature, and people on both sides of the iron curtain as two halves of the nation, opportunities of communication and understanding, identity issues and many others that, on the one hand, are dedicated to the basic experience of the 20th century and now, in the course of the 21st century, are gaining new significance.

We will further regard two levels of the above-mentioned communicative structure of the text: homodiegetic narrator – narratee; the implied author – the implied reader.

The narratee is specified in two paratextual elements – the title of the book (*Letters to Mother*) and in the dedication (*Für Dich – a celle qui m'a donné une langue*). *You* (capitalized) is also used in the text, in letters / chapters (chapters represent numbered letters) 2, 12, 17, 20, 21, 28, 32, 33, 43, 44, and the last letter. In addition verbs are used that mark communication: see, realize, understand – in letters / chapters 10, 21, 28, 29, 32, 33, 43. Both narratees – mother and *You* – are related in letter / chapter 2, first mentioning mother and addressing her: *The break happened with the entrance of an alien mother – You – in my life*.¹² [here and henceforth translation from Latvian mine – S. M.] However, at the same time *You* is more diffuse, wider, vaguer than mother. In the dedication *You* might be either mother or somebody else. In fact, this is the central enigma of the book that foregrounds the communicative aspect. If this is mother, then it is a dialogue between the narrator who emphasizes alienation from mother with the resulting alienation from the languages, belonging, home, and the implied author who still wishes to smooth this contradiction or has managed to do it. If *You* is somebody else, then it affirms the main position of the narrator that the absence of mother in her life remains as the major factor of exile and alienation; yet then it is important that somebody else has performed the function of mother towards the narrator.

In the former case, the narrator and the implied author take different positions, while in the latter their positions overlap but the point of view of the implied author is wider and includes what is not mentioned in the narrative.

The figure of *You*, referring to the French post-structuralist psychoanalytic Jacques Lacan may be perceived as *Other*, a psychic agent that is constructed in the psychic structure of the subject as a result of the mirror phase and the castration complex¹³; *You*, like *Other*, is the instance of addressee within a dialogue in any actual communication, it provides the framework for subject – object relations and guarantees the subject identity and its psychic framework. This is testified to by the convention of using *you* to denote *I* (both in Latvian and English) that is also used in Gūtmane's text, revealing the figure of *Other* within the psychic structure of *I* or subject:

*See what it means to oppose with every word to the whole everyday reality as it surrounds me and in which I live, the huge German routine that engulfs you at any moment and that you cannot escape or avoid? Say NO to it! And this alien everyday living that is not so alien because it's yours, YOURS! Not only to deny it but, in a completely different reality about which you know that it is nowhere to be found and never will be, give something positive in return? Each day? And all the time?*¹⁴ [bold type mine – S. M.]

Hence, the relations between the title and the dedication in the paratext specify mother as the narratee, simultaneously extending it by means of the impersonal *You*, creating a diffuse field of communication between the subject and object, in which the subject's drama stands out. It provides a focus on a subject who is involved in the identity drama. Identity components – language, nationality, belonging (home, homeland) are projected to the absent mother who is dead and whom the narrator has never met in her conscious life. The only form of communication between them has been letters from mother that are not included or related in the text; they are incidentally referred to, indicating that they have caused fear and confusion as they have incited identity drama for the narrator that resulted in long years of agonizing reflections, searches, nostalgic feelings summarized by the narrator's letters that will never reach their addressee. Mother as an unreal addressee of these letters recedes behind the diffuse figure of *You* that, as mentioned above, is the framing construction of subject identity. This complex double figure, on the one hand, triggers off a painful introspection, while, on the other, urges creation, desire to write, thus functioning as a frame of subject identity that is fragile and unstable:

*Language as the last and maybe the only place of refuge. Writing has always been the last attempt at surviving endangered by self-destruction.*¹⁵

*To write meant to live. To survive.*¹⁶

*I continue writing letters, as You see, for Your language not to fizzle out in me. These small, black sentences – only from the distance. Nowhere else is there such a good possibility to start a conversation as in letters. Destructive, pernicious lack of dialogue. Words are never on time but always too late. Passing by. Like the Jelgava. Comatose dependence on letters. But there is an urge to speak, so that silence is not final.*¹⁷

Next major issue concerns the subject or *I* that functions both as a narrator and the implied author:

*I feel like in a book that I have wished to write all my life but suddenly realized that I will never be able to write it.*¹⁸

Narration can be divided according to the manifestation of the subject of speech into that of the narrator and the implied author. The former is comprised of the narrator's life story that runs in letters / chapters 1 to 4, 12, 23 and some fragments present also in other letters. The narrator's life story is fragmented and, though significant (her aunt took her as an infant by the last train from Jelgava before the entrance of the soviet army; she returned to Latvia with the political changes in East Europe and the fall of the iron curtain), it nevertheless does not hold the main conceptual load. The reduction of the life story ('bios' in autobiography) and linear plot has been regarded as a typical feature of feminine autobiography in literary studies.¹⁹ Hence, memories (of narrator herself or secondary memories from her aunt's stories) do not secure the identity basis as could be the case with the first generation émigrés. The narrator faces a characteristic problem of second generation émigrés (who am I?) acknowledged by many authors, e.g. Andrea Levy, Jhumpa Lahiri, etc.²⁰

The major part of the narration entails digressions from the autobiographical life story – associatively interwoven reflections on exile, home, homeland, language. Here the narrator's text overlaps with the implied author's narration infused by many identifiable intertexts – citations and references to texts by Czesław Miłosz, Jean Améry, Gertrude Stein, Hannah Arendt, Jack Kerouac, Sandor Marai, etc., most of them being émigrés as well.

Another significant device is splitting the subject into the personal (I) and collective (we) subjects. As mentioned before, women's autobiographies often manifest the tendency of creating the collective voice, and the 1st person plural is a formal marker of this collective voice. It is interesting to follow up whom it belongs to or who are *we* in Gūtmane's text.

In letter / chapter 2 *we* is first mentioned in the sense of '*I and somebody else*': first *we* means 'I and my aunt' that shifts to 'refugees': *We kept running further to nowhere*²¹. Then follows 'I and You [mother]' – in letter / chapter 21:

*See, we are not real. We have been to each other just for a moment. And at that moment we lost everything. Ourselves. See, we are no more. You and I, we are no more.*²²

In letter / chapter 5, 7, 8, 9, 10, *we* means '*émigrés*':

*We are our own consequences. We are ruined by ourselves. I am hiding in my non-existence.*²³

*We, too, are late. Always too late. Like this clock that is always late. In 1945 we fell out of the history like from a cart-rear. [...] Our sentences are always out of place and untimely. Every sentence has this strange rupture of time in the middle. [...] Language barracks are torn down. Language debris.*²⁴

In letter 9 it appears that *we* means a whole '*generation*':

*We are overtaken by our own flight and betrayal. We, too. My generation, too. We must bear responsibility for what we cannot be responsible. We are guilty – without direct blame. [...] We must at last stop, look back, what has happened to us, why we are like we are, even if we turned to salt pillars.*²⁵

The meaning 'Latvians' occurs rather scarcely:

*Does Ziedonis understand exile – besides as his own lost part, if we don't understand one another any more and even ourselves?*²⁶

Also 'émigré Latvians':

*We are robbed of our belonging and community. If we visit Australia or Latvia, we level our Latvianness to folk dance and choirs, then we have something in common.*²⁷

Finally, the meaning 'people in general' is actualized as well:

*But each night, in our vigil dreams, we resume living a nightmarish life. We die to one life and are reborn to another.*²⁸

'Nation' is the only communality that is mentioned once in an interrogative sentence:

*Where is nation here?
Where is nation in these streets?
And where am I?*²⁹

This diversity of the collective voice points out those identity aspects of the narrator that are almost all problematic. Hence, it is revealed how closely these various identity aspects are related and how dramatic the process of identity search may be. Besides, the collective voice in the form of *we*, marking the narrator's belonging to different – narrower and wider – groups, forms a bond with the implied reader who identifies with some of these.

I / You as a Stable Structure of Communication in Pana's Autobiographical Narrative

The text by Irina Pana, *Melbourne Sundays* (1998) also comprises the homodiegetic narrator's letters, this time to her sister. Like the narrator and her mother in Gūtmane's text, both sisters in Pana's text are divided by the iron curtain: the narrator has emigrated from the socialist Romania to Australia and is writing letters to her sister who remained in Bucharest, describing her life, impressions in the new land of settlement, sharing memories about their life in Romania, comparing Romania to Australia. This is an autobiographical narrative; Irina Pana emigrated from Romania to Australia in 1986, settled in Melbourne, and taught English literature and literary theory in Monash University. After ten years, in 1996 she returned to Romania and up to now has worked at the University of Bucharest teaching British and American literature, translating and editing various publications.³⁰ Her life in Australia, the experience of exile but also of freedom that opened to her gave rise to philosophical reflections that have been embodied in her books published straight after her return from Australia: *Tomis Complex: Exile and Eros in Australian Literature* (1996) and *Melbourne Sundays*. Both of them had been completed in Australia and some parts had even been published there. She is also the author of books in literary theory and the editor of several research editions.

Melbourne Sundays is a homodiegetic (1st person) narrative produced in the form of the narrator's reflections addressed to her sister. The narrator also mentions letters exchanged with her sister, yet the epistolary element is not included in the narrative (no

text of letters is provided; eight of the sections – the text is divided into 100 sections – start with the address *Dear sister*, yet there are no other formal markers of the letter form).

The communicative bond between the homodiegetic narrator and the narratee (sister) in Pana's narrative, first, helps to set apart two opposite worlds – Romania (a totalitarian state where individuals are completely subjected and feel existentially threatened) and Australia (a land of freedom, exotic beauty of nature and variety of culture). In the first section the narrator alludes to her sister's letter and the enclosed photo with the sister standing against a church wall against the background of a winter scene:

*You stand with your eyes closed and like deaf, in your black coat, against the white church wall. It is from last winter, you seem to be cold, perhaps shivering and staring at us from that other country. I can see children on sleds at the fence, I can almost smell the rusty brown rye that shimmers at the end of your hands. Winter is, of course, another country, a long afterlife all wrapped up in folds of black garment and shreds of mud against white washed walls, but Melbourne is a country without snows. I enclose postcards.*³¹ [underlining mine – S. M.]

This juxtaposition of Romania and Australia, Bucharest and Melbourne is conceptually important for the narrator and is further sustained throughout the narrative, adding other aspects of comparison to the geographical one illustrated above, e.g. historical, cultural, ideological. This mythologized two-world model is a general feature of exile narratives and its *mythos* is very clear and straightforward: even if it is possible to avoid the rigid positioning of one of the worlds as good and the other as bad, it is clear that the worlds are incompatible, irreconcilable and their juxtaposition matters exactly as the framework for other, existential, oppositions of human existence: the past and the present, captivity and liberty, home and foreign land, etc.:

*Bucharest is now estranged writing chained on tightly to my throat and ankles, while Melbourne is a place where I love to dream.*³²

*I thought I had power over words spoken in two worlds and I thought I could leave my home and carry it with me. But my other home, the no-home I have encountered elsewhere, has now claimed me, and as long as I speak its language I am not free to leave it.*³³

The communication by letters forms a bridge between the narrator's past that she has abandoned and her newly acquired present; this is accomplished by means of memory work, with all its complexities, including remembering, erasing, reconstructing, shifting, judging, and mourning. This activates the dimension of quest, for the self, sense of belonging, identity, etc.; these aspects are not clearly differentiated in the narrative, but develop in a continuum of the narrator's psychic life; this gives rise to a kind of phantom subjectivity that is not embedded in the substance of material life, in any materialized self but, in a modernist way, creates a world in itself or, in a postmodernist way, outlines a kind of a textual self:

*I do not remember when we said good bye before the long journey,
how we sat together, at the wooden table with all the lights on,
before the long Melbourne journey.
How we walked to the station in dark wintercoats,
how we rode in the sleigh past the baying wolves,*

*how winding sheets flew from our bodies
when mother raised her hand to her face.
I remember all this from the shady groves on a radiant summer evening.*³⁴

The communication sustained by way of letters symbolizes a bridge between the narrator's past where her sister remained and present to which she has moved, but, though separated, both sisters, the past and the present, captivity and dizzying liberty, home and foreign land – these existential opposites of human condition – continue existing in the narrator's subjective world vision:

*Exile is not a death experience, as the poets say, not even a painful dismemberment, or a deep crisis, but a true theatre of memory, in which I find myself a spectator fascinated by the performance of other people's pasts. Melbourne resembles more and more a hallucinatory apparition. [...] The translation of my reading into English as a second life does not mean a forgetting of Bucharest, or even a separation from home or from you, my sister. I translate you, our past together, the present of our other life into the Australian shapes of the present.*³⁵

The opportunity of writing letters to her sister keeps the narrator aware that her home has not been lost, it is a safe anchorage where to return. Her life in Australia seems to be a happy shipwreck that let her reach a new land and start a new life there: *I feel happily shipwrecked.*³⁶ However, the idea that her homeland can always be reached is vitally important:

*I wake up with this despair in my soul, that I have lost my country, then what a joy to remember that my country continues to exist, through others, those who have stayed behind, and I am grateful to them. When I return it will be there.*³⁷

As compared to Gūtmane's narrator for whom homeland is lost forever and cannot be recovered even by return, in Pana's text the narrator is aware that she has a place to return to, and correspondence with her sister makes her sure of this.

The sense of exile in Pana's text, unlike the majority of exile narratives, is that of liberation and relief. Exile makes it possible to live two lives, it is like an open window, holidays from the hard life behind the iron curtain, an exotic banquet. It is also freedom from memories: *In this freedom I am free to remember nothing.*³⁸

The notion of translating alluded to in the subtitle is introduced in this context:

*Like exile, translation is a second life. It is a labyrinth, and therefore a test, with the promise of adventure. It is Hermes inhabiting the borderline, making possible an easy commerce between the familiar and the alien.*³⁹

Translating is conceptualized in the foreword of the book regarding such specific aspects as spanning the reality and imagination; translation as crisis leading to transcending borders and creating a transnational, transcultural continuum, *not bound by the borders of logos*, affirming *one single, universal theme of human life*, disclosing *the illusion of fixed identity at every level: personal, biological, national, social, cultural.*⁴⁰ Actually, translating is the mode of the narrator's psychic life, her survival between the previously marked existential binarisms that would otherwise make her existence intolerable, depressive, tragic. It is a kind of a survival strategy that lets the narrator carve out some transient space in between, find there a temporary refuge that could be even considered as beneficial in terms of identity construction, personal crisis that make a good use of this distancing:

*Melbourne resembles more and more a hallucinatory apparition. [...] The translation of my reading into English as a second life does not mean a forgetting of Bucharest, or even a separation from home or from you, my sister. I translate you, our past together, the present of our other life into the Australian shapes of the present.*⁴¹

Australia is a land of dreams; the narrator often feels having visited it in her dream.⁴² Reading the prose fiction of the colonial age, memoirs, diaries, and letters of older generation immigrants found at her neighbour's place who is also an immigrant living in Australia for sixty years, the narrator strikes upon various experiences of exile, also painful and dramatic, yet she does not identify with them and they remain as a contrasting background for her own comparatively light perceptions. Reading these texts she is carried away by the idea that Melbourne has always been a place with the most promising future⁴³, refuge of romantics, freedom seekers, but also adventurers and buccaneers. She spends Sundays reading, trying to understand the memories of Australians, compares their feelings with her own and comes to an essential conclusion: Australia is a land of immigrants. Everybody is a stranger there. Home in Australia remains a temporary shelter also for those who have lived there all life.

For this reason the bond with home sustained by the letters is so important:

*Do I need to travel to the centre of my life – Bucharest – to find it? But in my writing I am already there. In translating Bucharest into the language of Melbourne I speak not what I see but what I mean. [...] In the space of translation and exile I also read Melbourne in the transparency of its other life, for its words are also a camouflage of myths and its story founds – and invents – my other life. [...] On board this translation Bucharest and Melbourne are reconciled [...].*⁴⁴

This experience is rooted in the narrator's specific bilingualism: English, the language of Melbourne, is not a foreign language for her in the traditional sense; it is a dimension of freedom, a window from the totalitarian culture through which she escapes to a land where this language is spoken, as a dream or fairy land where her major wish – a wish for freedom – has come true:

*English marks this happiness of life elsewhere, in which you are free from remembering [...] once you can speak a foreign language, the language of strangers, you have become a stranger yourself, for the new language marks your ability not to just see past the borders of your homeland, but to actually move into that strange territory of absence, to move away from the home you have grown on your body, and you lose yourself into that distance; to actually become it.*⁴⁵

English for the narrator is like a new love, it gives her new home, new name, new signature, the beginning of the second life.⁴⁶ Yet it is very important that, writing letters to her sister, sharing her feelings and thoughts, she sustains a bond with the native language. In the afterword she admits:

*If I did not have you
I would not know how to have you.
Nothing would be
if I could not tell you about it.
Melbourne and Bucharest
1987 – 1997*⁴⁷

Owing to the opportunity to express herself in communication with her sister, the narrator can keep both languages, both homes, both lives, the past and the present in balance, without losing either. Exile in this situation performs the function of the extension of one's self; owing to the comparatively soon opportunity of return (after ten years, as is obvious in the afterword), it rather reminds of a nice journey to an exotic land than a grim and lonely life in exile.

Gūtmane's narrator completes her last letter with words:

*What can be said if nobody asks. And I have no more strength for any sentences.
I don't have any other words. I have lived them through to the utmost but I know –
I will have to pay for every single one of them.
What is the answer? –
But what is the question? –
Mother died in Jelgava on 21 July 1981.⁴⁸*

Conclusion

The main divergence in both narratives that determines the differences in their manifestations of exile experience, subjective perceptions, treatment of self and the world is related to the different subjectivity structure in both narratives: the existential state of exile of the narrator in Gūtmane's narrative is conditioned by the irreversible loss of object (inability to address mother) and melancholia, whereas the narrator in Pana's *Melbourne Sundays* reveals in the afterword that the ability to address *you* (Other) is the secure basis of her being. Pana's text manifests the exile identity discussed in Julia Kristeva's work *Strangers to Ourselves* (1988) that may become the source of creativity and rebirth of meaning in the language.⁴⁹

Hence, it may be stated that both autobiographical texts of Gūtmane and Pana use a similar communicative model – narrator's letters to a particular addressee, yet its function in both texts differs. Gūtmane's text has a more complicated communicative structure where the figures of both narrator and narratee are vague and doubled. Thus, a more complex message is conveyed entailing complicated, contradictory, psychologically ambivalent aspects of the experience of exile. In Pana's text the figures of narrator and narratee are more certain and the bond between them is an essential prerequisite of stable identity in the situation of exile and bilingualism.

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Diāna Ozola

THE FEATURES OF TRAVELOGUE IN PAUL THEROUX'S TEXTS

Summary

Modern American literature is rich in travelogues. The genre has been developing since Christopher Columbus discovered America, becoming more and more popular up to nowadays. Its popularity can be explained by the new places discovered as well as by the development of new technologies that made travelling expand and vary.

One of the specific features of travel writing or travelogue is that it is based on the binary opposition 'native – foreign' or 'self – the other'. Travelogue deals with the images of 'other' countries, nationalities, cultures – anything that is alien to the target reader and that is directly or indirectly compared to the authors' native images.

Paul Theroux is one of the representatives of contemporary fiction and non-fiction American travelogue writers. Two famous travelogues by Theroux will be considered and analysed in the present article. The first one, 'The Great Railway Bazaar', took the 5th place among the top 10 travel books of the century in 1999.¹ This first-person travel narrative, being engaging, ironic, intelligent and opinionated, gave Theroux a title of the Great American Travel Writer.

In 2008 'Dark Star Safari: Overland from Cairo to Capetown' by Theroux was regarded as number seven among the top 10 American travel novels. The writer is at his best in 'Dark Star Safari', where his skills of observation and his dry wit are on full display. He presents his reader all the peculiarities and mysteries of Africa that are hard to forget. There are moments of beauty, but there are also many moments of misery and danger.

The present article aims at identifying the basic features of Theroux's travelogue and at finding out the ways the basic opposition 'native – foreign' is represented throughout his texts.

Key-words: travelogue, travel writing, travel texts, genre, journey, oppositions, self – the other, native – foreign, modern – ancient / exotic, nature – civilization

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Introduction: a Brief Overview on Travelogue as a Genre

The representation of any foreign culture can be referred to the genre of travel writing or travelogue. The term '**travelogue**' is an Americanism that appeared in dictionaries at the very beginning of the 20th century. Its history reveals that travelogues appeared many centuries ago, being widely known as 'travel writing' or 'travel literature', and developing and acquiring new motifs and directions from century to century. Peter Hulme and Tim Youngs in their Introduction to *Cambridge Companion to Travel Writing*

while considering the early forms, the modern era and the contemporary issues of travel writing stated that [...] *travel writing is best considered as a broad and ever-shifting genre, with a complex history which has yet to be properly studied*². The scholars' perception of travelogue varied. Thus, Bill Buford regarded travel writing as a *wonderful ambiguity, somewhere between fact and fiction*³, while Ian Jack considered it to be an honest description and *believes that the travel writer 'did not make it up'*⁴.

In the frames of the contemporary critical tradition the study of travelogues synthesizes various methodologies and methods of different literary schools with an aim to excerpt the brightest semantic oppositions of travelogues, which serve their architectonics, by applying the structural approach as well as to place these texts into social, political, or economic context by applying such approaches as transculturation or postcolonial studies. The aim of the present research is the study of travelogues applying the structurally-semiotic approach, thus, focusing on such binary oppositions typical of various travelogues as native-foreign/exotic, home-travel and nature-civilization.

Modern travelogue gained its greatest popularity in the USA. Together with Jack Kerouac, Peter Jenkins and Bill Bryson, the famous American Paul Theroux is widely acclaimed as one of the contemporary and prominent representatives of this genre. Paul Theroux is the author of a number of fiction and non-fiction travelogues, two of which, *The Great Railway Bazaar* (1975) and *Dark Star Safari* (2002) will be considered in the present article.

The Key Motifs of Theroux's Travelogues under Analysis

The Great Railway Bazaar, published in 1975, recounts his four-month journey by train during the 1970s through Eastern Europe, the Middle East, and Asia. Peter Hulme and Tim Youngs point out that *in travellers' 'real' and imaginary geographies of the Middle East, the Arabian peninsula has held a singular place, ridden with ambiguities and contradictions*⁵ that can be traced in Theroux's texts about these places.

Theroux's *Dark Star Safari* is a modern representation of exotic based on his travelling through Africa. Hulme and Youngs state that *interest in African cultures has been long-standing but was revitalized in the late nineteenth century and in the first half of the twentieth*.⁶ Studying the texts of the contemporary, already 21st century travelogue writers, it can be assumed that the interest in the African exotic has neither disappeared nor even diminished, and Theroux's *Dark Star Safari* is a reliable proof for such an assumption. As Debbie Lisle puts it, [...] *travel writers continue to secure their privileged position by categorising, critiquing and passing judgement on less-civilised areas of the world*⁷, and Africa is obviously one of such savage, and, thus, attractive, areas. At the beginning of his novel Theroux states that this is his second visit to Africa, where he lived and worked happily almost forty years ago. Being a large continent, it contained for Theroux not just the terror and misery, about which the today's newspapers constantly report, but also something mysterious, new, some untold stories and hope that it might have had.

Reflecting on the development of travel literature and analysing its history, the basic tendencies and motifs, Hulme and Youngs claim that Theroux is one of those travelogue writers, whose work in the late 1970s marks the beginnings of the most recent upsurge

of interest in travel writing. Theroux's innovation was the invention of an American persona which combined the rough edges of the hard-bitten traveller with the learning and literariness of his European counterparts. His first two books, *The Great Railway Bazaar: By Train Through Asia* (1975) and *The Old Patagonian Express* (1979) cleverly used the older but ordinary mode of travel by train to places remote from his readership. Train has evidently been Theroux's favourite means of transport. Reflecting on his travelling from London to Tokyo in *The Great Railway Bazaar*, he admits: *Ever since childhood, when I lived within earshot of the Boston and Maine, I have seldom heard a train go by and not wished I was on it*⁸, thus, stressing his appeal to trains together with his passion to travelling. Comparing trains with other transport, Theroux states in his texts that *in planes the traveller is condemned to hours in a tight seat; ships require high spirits and sociability; cars and busses are unspeakable*⁹. Besides, in *The Great Railway Bazaar: By Train Through Asia* he considers travelling by train even romantic: it suggests a sort of privacy, and the landscape passing the windows adds to this romanticism, with *a swell of hills, the surprise of mountains, the loud metal bridge, or the melancholy sight of people standing under yellow lamps*¹⁰. Moreover, he repeatedly compares Asian railway with the European. Thus, despite all the insufficiencies of Turkey, its people and various cultural matters, the quality and comfort of its railway, with fresh flowers on the table and being well stocked with wine and beer, does not concede to the famous in those times Direct-Orient. After crossing the Iranian border, Theroux claims that *the farther one got from Europe, it seemed, the more sumptuous the trains became*¹¹. After almost thirty years, travelling to Africa and describing this travel in *Dark Star Safari*, Theroux does not deviate from train trip, however, not excluding buses, planes, cars and other local means of transport, such as canoe, cattle truck, ferry, or armed convoy.

The Basic Features of Travelogue as a Genre Illustrated by Theroux's Narratives

An important aspect of the present article is considering the typical features of travelogue by illustrating them with Theroux's texts under analysis. Having studied a number of sources on the issue, I would suggest dividing these features into two groups. The first will relate to the genre features of travel literature, while another may be focused on the binary oppositions typical of travel texts.

One of the most comprehensible and consistent lists of genre features of travelogue, in my mind, belongs to a Russian scholar Vasilisa Shachkova. She distinguishes nine basic features of this genre, which she refers to as 'жанр путешествия'¹². Having studied and analysed all of them, I would summarize them in the following way, adding some personal remarks regarding Theroux's travelogues under consideration:

1. The principle of genre freedom, which goes through different levels of a travelogue, and the absence of strict literary conventions and genre canons. That means that the structured plot in the texts of this genre is not obligatory, which, however, does not mean the absence of compositional and structural harmony of works.
2. A special role of the author, who is a traveller, an observer, a participant of the events, the image of which forms the structure of a travelogue.

Theroux is a narrator and a participant in the events in both *The Great Railway Bazaar* and *Dark Star Safari*. Moreover, many of his readers are sure that Theroux has all the right features as a travel writer: the power of observation, a sense of pace, a certain grace in his prose, a sense of style. In his travelogues he is not just a traveller and a writer, he is also a skilful narrator of the events and a talented artist, who stresses every feature of the people he portrays. Perhaps that is why especially considering his early travelogues, such as *The Great Railway Bazaar*, he is often regarded as far more an observer of people than places.

3. The presence of documentary elements is obligatory.

The presence of documentary elements in Theroux's texts is obvious from the first pages of both his travelogues: the maps of the places visited are included into the introductory parts, each chapter is entitled with a concrete place (e.g. Ch. 4 *The Teheran Express*¹³ or Chapter 5 *The Osama Road to Nubia*¹⁴), both texts are full of historical places and monuments mentioned, names of people related to the particular place and epoch, etc. In order to seem more realistic, Theroux even mentions dates or the time of the events, as: *At 9.35 we stopped at the Italian station of Domodos-sola*.¹⁵

4. The subjectivity of the author's approach and fiction as an integral part of the travelogue's specifics.

Theroux is both objective and subjective, while representing places, events, people, etc. in his texts. He is objectively precise in depicting real geographical features of places or historical events, adding subjectivity of his opinion, views and thoughts. This subjectivity in Theroux's travelogues is more evident regarding people he meets, as: *It seemed to me that his restless generosity led him into contradictions. My conclusion did not make my understanding any easier*.¹⁶

5. Journalistic approach as a way of expressing the author's position.

Along with a certain journalistic approach applied for expressing his position, Theroux sees himself as a journalist in his travelogues: *He was glad to hear that I was (as I told him) a journalist: he had a story for me*.¹⁷

6. The synthetic nature of the genre that presumes the presence of some elements of other genres (diary, letter, autobiography, etc.).

The most evident element of Theroux's texts is autobiography, when he stresses his own experience in depicting places, events, etc. In *Dark Star Safari* he shares his personal experience in Africa: *There I had lived and worked, happily, almost forty years ago, in the heart of the greenest continent*.¹⁸ In *The Great Railway Bazaar* the autobiographical approach to his travel texts is also outlined: *travel writing, [...] moves from journalism to fiction, arriving [...] at autobiography*.¹⁹ Sometimes Theroux also refers to his travelogues as to a diary: *That first day I wrote in my diary, Despair makes me hungry*.²⁰

7. The route or the road as a thematic and structural core of the narration in travelogue.

As it has been already mentioned, the routes of Theroux's travels are represented not only verbally in the descriptions of places visited, but also by the visual representations of the real maps of his trips (see *Dark Star Safari*²¹).

8. Developing the author's individual style of writing can be viewed in the process of creating travelogues.

Theroux's individual style has been noticed not only by his readers (see feature 2), but also by the scholars, who researched his texts. Thus, Debbie Lisle stresses Theroux's *colonial vision*²², which competes with Bill Bryson's *cosmopolitan vision*²³. Analysing this colonial vision in Theroux's travelogues, Lisle concludes: *Because Theroux's colonial vision allows him to make negative judgments about the places he visits, it is easy to see how his texts reproduce the prevailing ideologies of his time.*²⁴

9. Travelogue is a kind of a response to the audience's requests. Travelogue as a genre is experiencing the strongest impact of the reality as well as different extra literary circumstances.²⁵

The Crucial Binary Oppositions in Theroux's Travelogues

Another group constituting the basic features of the modern travelogue include the binary oppositions typical of travel texts. In my mind, they represent the basis for analysing travel texts, as revealing the main ideas of modern travelogues. Vadim Mikhailov in his dissertation related to the evolution of travelogue in the 18th–19th century, following a researcher of the genre Victor Guminsky, stresses the opposition *native – foreign*²⁶, in which he finds a specific centre of any travel text that is usually orientated to one's motherland. Morris refers to the same opposition as *home and other*²⁷, which is accepted by many travelogue researchers.

Several oppositions can be traced in Theroux's texts on the cultural (European / American – exotic), historical (modern – ancient), and geographic (city – countryside; city – road) levels. The differences can be viewed between the countries he visits as well as in comparing the images of foreign lands to the European or American ones.

The common opposition of travelogue '*native – foreign*' or, in case of Africa, '*exotic*' is widely represented by Theroux in both travel texts under consideration. However, his attitude to the foreign is not the same, while regarding his traveling through Asia and the Middle East and the one through Africa. Being curious about each place he visits in the Middle East, Theroux remains rather critical and ironic in his attitude to people, national character, political and cultural matters of every place, about which his opinion is usually very strong. It often seems that he notices and, therefore, tries to emphasize just the insufficiencies of Eastern culture. Thus, in Turkey he draws the readers' attention to the clothes and fashion of the Turks, which resemble the fashion of 1938 – the time, when the ruling of Mustafa Kemal Atatürk came to its end. With his death, Theroux states, *modernization stopped in Turkey*²⁸. Passing from year to year, the fashion of those times symbolizes the static rather than the dynamic nature of the Turks. Theroux concludes his description of people and their appearance with the words, *[...] the high-water mark of the modern was in 1938, when Atatürk was still modelling Turkish stylishness on the timid designs of the West*²⁹. Without any direct comparison of the Turkish and Western images, Theroux's conclusions reveal that a number of differences exist, which are not in favour of the Asians, as it is clearly felt that in the Middle East and Asia he is proud of being an American. Thus, Theroux's travelogue illustrates the idea of the existence of two basic notions in imagology: *auto-image and hetero-image, the first making the attitude toward the writer's own culture and the second one toward the other culture.*³⁰

Quite the reverse is the situation with reflecting on his journey to Africa, a place of the marvellous and exotic. The very first pages of Theroux's *Dark Star Safari* reveal the opposition 'home – travel'. It might seem even a bit strange or confusing, but the archetype of 'home' does not possess in Theroux's travelogue the typical characteristics of a native and safe place; on the contrary, this locus bothers the narrator and becomes a place, from where he desires to escape, at least for some time. He calls his home an 'accessible world' – a place, where everyone, who needs or wishes, can find him any time. Home had become a predictable routine, which did not bring pleasure. He admits: *It made me want to find a place that was not accessible at all: no phones, no fax machines, not even mail delivery, the wonderful old world of being out of touch.*³¹ Escaping from such a 'regular touch', Paul finds Africa as the best place for such an escape stating that *Africa is one of the last great places on earth a person can vanish into*³². Later in his travelogue, Theroux does not already have so many kind words for most of the countries of Africa. He points out that Kenya is one of the most corrupt countries in Africa, everything in Kampala and Uganda has changed for the worse, and in Tanzania there is only decline – simple linear decrepitude, and in some villages collapse. However, Africa does not stop being attractive and mysterious for him.

Being often ironic and sometimes even rude while describing the Asians, in *The Great Railway Bazaar* Theroux speaks about African people in a more tolerant way. He often sympathises with their problems, blaming not people, but circumstances and disasters that led them to misery and poverty. The Asians and people from the Middle East, on the contrary, cause more negative emotions in him. Many of them seem rather primitive, with a lack of education, taste in fashion, etc. Some of Theroux's readers even recognize the tendencies of racism in his *The Great Railway Bazaar*, which might seem more typical for the 1920s than for the 1970s. He obviously feels disgust with hippies, dislikes the so-called 'Asiatic inquisition', when the locals ask him too many quite personal questions; one can feel American excuses for the Vietnam War, and there is an idea that Japanese politicians strive to be like Churchill, but they would never achieve it. In Turkey, together with ordinary folk Theroux meets a number of writers, both Turkish and European. Their basic difference is recognizable from their first utterances: while Europeans speak about all the famous people with respect, the Turks try to stress just their own superiority not only in literature, but also in sport, language and other spheres. Later, Teheran is described as a rather disgusting place, where people, on the one hand prefer wearing English clothes and spending time in bars, which have the atmosphere of Wild West saloons, but on the other, try to be faithful to their religion, which does not allow them quite many attractive things. Iran is influenced by the American way of life, as there are many Americans staying there. Theroux constantly stresses that Iranians are easily influenced by American culture, to be precise, by the worst side of it. On the contrary, people of Africa are presented in a much more attractive way, where the modern-day Egyptians were welcoming the foreigners, Sudanese ambassador was *a pleasant, well-educated man*, a secretary at the Uganda embassy was *friendly, a youngish round-faced man*³³, etc. The various colleagues and friends he visits along the way, including the vice-president of Uganda, represent Africa's intellectual and political elite. Although he mentions corruption in Kenya or 'give me money' syndrome at various African non-governmental organizations, his impression of the Africans is evidently much better than 30 years ago was of the Asians.

One more opposition evident in the majority of Theroux's texts, and, therefore, worth analysing, is 'nature – civilization'. Every chapter of any of his novels is usually a separate place, where he stops for some time before continuing his journey. While staying in a town, a city, or a village, his main interest is in people and their national character, about which his opinion is usually very strong. In contrast, nature is represented by Theroux in all its glory. *The landscape repeated, becoming bigger, drier, emptier with repetition; the distant mountains had massive volcanic wrinkles, some very green, and the closer hills had these folds as well, but they were brown and scorched, like overbaked pie crust.*³⁴ Without any direct comparison to America or Europe, the specificity of the Turkish landscape is evident from the quotation above. Nature is equally beautiful in Theroux's texts regardless the time of the day, the weather, the season, or any other influences or circumstances. While travelling, he notices all, even minor changes of it: *Outside the landscape had begun to acquire features – hills rose, a plateau appeared then a blue green range of mountains to the north; villages grew more frequent and there were refineries spouting flames and shortly we were in Teheran.*³⁵ A wonderful picture of exotic and in some cases even wild nature can, however, quickly change to the opposite as soon as the writer comes to a more civilized place. A vivid example of a so-called another side is Theroux's description of city life in Teheran, which he compared to America for a number of times. He notices that the situation with traffic is twenty times worse than in New York, and *in spite of its size and apparent newness it retains the most obnoxious features of a bazaar, as Dallas does, and Teheran has all the qualities of that oil-rich Texas city: the spurious glamour, the dust and heat, the taste for plastic, the evidence of cash*³⁶. So, it is all the time when nature seems friendly in contrast to civilization. It is away from any problems, political affairs, or economic difficulties, with *craters, stark mountains on the horizon, and sand as far as the eyes could see [...]*³⁷. The places become more appealing to any traveller, just when they intertwine with nature. Travelling in Africa after almost 30 years, Theroux's perception of its nature does not change. Africa, despite its poverty, misery, and terror, attracts the author with its traditions, history and nature. He claims that it is the greenest continent, where he was really happy travelling and working time ago. It suggests freedom for his soul and his deeds, which he found so difficult to reach at home. The narrator's possibility of enjoying this 'inner freedom' is opposed to modern, full of new technological devices, American reality. So, he believes that *travel in the African bush can also be a sort of revenge on cellular phone and fax machines, on telephones and the daily paper, on the creepier aspects of globalization that allow anyone who chooses to get his insinuating hands on you*³⁸.

On the level of culture, the opposition of the two worlds, the modern developed America versus the ancient and exotic Africa that is full of old traditions, is another feature that goes in parallel with that analysed before. While travelling to Cairo, Paul Theroux reflects much upon the value of the exotic and modern. Without denigrating the importance of new discoveries and pearls of the modern world, he still adores the mystery and the beauty of the exotic Giza pyramids, full of history. He makes his reader understand that modern world can rarely value the historical treasures, seeing in them just the way of getting either rich or famous. When a number of ancient obelisks were stolen from Egypt and Ethiopia and were moved to America and Europe, where

nowadays they decorate the well-known places, such as New York's central park, the exotic got dissolved in the modern, thus losing its originality. *Though obelisks were sacred to the sun god, no one had any idea of their meaning.*³⁹ In the same way the real image of Sphinx is opposed to those presented in photos, pictures or depicted on the internet: [...] *photography's spoiling the visual pleasure of places is nothing compared to the way the Internet and our age of information have destroyed the pleasure of discovery in travel.*⁴⁰

Visiting a number of famous places in Africa, Paul Theroux stresses the evident interference of modern life with its history. Being at Kom Ombo, an ancient Egyptian temple, he notices that nowadays it looks like *a part of the life of the town rather than a fenced-off museum piece*⁴¹. The temple was reconstructed, which did not add it dignity; instead it started to look false and approximated.

Being sometimes quite sceptical about the Asian peninsula and its culture, Theroux acknowledges, however, that it has its certain beauty in combination of the modern and ancient. Iran, one of the countries visited by Theroux on his way, is full of contradictions. It combines old traditions and religion, having at the same time the features of the modernized world. *It is an old country; everywhere in the gleaming modernity are reminders of the orthodox past [...] and, on what is otherwise one of the best-run railways in the world [...].*⁴²

Following the Tradition: Representing the Motif of Darkness

Considering the title of Theroux's novel *Dark Star Safari*, it seems worth analysing the notion of darkness.

The motif of darkness passes through all the history of travelogues about Africa. It obviously appeared in Joseph Conrad's *Heart of Darkness* (1899), which is the best-known Congo journey with *nightmare visions of primeval darkness, unfathomable mystery, and dreadful savagery*⁴³. As it has been fairly noticed by literary critics, *freed from strictly chronological, fact-driven narratives, nearly all contemporary travel writers include [...] synopses of other travel books*⁴⁴. Thus, Theroux, being no exception, borrows from the literary heritage and introduces in his *Dark Star Safari* the same motif, stressing some darkness already in its title. But what did he mean under 'African darkness'? Dark-skinned people? Traditional dark clothes? Having studied the previous literary experience of Joseph Conrad, Theroux concluded that for his predecessor it meant blankness – something not clear, not discovered, the sort of blank spot on a map. And such darkness could suggest whatever – banditry, anarchy, cannibalism, rebellion, starvation, violence, disease, etc. Theroux stresses that it was that pessimism that made Africa seem unknown and worth visiting. So, while travelling Theroux kept this image of Africa with him – the image of crepuscular darkness, which was synonymous for him to *terra incognita*. So he was not dismayed or afraid, as any good travel for him meant a leap in the dark. In his interview in 2003 after his book was published, Theroux tried to explain the title of his travelogue by saying: *it seemed to me that a dark star embodied all the ambiguity of glitter, beauty, light, and yet still with a lot of shadow in it because there are so many wonderful things in Africa that I saw, that I experienced, that I know exist, and so many difficulties so many problems.*⁴⁵

Conclusions

Due to the diversity of its forms and its complex history, the genre of travelogue is regarded by a number of critics as being of heterogeneous nature.

Despite the fact of being spread around the world, contemporary travelogue gained its biggest popularity in the USA.

Paul Theroux is one of those travelogue writers, who, starting from the 1970s, marked new tendencies in writing travel narratives. For example, he introduces a different type of a traveller, reveals the specific advantages of train trips in his travelogue *The Great Railway Bazaar: By Train Through Asia* as well as represents his personal vision of Africa and its culture in *Dark Star Safari: Overland from Cairo to Capetown* (2008). Besides, he offers his reader another interpretation of the motif of darkness, adding it to the one represented by Joseph Conrad more than a hundred years ago.

After considering travelogue as a genre, it can be stated that one of the most consistent and detailed lists of genre features of travelogue belongs to the Russian scholar Shachkova, who suggests its nine basic characteristics. Having analysed both of Theroux's travel narratives, which are the subject of the present research, it can be concluded that Theroux's texts possess all the above mentioned characteristics of the genre.

The basic binary oppositions, which appear in both Theroux's texts under analysis, are 'native – foreign', 'home – travel' and 'nature – civilization'. The first opposition stresses the exotic in the case of Africa and its specific culture as well as reinforces the superiority of the Western culture and people over the Eastern in the case of Turkey. The second abovementioned opposition reveals the advantages of travelling over the home routine. The majority of places he visits seem very appealing to Theroux despite many of their insufficiencies, which he constantly mentions or describes. Nature in the third opposition under consideration certainly overtops civilisation in all the possible aspects in both Theroux's travelogues under analysis.

To sum up, it is also worth mentioning that while planning the routes with a timetable in his hand, Theroux established the respectability of a mode of travel accessible to his readers but long since associated with the regimentation of tourism. His example proved infectious, and his boundless enthusiasm for travel and for writing about it has kept his work at the forefront of the genre.

¹ George D. *The Top 10 Travel Books of the Century*, 1999. http://www.salon.com/1999/05/19/best_5/ (accessed 2013).

² Hulme P., Youngs T. *Cambridge Companion to Travel Writing*. Cambridge University Press, 2002. – p. 10.

³ Ibid. – p. 9.

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Asta Gustaitienė

THE TOPIC OF NATIONAL AND INTERNATIONAL ADOPTION IN THE 21ST CENTURY LITERATURE FOR TEENAGERS: LITHUANIAN ORIGINAL AND TRANSLATED PROSE

Summary

Recently the topic of adoption has increased in importance both in Lithuanian and translated foreign literature for adults, likewise children and teenagers. Lots of books of this category, which vary in their aesthetic value and genres, are published every year. Professors Haley Horstman Kranstuber and Jody Koenig Kellas maintain that books dealing with the topic of adoption and family formation are especially important to adopted children. The article highlights the complexity of the topic of national and international adoption, and examines the methods of presenting the topic in an artistic way in different works of literature. The aim of the article is to bring to light the dominating topics referring to adoption which recur in the works of the 21st century Lithuanian and foreign writers and to draw attention to the possible problematic connections. More attention is paid to the works dealing with the topic of international adoption seeking to disclose how the authors portray the characters of the novels representing different cultures and countries, what strategies they use, also, striving to trace the dynamics of the characters' attitude to two countries they belong to. The works dealing with adoption usually present the topic in a simplified way simultaneously consolidating the myths and stereotypes related to the phenomenon: 1) foster-parents are unable to love the adopted child the way he / she desires; 2) the adopted child is ugly and has an unbearable character; 3) the biological parents are socially dysfunctional persons who do not deserve to be looked for; 4) adoption is an illegal act carried out ignoring laws and may be qualified as a crime.

Here we analyse three novels for teenagers on the topic of international adoption: 'Foster-daughter' by Sophie McKenzie, 'Far Away from Tibet' by Federica de Cesco and 'White Flowers in the Yellow River' by Caroline Phillips. In the process we refer to the fragments of imagology theory and the insights of theoreticians of intercultural communication, such as Larry A. Samovar and Richard E. Porter. However, generally speaking, we can maintain that in all the works considered the initial absolutely negative (or groundlessly positive) attitude towards a different culture (mania / phobia) gradually changes to a reasonably positive attitude towards the native land as well as the culture one is grown into.

As we can see in the works analysed, usually they are constructed in a way that when dealing with complicated problems the characters could find a positive clue, and the logic of the story / plot would provide a clear reference to the happy ending, although utopian.

Key-words: Lithuanian literature for young adults, national and international adoption, imagology, ethnic identity, communication between cultures, stereotypes

*

Introduction

The modern problematic psychological prose for teenagers perhaps more often than prose for adults includes and deals with difficult and inconvenient themes in an artistic way – these are homosexuality, violence, psychic and physical disability. One of the most popular themes nowadays is that of adoption. Like any other untypical situation (disability, different race or religion, being a twin), adoption, including all its aspects and mythology, characteristic of the phenomenon¹, also its dramatic nature, becomes a very important and popular motif in fiction, especially the popular literature for adults (Laura Sintija Černiauskaitė, *Breathing onto the Marble*, 2006; L. Deimantavičius, *In the Blink of an Eye*, 2006; Marianne Fredriksson, *Simon and the Oaks*, 2004; Karin Alvtegen, *The Guilt*, 2008; *The Shadow*, 2009; *Missed*, 2009, etc.) and in films (Rodrigo Garcia, *Mother and Child*, 2010; Kirsten Sheridan, *August Rush*, 2007). The motif of adoption is particularly frequent in the modern literature of all genres for children – the situation of adoption there is reflected referring to the canons characteristic of the literature for adolescents: the subject's, who is a child (teenager), view of the surrounding world (including adoption), the antagonism between children and adults, the expression of the childish (adolescent) culture and the experiences of friendship and love, and mostly – the happy ending, which seems to be obligatory. Wolfgang Iser, a culture scientist, stated that while reading a book a person is permeated by its reality and it helps him to better perceive not only the matters discussed, but *finally, his / her own world – more clearly*². According to Anna Tielsch Goddard, reading books which deal with adoption has a significant impact not only on those who look for the aesthetic appeal, but especially on those who have a similar experience of adoption – such books can help understand one's own existential situation.³

It can be traced in a few works depicting the reality of adopting Lithuanian children. For instance, in 1998 the American writer Patty Dann wrote a biographical novel *The Baby Boat: a Memoir of Adoption*⁴, which tells us a story of a 7-month-old Lithuanian boy adopted by a family. Unfortunately, so far no works for teenagers have been translated into Lithuanian which would draw closer two different cultures and consider the experiences of adopted children from their perspective in an artistic manner. The aim of the article is to examine the teenage fiction dealing with the topic of adoption – books which have been published in Lithuanian this decade. The goals are as follows: 1. to show the complexity of the phenomenon of adoption and mythology; 2. to ascertain the typology of works dealing with the topic of adoption; 3. to analyse the works on the topic of international adoption, including *Foster-daughter* by Sophie McKenzie⁵, *Far Away from Tibet* by Federica de Cesco⁶ and *White Flowers in the Yellow River* by Carolin Philipps⁷ having in view the problems these works solve and the expression of national identity. The analysis was carried out invoking the theoretical insights of the literature scientists, such as George Devos, Lola Romanucci-Rosso and their theoretical study *Ethnic Identity: Cultural Continuities and Change*⁸; when disclosing the stereotypical attitude the characters of the novels have formed concerning an alien culture, we refer to the study *Communication Between Cultures*⁹ by Larry A. Samovar and Richard E. Porter. They disclose an important attitude concerning our inclination to stereotypes:

*stereotyping is rooted in your compulsion to make in group and out group distinctions.*¹⁰ In the article we use the analytical method, also, the theory of imagology – a method which is very helpful when investigating the works on the international adoption, because *imagologists will have a particular interest in the dynamics between those images which characterize the Other (hetero-images) and those which characterize one's own, domestic identity (self-images and auto-images)*¹¹. The theory of imagology is important when tackling the issue of returning to one's native country, taking it in and reflecting on one's experience in that country, which the characters of the works analysed see for the first time (or know indirectly as in *Far Away from Tibet*).

The Complexity of Adoption

Adoption, as the Dictionary of Contemporary English quotes, has the meaning of *a two-step judicial process in conformance to state statutory provisions in which the legal obligations and rights of a child toward the biological parents are terminated and new rights and obligations are created between the child and the adoptive parents*¹². Adoption is primarily a juridical legalization of a relationship between adults and a child, a precondition for establishing a relationship between parents and children, having psychological and human but not natural or biological grounds. Adoption may have different forms: 1. a child / children is / are adopted by a childless family; 2. adoption is carried out by a family having its own biological children; 3. or by one person – a woman or a man; 4. one can adopt his / her spouse's child, also, 5. they may adopt a child of different nationality or even race. The dramatic effect of adoption lies in the fact that the process of adoption is not a natural situation to any part – it would rather be natural for the adopted child to be raised by the parents from whom he / she was born, whose flesh and blood they are, than realize the fact of being abandoned by one's parents (despite natural reasons such as parents' death), being different from other children, knowing that you construct a relationship with people who are not your kin genetically – that is one of the most complicated issues a person has to deal with. (We clearly see it when reflecting on Evan's situation (drama film *August Rush*, 2007); Evan is an eleven-year-old inmate from a children's home, a foundling, who categorically refuses to be adopted despite the fact that he has no relatives and is offended by his mates – the reason for that is the strong inner bond he feels with the parents he had never seen.). It is a complicated experience not only for the adopted child but also for his / her foster-parents, who take a determined decision to accept, love, and raise a biologically alien child. By performing this act they irrevocably bind their lives together with a genetically alien person, very often wounded psychologically and physically, hungry for love, rejected by his / her biological parents, who has a complicated relationship with the outside world. Quite often it happens that foster-parents decide to adopt a child injured psychologically (and sometimes physically) because they suffer from infertility, have lost a child or are not able to have more children. Whatever the circumstances, the loss of a child (or its rejection) to parents, and especially to a woman who had been bearing it for nine months and given birth to, is a painful, traumatic experience solely because there always exists the subconscious bond with the child, however, the parents have no real possibility to meet him / her and influence his / her life. Thus, adoption always affects three parts

and can be reflected from three perspectives – that of the adopted child, foster-parents, and biological parents. Also, as it is pointed out by the German psychologist Bert Hellinger, who created a psychotherapeutical methodology based on family constellation, when dealing with the topic of adoption one can never eliminate any component from the triangle that it is made of (a child, his / her biological family, and the family of foster-parents) because 1. an adopted child can be happy only having accepted his / her situation and forgiven his / her biological parents whose flesh and blood he/she will always be; 2. he / she acts as a mediator between his / her foster-parents and biological parents, whatever they are – thus, when receiving a child foster-parents have to be ready to psychologically accept his / her biological family with their genetic and social paradigm; 3. even if foster-parents succeed in developing mutually satisfying relationships with the adopted child, they will never be able to give root to him / her, his / her life or identity constructed on that basis.¹³

My survey of contemporary Lithuanian and foreign literature of different genres (a fairy-tale, a short story, a novel) (*Matilda* by Roald Dahl (Dahl, 2000), *The Midnight* by Jacqueline Wilson (Wilson, 2006), *The Shadow Gate* by Lene Kaaberbøl (Kaaberbøl, 2009); *Seven Sleeping Brothers* by Kazys Saja (Saja, 2009), *The Three of Them against Mafia* by Daiva Vaitkevičiūtė (Vaitkevičiūtė, 2006), *The Story of the Little Pumpkin* by Gilles Paris (Paris, 2006), *The Foster-daughter* by Sophie McKenzie (Sophie McKenzie, 2007), *Far Away from Tibet* by Federicos de Cesco (Cesco de, 2007), *From the Hireling's Story* by Gendrutis Morkūnas (Morkūnas, 2010)) shows that the works can be divided into two groups: those presenting adoption as denouement, the precondition of a happy ending when the phrase *they lived happily ever after* is substituted by *he / she was adopted*: a child finds a loving family he/she was dreaming of, which means that since then the character, who had long been suffering because of some injustice, becomes successful and happy (the works *Matilda*, *The Story of the Little Pumpkin*, *The Three of Them against Mafia* and *From the Hireling's Story*). The second group consists of works, in which the situation of adoption, reflected in an artistic way, constitutes the essence of the plot (*The Foster-daughter*, *The Midnight*, *The Shadow Gate*, *Far Away from Tibet*, *Seven Sleeping Brothers*). Fictions dealing with adoption usually present the topic in a simplified way simultaneously consolidating the myths and stereotypes related to the phenomenon: 1. foster-parents are unable to love the adopted child the way he / she desires (Wilson *The Midnight* 2006; Saja *Seven Sleeping Brothers*); 2. the adopted child is ugly and has an unbearable character; 3. the biological parents are socially dysfunctional persons who do not deserve to be looked for (Saja *Seven Sleeping Brothers*), etc.; 4. adoption is an illegal act carried out ignoring laws. In a few works the experience of adoption is viewed from a very different perspective: it is interpreted as being immensely complicated, besides, the girls adopted are allowed to decide for themselves whom they consider to be more important – the biological or foster-parents. Indeed, these works are to be considered the most interesting ones surpassing other works surveyed in terms of artistic reflection.

International Adoption and Semantic Codes of the Book Titles

Probably because of the fact that the cases of international adoption are very rare in Lithuania so far the writers have not considered the topic to be that of interest. On the other hand, the data collected in Lithuanian libraries show that translated novels on international adoption are quite popular among teenagers, which might be explained by the specifics of the topic, certain egotism and detective element recurrent in most of the works. In recent years books on international adoption have drawn attention of scientists working in different fields. Fictions dealing with the issue are widely discussed in the article *The Hand that Rocks the Cradle: How Children's Literature Reflects Motherhood, Identity and International Adoption* by Susan Ayres¹⁴; spiritual and emotional aspects of adoption are disclosed in the article *Emotional Themes within International Adoption Children's Books* by Jacki Fitzpatrick and Erin Kostina-Ritchey.¹⁵ Books analysed in our article serve as evidence proving the conclusion made by the literary scholar Helena Grice, who maintained that works dealing with the topic of international adoption first and foremost concentrate on usual changes concerning family relationships experienced by all family members.¹⁶

Works dealing with the topic of international adoption portray the protagonist, a young adult, who finds himself / herself in alien cultural environment. The novels *Foster-daughter* by Sophie McKenzie (McKenzie, 2007), *Far Away from Tibet* by Federicos de Cesco (Cesco de 2007) and *White Flowers in the Yellow River* by Carolin Philipps show that the themes of international adoption allow for a more vivid conveyance of the teenager's deepest feelings, his / her conflicting and rebellious relations with the environment, and especially the search for self-identity. The most common problems tackled in books dealing with adoption are: which family or kin I belong to, whether I am able to accept myself the way I am, how I deal with the existential pain resulting from the fact of being abandoned or pain of being rejected as evil or unnecessary, how I succeed in reconciling with myself or foster-parents and with (non)biological brothers and sisters – in the works on international adoption the number of these problems is expanded by the question what nation or ethnic group I really belong to. On the one hand, the characters of all the three works are critical about themselves and the culture of the country (Germany, Switzerland, England) they identify with after adoption, also the novels allow for clear distinction of *self-images* and *auto-images*, using Leersen's terms; on the other hand, having direct or indirect contact with the culture the girls belong to ethnically they notice certain details which are new to them and associate these with their own experience – thus the reader observes the development of *hetero-images*¹⁷ in the novels.

The titles of the works analysed help the reader to decipher the implied semantic codes: two titles include the name of the place (Tibet, China – the yellow river), while the third one draws the reader's attention to the status of the subject – 'a foster-daughter' – and simultaneously hints at the implied meanings of the reality the adopted girl finds herself in. The title *Far Away from Tibet* highlights the place – Tibet, which becomes the object of value, the epicentre, however, is not included into the life ellipse of the implied subject (the character). The title *White Flowers in the Yellow River* is meant to draw the reader's attention to the yellow river as the symbol of China, its flow, symbolising transience and the rush of time. The book begins with its motto – the words of the

Danish philosopher Søren Kierkegaard: *One can understand life only looking backwards, however, you have to live looking forwards.*¹⁸ The quotation becomes a meaningful reference not only concerning *White Flowers in the Yellow River*, but all the three novels analysed.

The common features of the novels *Foster-daughter*, *Far Away from Tibet*, and *White Flowers in the Yellow River* are the time they were written (the 21st century), the fact that all the three authors are female, also the main female character – an adopted teenage girl. Alice Hofer who originally comes from Tibet (*Far Away from Tibet*) is adopted in Switzerland, the Chinese Leja in *White Flowers in the Yellow River* is adopted in Germany, and the American Lorena in *Foster-daughter* is adopted by an English family. The plots of all the three novels are similar: while being very young the main characters are planted in a new environment alien to them in terms of culture, religion, and language – it is a multicultural Western global village, which is not supposed to cause any difficulties for a person willing to become established there and take cultural roots. However, the characters are compelled to experience a three-dimensional relationship: concerning their inward life (who I am here and now if I look different from others); concerning the outward life: first of all, the way I am viewed by my close people: *You are Swiss though you look somewhat different from others*, my mom used to tell me. (Her categorical view aroused my secret annoyance: isn't it my personal business whoever I consider myself to be); also, they pose a question of belonging to their motherland in terms of language (raised in Hamburg the Chinese Leja from *White Flowers in the Yellow River* had a perfect command of the German language).

The plot of all the works is constructed using the principle of contrast: starting with the character's absolute disinterest in her origin (*Leja never expressed much interest in China and everything that was related to it.*¹⁹) and ending with an impulse compelling the characters to demolish physical and psychic boundaries and thus become able to fully perceive themselves; one more contrast is drawn between seemingly ugly and unattractive girls at the beginning of the story and the way they find to reconcile with themselves and the environment. Essentially, all the stories highlight cultural stereotypes. For instance, a Tibetan girl acknowledges she used to feel uneasy because of her looks (considered to be a native of Thailand). The book discloses the prejudice natives of Thailand are viewed with which can be defined as 'antilocution' and, according to Larry A. Samovar, *involves talking about a member of the target group in negative and stereotypical terms.*²⁰ As it is shown in the novel, it happened that mostly in the Swiss environment which she had grown into, Leja is unable to avoid being viewed as an immigrant from Thailand and treated accordingly – as a representative of the country having certain implied meanings, cultural stereotypes and images associated with sex tourism and prostitution – it is best expressed in the following line of the novel *Far Away from Tibet*: *well, darling, shall we rub our bodies against each other?*²¹ The same aspect is also seen in the novel *White Flowers in the Yellow River*.²²

Transformed View Concerning a Twofold National Identity

The novels highlight the characters' indifference concerning their past, which is presented as their defensive reaction, as a negation while affirming – it is already in the first pages of the novels that the authors describe the way the characters feel, which is strengthened by body reactions (*As usual, when she heard anything about China or watched a film about it, there were butterflies in her stomach.*²³).

What makes the characters cross the boundaries of self-knowledge? They are stimulated by outward impulses, especially writing. The girl in *Foster-daughter* is suggested writing an essay on the topic 'Who am I?'. The main character, a young journalist in the novel *White Flowers in the Yellow River* is given a task to write about an exhibition of Chinese art and the young Tibetan girl in the novel *Far Away from Tibet* occasionally meets her fellow countrywoman who later brings her together with a Tibetan community. The novel focuses the reader's attention on the girl's experience looking for and acknowledging her national identity, which, as George Devos, Lola Romanucci-Ross defined it, perceives oneself as a living member of a certain group and experiencing the feelings of respect and pride which serve as a basis for healthy self-perception.²⁴

Two characters in the novels on international adoption have a chance to directly compare not only their foster-parents and biological parents, but also two countries – the motherland and the one in which they were raised. The adopted girl in *White Flowers in the Yellow River* builds bridges between Germany and China, the main character in the novel *Foster-daughter* establishes close links between England and the USA in her consciousness, and, despite the fact that she does not visit her motherland and thus has no chance to know her biological parents, the Tibetan girl in the third novel *Far Away from Tibet* learns a lot about the country's culture and gradually starts associating her Swiss and Tibetan identities. The French literature scientist Yves Chevrel maintains that there are four ways of approaching a foreign country and an alien cultural environment in literature: mania (when the culture observed is considered to be superior), phobia (when the culture observed is viewed as inferior), filia (when both are valued in a positive way), and idiosyncrasy (a biased individual approach).²⁵

How do these aspects manifest themselves in the works analysed? They are intermingled. The first time she visits America, with her boy-friend's help, the main character in the novel *Foster-daughter* with a detective plot line tries to solve the riddle of her English experience. Staying in America she reacts in a maniac way – in the beginning everything seems to be more interesting and more beautiful than in England and it is only later that the girl starts missing the usual everyday rituals which seem to have gained importance in her life, such as English afternoon tea. The reader can observe her mania becoming filia – the girl starts evaluating both cultures in a positive and favourable way. On the contrary, raised in Germany, in the very beginning of her visit to China Leja experiences a cultural shock and sees the Chinese culture as inferior and less important than the one she is used to – this proves her phobic relationship with the reality she is not fully aware of.

Conclusion

Works of Lithuanian and foreign writers of the 21st century for teenagers dealing with the topic of adoption in most cases present a simplified reality. Adoption is seen as the happy outcome, especially by Lithuanian authors; quite often before a teenager is adopted he / she becomes friends with step-brothers and step-sisters, thus possible conflicts are forestalled in advance. The idea that it is not worth looking for one's biological roots or parents is recurrent in most books of the category. On the other hand, the best works on the topic distinguish themselves with deep insights into the teenager's inner world presented in the form of his / her self-examination, loneliness experienced by a young person, conflicts he / she experiences with himself / herself and the environment, questions raised and a quest for one's identity striving to accept oneself, one's unique history, foster-parents, and forgive one's biological parents. In addition to these issues, characteristic of the category, the works on the topic of international adoption expand the spectrum. As three works by de Cesco, Phillips, and McKenzie analysed in the article have shown, the number of the problems is expanded by the question what nation or ethnic group I really belong to. We can maintain that in all the works analysed the initial absolutely negative (or groundlessly positive) attitude towards a different culture (mania / phobia) gradually changes to a reasonably positive attitude towards the native land as well as the culture one is grown into. As we can see in the works discussed, usually they are constructed in a way that the characters could find a positive clue when dealing with complicated problems, and the logic of the story / plot would provide a clear reference to the happy ending, although utopian.

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Zofia Grzesiak

BEING PIERRE MENARD:
BRUNO SCHULZ IN JONATHAN SAFRAN FOER'S
TREE OF CODES AND ROBERTO BOLAÑO'S *DISTANT STAR*

Summary

According to Richard Rorty, readers can either use a text knowing what they want to get out of it in advance, or with the hope that it will enable them to want something different, change their life. Both Jonathan Safran Foer, a popular American author, and Roberto Bolaño, a critically acclaimed Chilean novelist, seem to approach the work of Bruno Schulz, a Polish-Jewish writer, with what Rorty calls (in 'The Pragmatist's Progress') 'methodical reading'. However, following the tracks of Schulz's oeuvre in their novels allows one to analyze Foer and Bolaño contrariwise: as inspired readers.

In this paper it will be argued that both authors tend to follow in Pierre Menard's footsteps (in spite of his being a fictional character invented by Jorge Luis Borges), combining the roles of readers and writers in order to reinvent or reinterpret the works of their predecessors. In this process, they become what Bruno Schulz calls 'demiurges'.

This study will explore the responses given to Schulz's stories by Foer and Bolaño and examine the mechanisms governing their creative work. Additionally, it will discuss the problems of literary appropriations and influence.

Key words: Bruno Schulz, Roberto Bolaño, Jonathan Safran Foer, Richard Rorty, Pierre Menard, rereading, intertextuality, overinterpretation

*

Introduction

The 'visible' (published and not lost during the war) work of Bruno Schulz consists of two collections of short stories: *The Street of Crocodiles* (originally published in Poland in 1934 as *The Cinnamon Shops*) and *The Sanatorium at the Sign of the Hourglass* (1937), a few essays, reviews, letters, paintings and *cliché-verres*. In spite of such an inconspicuous nature of his oeuvre, he is one of the most important Polish writers of the twentieth century. David Goldfarb describes his international influence, noting that Philip Roth, Cynthia Ozick, Salman Rushdie and other artists use the writings and biography of Schulz in their own novels, fascinated by his ideas and tragic life (ended on a street of the Drohobycz ghetto in 1943 by a vicious Nazi officer).¹

However, Schulz seems a particularly attractive figure because of his 'invisible' work. At the time of his death he was supposedly writing a grand novel, *The Messiah*. The text was never found, inspiring contemporary authors, as lost manuscripts usually do, to speculate about it, and to see Schulz as one of the great, missing, absent writers: a myth.

This article constitutes an approach to a pair of texts in which certain appropriations of Schulz are clearly visible: *Tree of Codes* by Jonathan Safran Foer and *Distant Star* by Roberto Bolaño. The American writer created his text on the basis of *The Street of Crocodiles* by literally exploiting it: he used the book as the actual material for his own work. Foer cut out most of Schulz's words, and the remaining ones formed a new story. The process of creation by removal is reflected in the physical aspect of the 'novel': the pages are full of holes where the original text used to be.

The Chilean novel is more traditional. It tells the story of Carlos Wieder (to be more accurate, it recounts the tale of searching for him, another missing author): a poet, a pilot, a soldier of Augusto Pinochet's regime, and, above all, a murderer. The protagonist assists a detective in the investigation. He is about to identify Wieder while reading the *Completed Works* of Bruno Schulz. Suddenly, the words he is looking at turn into the eyes of their author: Schulz is watching the protagonist. This extraordinary event could almost be qualified as the occurrence of 'the fantastic'², momentarily foregrounding the question of the ontological status of the fictional world, thus implying the need to ask the same question about the 'real' world. At the same time, it raises the question why and to what end the novel needs Schulz.

It is worth stressing that both authors 'use' Schulz rather than 'interpret' him. Their writing is based on reading and could be described as a consequence of an encounter with the Polish-Jewish author's books, a documentation of their reception. What we have in front of us are not just independent stories, but also responses to Schulz, reactions to his words.

While the fact that Foer employs the 'hypotext' for his own purpose is irrefutable, his story being a classic (and yet not traditional) 'hypertext'³, it may seem that the 'application' of Schulz in Bolaño's novel is rather insignificant. However, just as Foer finds inspiration in a scarce amount of Schulz's words, the reader of Bolaño can find a strong stimulus in the sudden and brief appearance of the Polish author in his novel.

Although using the text for one's own purposes, advised by Richard Rorty, might appear short-sighted or unscientific, the unconventional readings of Schulz proposed by Foer and Bolaño deserve to be read with corresponding resourcefulness. Therefore, just as the pragmatist approach, advocated for by the American philosopher, seems the most befitting one for the analysis of different applications or employments of texts, the defence of 'overinterpretation', argued by Jonathan Culler, seems the most useful theory to support the thesis of the contingent focus⁴ in the process of reading:

*A method that compels people to puzzle over not just those elements which might seem to resist the totalization of meaning but also those about which there might initially seem to be nothing to say has a better chance of producing discoveries – though like everything else in life there is no guarantee here – than one which seeks only to answer those questions that a text asks its model reader.*⁵

Owing to common sense and common knowledge, we are capable of tasking ourselves with the role of a model reader.⁶ Nevertheless, a real discovery may happen when we set out not simply to 'under-stand' a text (the word itself suggests a certain inadequacy), but to *overstand* it: pursue questions that the text does not pose to its model reader.⁷

Richard Rorty distinguishes two types of interpretation: a *methodical* reading, based on *knowing what you want to get out of a person or thing or text in advance*, and an

inspired one, performed with the hope *that the person or thing or text will help you want something different – [...] change your purposes, and thus to change your life.*⁸ Even though overinterpretation might seem premeditated, it may as well be the by-product of the inspired use of a text.

The prose of Schulz is oneiric, dense, hermetic, and flowery. Hence, it offers countless stimuli for different readers. Abstruse stories like his could illustrate Rorty's theory of the lack of intrinsic textual meaning: their complexity causes them to deceitfully seem, at times, to actually be about nothing in particular.

Our purpose is to pragmatically overinterpret the writings of Foer and Bolaño in order to find the invisible work of Schulz inside them. Rorty states that the text cannot *tell you something about what it wants*, it simply provides *stimuli which make it relatively hard or relatively easy to convince yourself or others of what you were initially inclined to say about it*⁹. Our initial assessment of the situation is that the aforementioned writers follow in the footsteps of Pierre Menard (in spite of his being a fictional character invented by Jorge Luis Borges), who famously decided to write the same (not a modern or different one) *Don Quixote* anew.¹⁰ In doing so, he acquired the properties of what Schulz calls a 'demiurge'.

Foer's Response to Schulz

*Imagine a dialogue of two persons in which the statements of the second speaker are omitted, but in such a way that the general sense is not all violated. [...]. We sense that 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 fibre to the invisible speaker, points to something outside itself, beyond its own limits, to the unspoken words of another person.*¹¹

The manner in which Foer appropriates the words of Schulz could be considered as the praxis of Mikhail Bakhtin's theory. However, the extent to which the creator of *Tree of Codes* manages to make the new discourse his own, become an independent 'author' of the recycled text, is somewhat disputable. The use that he makes of *The Street of Crocodiles* is referred to by some critics as not even writerly, but a readerly abuse.¹²

Schulz's collection of stories recounts the life of a peripheral, small town, seen with the eyes of a child, Józef. The most outstanding character is the boy's Father, Jakub: a master merchant, a prophet who argues with God, a heretic philosopher on the verge of madness who suffers countless metamorphosis and finally disappears. The book may be interpreted as an intent to recreate the life of the writer's own deceased father.

The relationship between Jakub and his son is based on complicity and secret understanding. However, it is constantly threatened by the intrusion of the feminine, pragmatic world, represented by the Mother and Adela, the maid. The universe that the young boy shares with his Father is idealistic, oneiric, filled with fantastic properties. Paradoxically, it exists only prior to the appearance of the Mother:

*I spent the days alone with Father in our room, as great as the world in those days. [...] Then Mother arrived and that bright, early idyll ended. Seduced by Mother's caresses, I forgot about Father. My life now trundled along a new and divergent track, without holidays and without wonders [...].*¹³

Foer's response to Schulz initially consists of placing the Mother, a secondary character in *The Street of Crocodiles* and *The Sanatorium at the Sign of the Hourglass*, into the focus of the story, evoking the aspects of Schulz's world that were obscured by the Polish author. The Mother presented in Foer's *Tree of Codes* does not seem to be the original Józef's mother. She is described in a very erotic manner as the object of the Father's obsession and the son's fascination. Michael Faber points out that, by cutting out of *The Street of Crocodiles* such a story, Foer employs a kind of deconstructive psychoanalysis. Nonetheless, one might wonder whether his 'patient' is in fact Schulz, or if the text contains a self-investigation.¹⁴

The American author describes the last day of the Mother's life, which, miraculously, manages to extend itself into a whole year. However, in the end, the woman passes away. During her illness the focus of the story shifts to the Father, and so the dialogue between Foer and Schulz succumbs to the dominance of the latter. The Father in *Tree of Codes* cannot come to terms with the Mother's condition. His own life seems to cease to interest him; his sole purpose of existence is the Mother. The Father 'sculpted' by Foer is also different (as well as less interesting) from the original version, even though the similarities abound. His madness and final disappearance are not caused by some mystical forces, but by the loss of the Mother. The starting point of what one could call 'a philosophy of the father' is completely different.

The narrators in both stories accuse the Mother of forgetting about the Father, but only in *Tree of Codes* does the protagonist blame her for the Father's death. The world 'cut-out' by Foer is an unstable one, it is not clear whether she has indeed died, or simply left her husband. Either way, the grief caused by the disappearance of the Mother destroys his life.

Father ceases to be an inspired philosopher. Where Schulz's *Treatise on Mannequins or The Next Book of Genesis* once was, there now lies Foer's laconic reflection on the ephemeral nature of the human life: *we wish, we wish, we want, we want, we want – we are not, he said, long term beings*.¹⁵ Instead of defining human creations as flawed objects capable of expressing only one gesture, like the original Father does, the protagonist states that people themselves suffer from this restrictive condition. In his words, *our aim: a gesture*.¹⁶ Rather than creating mannequins, we ourselves become mannequins. The ontological premises shift: the Father in the *Street of Crocodiles* is already a second hand creation, a fictional being devised by Bruno Schulz, and, at the same time, it is he who proposes the method for secondary creation: wielding previously used elements, making the matter visible. Foer, in the process of 'writing' *Tree of Codes*, applies the philosophy and devices of Schulz's protagonist. He is conscious, just like the first Father, of his status of a secondary demiurge, who cannot work without the material provided by the Polish author. The American writer thus places himself, a factual being, on the same level as Jakub, a fictional being brought to life in *The Street of Crocodiles*, and seems to suggest that he was also created by Schulz.

When the protagonist of Foer's *Tree of Codes* confesses that he is trying to write (to be more precise: cut out) a story about his father, it can be understood as a straightforward intent of creating an independent tribute to the Polish author. Nonetheless, it can also mean that Foer is looking for Bruno Schulz, his artistic father, trying to find and revive, revitalize his words, make them reveal an untold tale. The only way to accomplish this task is to exhume a new story from the old ones, locate a message that

somehow had already been there, only invisible. Foer seems to be following the advice of William Burroughs: *Shakespeare Rimbaud live in their words. Cut the word lines and you will hear their voices.*¹⁷

The ontological repercussions stemming from this situation can be illustrated by a diagram:

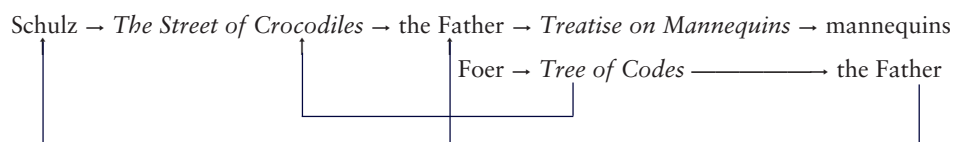


Figure 1. Schulz and Foer: the Levels of Creation

Foer plays with ontological boundaries by placing himself on the same ‘production’ level as Schulz’s Jakub. His *Tree of Codes* corresponds to Jakub’s *Treatise*, a seemingly mad theory of creation. The Father described by Foer belongs to the category of ‘mannequins’. However, the book-sculpture, *Tree of Codes*, is not only a response to Schulz, it is a dialogue. By means of reading, interpreting, and cutting *The Street of Crocodiles*, Foer not only chooses Schulz as his father, he also creates him. Moreover, the book ‘rewritten’ becomes more than just a new story called *Tree of Codes*. The *Street of Crocodiles* seems to be the ‘tree of codes’: the reservoir of ciphers that define Foer’s reality.

Meanwhile, *Tree of Codes* functions as a map of a potential ‘city’ that one may sculpt in Schulz’s words, a plan shining *with the empty unexplored*. The author himself describes a similar object in the story: a map that imposes itself on the town and its inhabitants, who find themselves part of the cipher. *The tree of codes suddenly appears: one can see the line transform the street. Our city is reduced to the tree of codes*¹⁸, cuts out Foer (to say ‘writes’ would be inaccurate). *And yet, and yet – the last secret of the tree of codes is that nothing can ever reach a definite conclusion*¹⁹, he adds metatextually, explaining his endeavour to exhume a new story from an already existing one.

Foer attempts to see his own world with somebody else’s eyes, through their phrases, reminding us of the fact that, as Bakhtin constantly repeats, our words are not really, not only, our own. The oneiric atmosphere, the inexplicable flow of time, the vivid imagination, unstable ontology and Foer’s style in *Tree of Codes*, all – as well as the sentiment of loss, forgetfulness, the intent to revive the Father – seem to remain the property of Schulz. Out of all the appropriations made by Foer, only the figure of the Mother seems to be unquestionably and successfully his own, driven by a non-schulzian intention. Other parts of the story told by Foer lose most of their value when isolated from *The Street of Crocodiles*. However, they do add a new line of meaning to the original tale.

Tree of Codes is a deep, transformative work of reading.²⁰ Foer-reader presents Schulz as a participant in the general discussion concerning the transcendence of things, the passage of time, creativity and loneliness, proving that the author of *The Street of Crocodiles* is a thoroughly universal author.

Foer is certainly a different kind of writer than Schulz or Bolaño. His novels (*Everything is Illuminated* and *Extremely Loud and Incredibly Close*) function as bestsellers

and their complexity suits that of a commercial success rather than one of a work of art. Far from accusing him of being a mere scribbler and thief of established avant-garde tools (as some critics aggressively do)²¹, one has to concede that he writes *pleasant* books which, in Rorty's understanding, have very little chance of changing our lives. However, his *Tree of Codes* merits a separate consideration.

Instead of believing he could explain, crack the code of *The Street of Crocodiles*, Foer introduced cracks into the codex, thanks to the cutting edge technique of die-cutting.²² Even though the method itself was not as revolutionary as advertised by the publisher (Kiene Brillenburg Wurth situates Foer in the quite long standing tradition of 'exhuming' books, started by *A Humument* of Tom Phillips, based on *A Human Document* by W. H. Mallock, and inspired by the cut-up method of William Burroughs and Brion Gysin), and the story produced by it did not revolutionize Schulz's work either, it has changed *The Street of Crocodiles* for the future readers by exposing one of its previously unexplored, potential dimensions.

Bolaño's Response to Schulz

Explaining his project, Foer states: *like the Wailing Wall, Schulz's surviving work evokes all that was destroyed in the War: Schulz's lost books, drawings and paintings [...]; other victims, and within them the infinite expressions of infinite thoughts and feelings taking infinite forms.*²³ His story is intended as a message left in the 'wall' of Schulz's writings. Bolaño also leaves a note in that wall. However, his response to the author of *The Street of Crocodiles* does not seem to be a nostalgic tribute. While Foer commemorates Schulz by means of an active revival of his *oeuvre* through its alternation, Bolaño, for a split second, brings the Polish author back to life. Moreover, the Chilean writer evokes Schulz not only to use him in the plot of his novel. It appears that his other objective is to avenge his death.

Schulz appears in the pivotal scene of the novel *Distant Star*. The protagonist is reading his *Collected Works* while waiting in a bar for the long lost criminal, Carlos Wieder: soldier-poet-murderer. He knows that he is supposed to confirm the identity of Wieder so that Abel Romero, a retired detective, may assassinate him. Killing a pilot associated with the regime of Augusto Pinochet, a poet of fascist inclinations, the personification of the Second World War that in the seventies seemed to have come back to Chile (as stated in the novel by Norberto, a crazy co-prisoner of the protagonist) could definitely be interpreted as a literary revenge on the people and ideology that caused the death of Bruno Schulz and the destruction of his world.

Nonetheless, the presence of Schulz in *Distant Star* might seem irrelevant and can easily be overlooked. Unlike *Tree of Codes*, this novel is not a hypertext based on his stories. However, similarly to Foer's text, it is a rewriting of a previously told story. As explained in the prologue, *Distant Star* is a new version of the final chapter of Bolaño's previous novel, *Nazi Literature in the Americas*. The author claims to be writing it with his friend Arturo Belano, who is in fact a fictional character, one of the protagonists of *Savage Detectives*, generally considered Bolaño's *porte-parole*. Interestingly, he is not the only co-writer of the novel. The third party involved in the discussion of *the reuse of numerous paragraphs is the increasingly animated ghost of Pierre Menard*²⁴.

The preface reveals some of the most important mechanisms governing Bolaño's work: recurrence and reading. It shows how an ordinary part of a previously written narrative can become an exceptional story in its own right. This rule is applicable to every level of the Chilean author's literary universe, in which a simple name is never just a name. For instance, a character called Juan Cherniakovski in *Nazi Literature in the Americas* turns into Juan Stein in *Distant Star*, but his previous name is not forgotten. He is presented as a descendant of Ivan Cherniakovski, a general of the Red Army and, consequently, the biography of the Russian soldier becomes one of the stories embedded in the novel. What was in the first book one word, in the second one becomes a separate chapter. A potential hyperlink leads to a whole new page.

The entire work of Bolaño is suffused with similar connections, most of which point to literary intertexts. There are, apart from Schulz, 82 writers mentioned by name in *Distant Star*. The Polish writer is used to make a statement and can be seen as a 'key' to a potential reading. Finding him on the last pages of the book might turn out to be the kind of encounter desired by Rorty: one that will provoke the reader to put a new twist on the previously read story. During a rereading of the novel, inspired by Schulz, some formerly unnoticed tracks of the Polish writer may be found.

The best starting point for this new reading is the fragment in which the narrator 'meets the eye' of Schulz:

I felt that Wieder's lifeless eyes were scrutinizing me, while the letters on the pages I was turning (perhaps too quickly) were no longer beetles but eyes, the eyes of Bruno Schulz, opening and closing, over and over, eyes pale as the sky, shining like the surface of the sea, opening, blinking, again and again [...].²⁵

By comparing the eyes of the writer to the sky and the sea, the narrator seems to allude to a story called *The Republic of Dreams*, in which Schulz describes an independent land of poetry and adventure, an asylum for all kinds of refugees who want to escape the innumerable dangers of the world. This marvellous space was created by The Blue-Eyed One, director and architect, who encourages others to follow in his footsteps. The protagonist of *Distant Star* seems to be seeking refuge in Schulz's book, as if it were the Republic of Dreams, from the evil embodied by Wieder. Furthermore, this situation seems to represent the position of Bolaño, the author of the novel, who is hiding from the diegetic level of the story behind Arturo Belano.

A strong sensation of Schulz's presence in *Distant Star* can be experienced in the chapter relating Wieder's tremendous exhibition in Santiago. After creating an air poem (by means of skywriting) about death, he displays a shocking collection of photographs. The images present his victims:

Most of them were women. [...] it seemed that they had all been taken to the same place. The women looked like mannequins, broken, dismembered mannequins in some pictures, although Muñoz Cano could not rule out the possibility that up to thirty per cent of the subjects had been alive when the snapshots were taken.²⁶

The bodies compared to mannequins evoke and horribly distort Schulz's *Treatise on Mannequins* or *The Next Book of Genesis*. The Father, explaining his theory of creation, proposes a production of fragmentary beings, dismembered from the start, only

for a single occasion. If they are to be people, for example, then we shall give them only one side of a face, one arm and one leg – namely the one that is required in their role. It would be pedantic to worry about the other leg, not coming into play.²⁷

The philosophy of Jakub in the hands of Wieder transforms from metaphysical deliberations on the nature of matter into a nightmare. The juxtaposition of the *Treatise* with the work of the pilot-murdered becomes even more jarring and alarming when one focuses attention on the following fragment of Jakub's thesis:

All arrangements of matter are impermanent and loose, liable to retardation and dissolution. There is nothing wrong in reducing life to other, newer forms. Murder is not a sin. Often, it is a necessary infringement against stubborn and ossified forms of being that have ceased to be remarkable.²⁸

It seems that we find an explanation and an apology of Wieder's 'art'; however, what we in fact encounter is an actualization of a metaphor, the destruction of innocence. Anything put in contact with Wieder becomes corrupt, contaminated. His first air poem is a repetition of the verses from *Genesis* which recount the separation of light and darkness. Schulz in *The Book* also challenges the authority of the Bible, considering it a mere apocrypha and not the authentic codex that provides him with constant inspiration. He does not, however, destroy the intersubjective status of the Sacred Book or use it for his own malevolent purposes, as Wieder does.

A similar conclusion stems from the comparison of the *barbaric writers* (who believe that one can really understand a book only by defecating, urinating or ejaculating on it) described by Bolaño in *Distant Star*, and the barbarian described by Schulz in his essay *Mythicisation of Reality*, where the word 'barbarian' basically becomes a synonym for 'human', a being who creates the world from elements left by previous civilizations.²⁹

The Schulz-stimulus leads the reader to create a very depressing and distressing interpretation of *Distant Star*. Bolaño, unlike Foer, does not seem to be looking for a father, someone whose life he could justify, but for an accomplice who can make his story more poignant, a witness that might exonerate (or judge) him. It is a relationship based on equality: Schulz's *Complete Works* influence Bolaño's short novel and gain new meanings in return.

Being Pierre Menard

Both *Tree of Codes* and *Distant Star* are constructed on the basis of reading. Foer seems to explore the stories of Schulz only; however, he acts like a true follower of Pierre Menard in the process. Bolaño mentions, apart from the author of *The Street of Crocodiles*, at least 82 other writers and alludes to even more texts.

Harold Bloom states that *cultural belatedness is never acceptable to a major writer, though Borges made a career out of exploiting his secondariness*³⁰. While the status of Foer is debatable, Bolaño and Schulz are certainly considered 'major'. Nonetheless, all of them seem to escape the famous *anxiety of influence*³¹. Like Borges, appointed by Bloom himself to be the emblem of a theory contrary to his, they shift *traditions in order to make 'rereadings' the truly modern heroic acts of literature*³².

Although Bloom insists that really strong poets can only read themselves, and that ‘misreading’ is the cause and also the first stage of self-defence against the anxiety of influence, the followers of Pierre Menard pragmatically misread on purpose. Creative, independent reading is the axis of their literary projects:

*Menard (perhaps without wanting to) has enriched, by means of a new technique, the halting and rudimentary art of reading: this new technique is that of the deliberate anachronism and the erroneous attribution. This technique, whose applications are infinite, prompts us to go through the Odyssey as if it were posterior to the Aeneid [...]. This technique fills the most placid works with adventure. To attribute the Imitatio Christi to Louis Ferdinand Cèline or to James Joyce, is this not a sufficient renovation of its tenuous spiritual indications?*³³

This new technique of reading enables one to find Menard’s previous writings in *Don Quixote*, and, similarly, discover the tracks of Bolaño and Foer, among others, in the works of Schulz. We could see *The Street of Crocodiles* as an effort to fill in the gaps in *Tree of Codes*; its exuberant style being a compensation for Foer’s aridity, and interpret Schulz’s text as a response to the malevolent world described by Bolaño, a voice in a discussion of our humanity.

Choosing Pierre Menard to be *our friend – and colleague*³⁴ means choosing, like Bolaño and Foer, *to be the reader, an endemic reader capable of arguing a reading, of proposing diverse readings, like something completely different from what criticism tends to be, which is like an exegesis or a diatribe*³⁵.

Writing, in these circumstances, is only a by-product of reading. Gérard Genette sees the specific merit of hypertextuality in its ability to constantly launch ancient works into new circuits of meaning. However, intertextuality for a ‘Pierre Menard’ works also the other way round: it enables us to discover in Schulz’s stories a theory of literature that seems to have been placed there by his readers. Furthermore, a thorough examination of the condition of ‘pierre-menardness’ can be facilitated by the Polish author’s idiosyncratic concepts of ‘spring’, and, above all, the aforementioned ‘demiurgy’.

Being a Demiurge

A Pierre Menard-like reader is in fact a secondary creator. Schulz managed to describe this condition better, or at least more interestingly, than anyone else. According to the theory exposed in the *Treatise on Mannequins* or *The Next Book of Genesis*,

*We have lived for too long under the terror of the matchless perfection of the Demiurge [...]. For too long the perfection of his creation has paralyzed our own creative instinct. We don’t wish to compete with him. We have no ambition to emulate him. We wish to be creators in our own, lower sphere; we want to have the privilege of creation, we want creative delights, we want – in one word – Demiurgy.*³⁶

The acceptance of our ‘belatedness’ is the first step towards the demiurgy. If we exploit our ‘secondariness’, the readings we conduct will bear the marks of creations. In *Mythicisation of Reality* Schulz reminds us that the words we use are never untouched, we build and decipher discourses using fragments of old histories. Our interpretations construct the meanings of texts.

The second step towards demiurgy is the appropriation of the signifying 'splinters' one uses. Schulz, Bolaño and Foer are all 'collectors': they gather fragments of discourses, trails left by the everlasting *conversation of humankind*³⁷, trying to describe the tragicomic endeavours of small people in the vast universe. They are 'embezzling' readers who treat the words of others as private messages and set personal questions to the text. For instance, by positing a transposition of foreign stories to a Polish, private context, Schulz makes them new: *And what new adventures will Don Quixote meet with in Soplicowo? How will Robinson Crusoe fare after he returns to his native Bolechów?*³⁸ Due to similar reasons the 20th century *Don Quixote* by Pierre Menard, even though constructed with the same words and phrases as those used by Miguel de Cervantes and intended as an exact 'copy' of the original, conveys a completely different message.³⁹

The accumulation of the foreign material is the third step towards demiurgy. However, one should not only compile the words of others, but also his or her own. Schulz never uses just one metaphor when describing an object. His texts are saturated with redundant depictions, he paraphrases himself constantly, trying to keep up with the ever changing reality.⁴⁰ A similar phenomenon can be observed in the works of Bolaño, who often created new versions of his own texts and published them as separate novels (*Distant Star* is derived from *Nazi Literature in the Americas*, *Amulet* – from *Savage Detectives*).

It is worth stressing that the accumulation of metaphors stems from understanding each single word as a synecdoche, a hyperlink to a whole universe of meanings. The form of Schulz's text encourages the reader to overinterpret every word, because only beyond the lexical surface, *where the power of our magic no longer reaches, does its dark, immeasurable element echo. The word decomposes here, into its elements; it unravels, returns to its etymology. It retreats into the depths, into its own dark root*⁴¹.

Each text seems to be a certain tree of codes, a construction that, at a given time, imposes itself on our perception of reality. Writing can be based on such a 'tree' as much as reading, because, as Bakhtin points out, one always finds a word already inhabited by the voices of others.⁴² The workplace of a Pierre Menard, who not only 'repeats' pre-existent tales, but works to find and explore them anew (*he never contemplated a mechanical transcription of the original*⁴³), is located amid the roots of the words. According to Schulz, such places are only accessible during spring twilight, for *what is spring, if not the resurrection of stories?*

*Here are the great [...] storyteller factories [...]. Everything we have ever read, every story we have ever heard, all of the stories that have loomed in our dreams since childhood – never heard – here and nowhere else is their abode and their homeland [...]. They want you to take something from them; anything, if only a pinch of that intangible, whispered history, to accept it into your young life, into your blood, to salt it away and go on living with it.*⁴⁴

All the words need to be accepted, appropriated, accumulated and repeatedly applied, because even though a singular story, according to Borges, can never be exhausted, it can be forgotten. 'Spring' is the symbol of reading and rereading (as well as writing and rewriting) in a Pierre Menard-like manner, it is the time of the performance of a secondary demiurge.

Conclusion

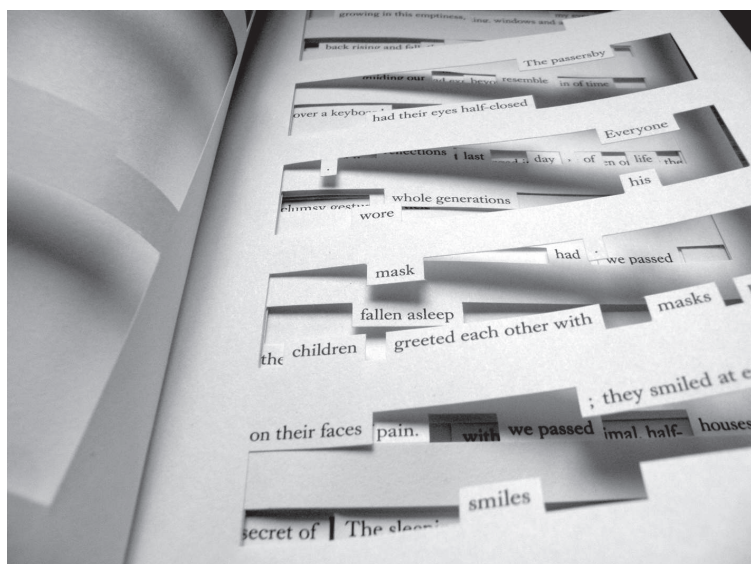
The readings of Schulz proposed by Foer show their successful attempts to become a Pierre Menard: a perfect, endemic reader who, while submerged in a literary universe, reminds us of the creative and 're-flexive' obligation as well as propensity of the civilized and simultaneously barbaric humanity. Those who desire knowledge constantly reuse the same themes, found on the landfill site of depleted ideas. This junkyard, in reference to human needs, is a magnificent treasure, an inexhaustible source of inspiration.⁴⁵ For Schulz, who postulates a common, universal demiurgy, the exploitation of thought-provoking 'rubbish' lies at the core of human nature. People, according to the Polish author, are destined to respond creatively to the potentiality of their life in an uncertain reality.⁴⁶

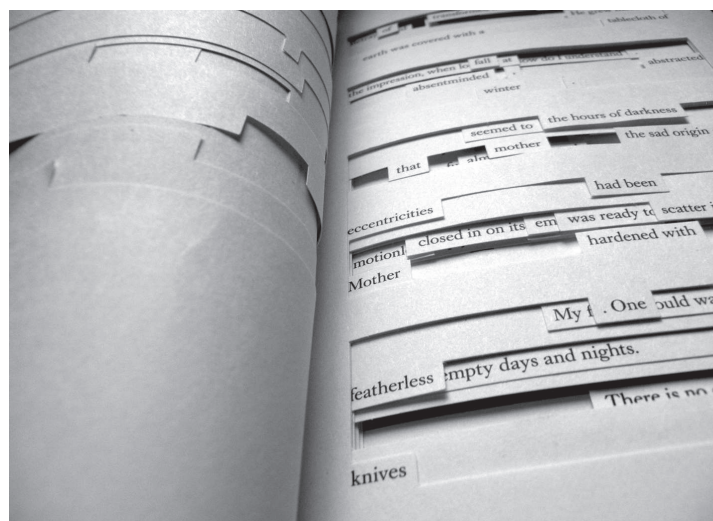
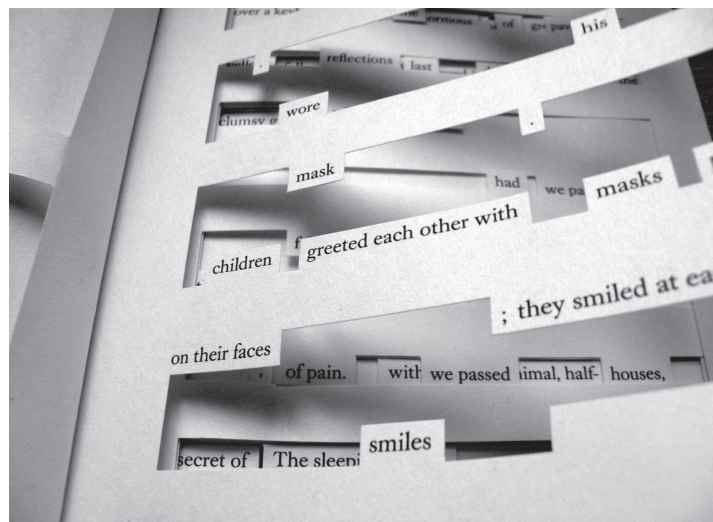
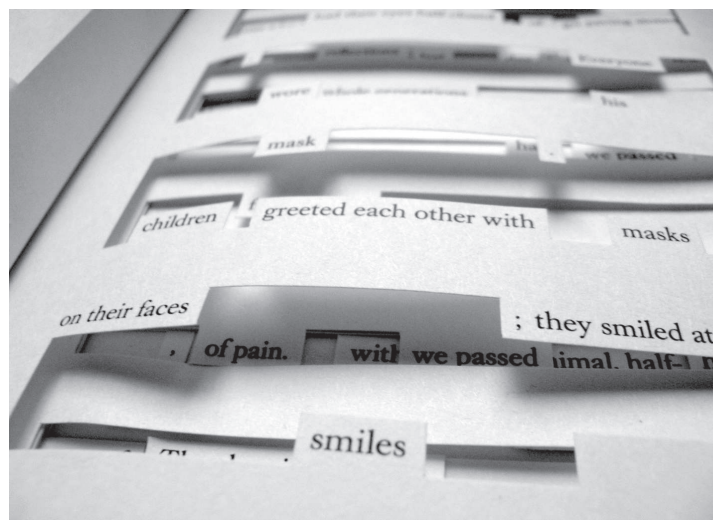
Schulz's *Spring* tells the story of a boy who fell in love with the daughter of a laundress, but chose to see her as a damsel in distress, a kidnapped princess. He was a Don Quixote, mixing reality with desire. He allowed himself to overinterpret the world, using it the same way Schulz (the author of this particular Quixote), Foer and Bolaño manipulate texts.

Their second degree literature is not, however, detached from reality. Demiurgy is based on collecting elements from different dictionaries, alien words, and using them to construct 'machines' that struggle to understand the world, keeping the conversation of mankind going.⁴⁷

The demiurgic Pierre Menard constitutes an emblem of what could be called the universal creative response theory. *Thinking, analyzing, inventing [...] are not anomalous acts; they are the normal respiration of the intelligence*, he insists. *Every man should be capable of all ideas and I understand that in the future this will be the case*.⁴⁸ Every man, and especially every writer-reader, should be a demiurge, transforming 'the same' into 'different'.

Jonatan Safran Foer, *Tree of Codes*





¹ Goldfarb D. Appropriations of Bruno Schulz. *Jewish Quarterly* Issue 218, 2011. <http://jewishquarterly.org/2011/06/appropriations-of-bruno-schulz> (accessed 2013).

² See: Todorov T. *The Fantastic. A Structural Approach to a Literary Genre*. New York: Cornell UP, 1973.

³ Genette G. *Palimpsests: Literature in the Second Degree*. Lincoln: University of Nebraska Press, 1997. – p. 5.

⁴ See: Grzesiak Z. Przygodny fokus w ‘Gwieździe dalekiej’ Roberta Bolaño. Bruno Schulz jako punkt wyjścia teorii przenośnej. Charchalis W., Żychliński A. (eds.) *Katedra Bolaño. Szkice Krytyczne*. Poznań: Wydawnictwo Naukowe UAM, 2015. – pp. 33–53.

⁵ Culler J. In Defence of Overinterpretation. Collini S. (ed.) *Interpretation and Overinterpretation*. Cambridge: Cambridge University Press, 1992. – p. 120.

⁶ Even though Umberto Eco, as well as most reception theorists, describes a whole set of competences necessary for a reader to become the model or ideal one, said prerequisites here are of lesser importance, given that we search for a resourceful ‘overinterpretation’, conducted, with unconventional performance instead of traditional competence.

⁷ Culler J. In Defence of Overinterpretation. Collini S. (ed.) *Interpretation and Overinterpretation*. Cambridge: Cambridge University Press, 1992. – p. 114.

⁸ Rorty R. The Pragmatist’s Progress. Collini S. (ed.) *Interpretation and Overinterpretation*. Cambridge: Cambridge University Press, 1992. – p. 106.

⁹ Ibid. – p. 103.

¹⁰ Borges J. L. Pierre Menard, Author of the Quixote. *Labyrinths: Selected Stories & Other Writings*. New York: New Directions, 1964. – pp. 45–53.

¹¹ Bakhtin M. M. *Problems of Dostoevsky’s Poetics*. Minneapolis: University of Minnesota Press, 1984. – p. 197.

¹² Beaulieu D. ‘An Irresponsible Act of Imaginative License’ #4: Jonathan Safran Foer’s ‘Tree of Codes’. <http://derekbeaulieu.wordpress.com/2011/02/14/%E2%80%99Can-irresponsible-act-of-imaginative-license%E2%80%99D-4-jonathan-safran-foer%E2%80%99s-tree-of-codes/> (accessed 2013).

¹³ Schulz B. The Book. *Sanatorium at the Sigh of the Hourglass*. <http://www.schulzian.net/translation/sanatorium.htm> (accessed 2014). – pp. 4–5.

¹⁴ Faber M. ‘Tree of Codes’ by Jonathan Safran Foer. Review. *The Guardian* 18.12.2010. <http://www.guardian.co.uk/books/2010/dec/18/tree-codes-safran-foer-review> (accessed 2014).

¹⁵ Foer J. S. *Tree of Codes*. London: Visual Editions, 2011. – p. 51.

¹⁶ Ibid. – p. 52.

¹⁷ Burroughs W. S., Gysin B. *The Third Mind*. New York: The Viking Press, 1978. – p. 32.

¹⁸ Foer J. S. *Tree of Codes*. London: Visual Editions, 2011. – p. 88, 94.

¹⁹ Ibid. – p. 95.

²⁰ Brillenburg Wurth K. Old and New Medialities in Foer’s Tree of Codes. *CLCWeb: Comparative Literature and Culture* Vol. 13, Issue 3, 2011. <http://docs.lib.purdue.edu/clcweb/vol13/iss3/14> (accessed 2013).

²¹ See: Rager M. [_]Tree[_] of C[_]od[_]es. *Post45 The Journal: Contemporaries* 24.05.2012. http://post45.research.yale.edu/2012/05/_tree_-of-c___od___es/ (accessed 2013);

Siegel H. Extremely Cloying & Incredibly False: Why the Author of Everything Is Illuminated is a Fraud and a Hack. *New York Press* 20.04.2005. http://paulreeve.net/articles/NYPres_Foer.html (accessed 2013).

²² The process of the book production is explained on the Publisher’s website: <http://www.visual-editions.com/our-books/tree-of-codes> (accessed 2015).

²³ Foer J. S. *Tree of Codes*. London: Visual Editions, 2011. – p. 138.

²⁴ Bolaño R. *Distant Star*. New York: New Directions, 2004. – p. 2.

²⁵ Ibid. – p. 144.

²⁶ Ibid. – p. 88.

²⁷ Schulz B. *The Cinnamon Shops*. <http://www.schulzian.net/translation/shops.htm> (accessed 2014). – p. 34.

²⁸ Ibid. – p. 33.

- ²⁹ Schulz B. Mityzacja rzeczywistości. *Opowiadania. Wybór esejów i listów*. Wrocław: Zakład Narodowy im. Ossolińskich, 1989. – pp. 365–368.
- ³⁰ Bloom H. *Anxiety of Influence*. New York: Oxford University Press, 1997. – p. XXV.
- ³¹ Ibid. – p. 19, 44.
- ³² Sacerio-Garí E. Towards Pierre Menard. *MLN* No 2, Vol. 95, 1980. – p. 465.
- ³³ Borges J. L. Pierre Menard, Author of the Quixote. *Labyrinths: Selected Stories & Other Writings*. New York: New Directions, 1964. – pp. 52–53.
- ³⁴ Genette G. *Palimpsests: Literature in the Second Degree*. Lincoln: University of Nebraska Press, 1997. – p. 471.
- ³⁵ Bolaño R. *The Last Interview*. New York: Melville House, 2011. – p. 88.
- ³⁶ Schulz B. Treatise on Mannequins or The Next Book of Genesis. *The Cinnamon Shops*. <http://www.schulzian.net/translation/shops.htm> (accessed 2014). – p. 34.
- ³⁷ Nalewajk Ż. *W stronę perspektywizmu*. Gdańsk: Słowo / Obraz Terytoria, 2010. – pp. 251–252.
- ³⁸ Schulz B. A Second Autumn. *The Sanatorium at the Sign of the Hourglass*. <http://www.schulzian.net/translation/sanatorium.htm> (accessed 2014). – pp. 26–27.
- ³⁹ Borges J. L. Pierre Menard, Author of the Quixote. *Labyrinths: Selected Stories & Other Writings*. New York: New Directions, 1964. – p. 51.
- ⁴⁰ Nalewajk Ż. *W stronę perspektywizmu*. Gdańsk: Słowo / Obraz Terytoria, 2010. – p. 165.
- ⁴¹ Schulz B. Spring. *The Sanatorium at the Sign of the Hourglass*. <http://www.schulzian.net/translation/sanatorium.htm> (accessed 2014). – p. 56.
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- ⁴³ Borges J. L. Pierre Menard, Author of the Quixote. *Labyrinths: Selected Stories & Other Writings*. New York: New Directions, 1964. – pp. 45–53.
- ⁴⁴ Schulz B. Spring. *The Sanatorium at the Sign of the Hourglass*. <http://www.schulzian.net/translation/sanatorium.htm> (accessed 2014). – pp. 58–59.
- ⁴⁵ Nalewajk Ż. *W stronę perspektywizmu*. Gdańsk: Słowo / Obraz Terytoria, 2010. – p. 292.
- ⁴⁶ Ibid. – p. 171.
- ⁴⁷ Rorty R. *Przygodność, Ironia, Solidarność*. Warszawa: W.A.B, 2009. – p. 153.
- ⁴⁸ Borges J. L. Pierre Menard. *Author of the 'Quixote. Labyrinths Selected Stories & Other Writings'*. New York: New Directions, 1964. – p. 52.

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Rūta Šlapkauskaitė

RECIPROCITY AND RE-ENCHANTMENT IN CHARLES SIMIC'S *DIME-STORE ALCHEMY. THE ART OF JOSEPH CORNELL*

Summary

The present paper offers a reading of Charles Simic's 'Dime-Store Alchemy. The Art of Joseph Cornell' in light of Max Weber's idea about art's aspiration to re-enchant the world of secular humanism and capitalist economy. By making use of Liliane Louvel's concept of the 'iconotext', this analysis of Simic's poetic collection focuses on the creative tensions resulting from the relationships between the verbal and visual discourses in the book. While constitutive of the formal experiment of the poet's artistic imagination, the use of poems alongside visual reproductions of Cornell's boxes opens up a dialogue between the poet and the visual artist to the extent that we may consider it as a form of gift transaction. Lewis Hyde's notion of the 'gift' proves instrumental in conceptualizing the cycle of resonance and wonder in which readers are invited to participate by way of intellectual and emotional reciprocity, one which mirrors that of Simic's and Cornell's. The morality of the gift at the heart of 'Dime-Store Alchemy' is the spirit of enchantment that sustains the magic of human creativity in the ugly face of mass consumerism and commodification.

Key-words: iconotext, disenchantment, gift transaction, devotional gaze, transfiguration of the commonplace

*

*A large box is handily made of what
is necessary to replace any substance.*

Gertrude Stein, *The Box*

Introduction

Much has been said about how modernity is marked by man's disillusionment with institutionalized faith in the sacred. Historically, the development of Western art has been closely linked to the concept of the divine. One need only consider Friedrich Nietzsche's postulations about the cultic significance of the birth of tragedy in Ancient Greece or the impact of Christianity on the artistic imagination of the Middle Ages and the Renaissance. Walter Benjamin's idea of the 'aura', which he puts forward in his 1936 essay *[t]he Work of Art in the Age of Mechanical Reproduction*, is fundamentally premised on his claim that *The oldest works of art, as we know, came into being in the service of some ritual – magical at first, then religious*¹. The rise of reproductive technologies, particularly photography, has, in Benjamin's view, contributed to the shrinking of the aura of works of art, thereby also undermining art's cultic value and increasing its vulnerability to the consumerist gaze.

Max Weber's observation about the *disenchantment of the world*² in the modern era makes a similar point. In his sociological study of the rise of science and secularism in modern Western culture, Weber traces the practices of *cults of redemption*³ that have come to rationalize the *theodicy of misfortune*⁴ and account for the ethical discrepancies of the social world. The state of disenchantment that he describes is suggested also as a result of the rise of ascetic, largely Protestant, communities that came to replace earlier models of mysticism:

*When religious virtuosos have combined into an active ascetic sect, two aims are completely attained: the disenchantment of the world and the blockage of the path to salvation by a flight from the world.*⁵

The new paradigm of reason, consolidated by the Protestant work ethic and ethical, rather than orgiastic, engagement with the world, came to be instrumental in the demystification of the spiritual experience that characterizes modern sensibility. For Weber, in the end, it is art that retains the promise of salvation from the tediousness of the everyday among the strictures imposed by the newly discovered intellectualism and rationalization.

The tension between the aesthetic and the devotional has survived to this day. By way of extending Weber's inquiry, philosopher Gordon Graham argues in his book *The Re-enchantment of the World: Art versus Religion* (2010) that 'Disenchantment' destroys the sense of a culture by reducing the gods to impersonal forces that are incapable of charming or inspiring⁶. In his view:

*[...] if it is true that science and rationalism have disenchanted the world by rendering religious belief impossible for the 'modern' mind, and if it is further true that disenchantment is a cause of anxiety because it threatens the meaningfulness of human life, then a crucial task confronting any artistic endeavour to re-enchant the world will be the provision of alternative stories.*⁷

Arguably, Graham's response to the Weberian reading of cultural forces is to call artists to take responsibility for the practices of interior life. Spiritual discontent demands new narratives that, rather than recover conventional forms of religiosity, inaugurate novel ways of generating wonder in post-religious Western society. The 20th century avant-garde quest for beauty as a substitute for religious worship may be seen as, among other things, an attempt to forge a community of like-minded creative people sharing common views about art's role in the modern world.

While much has been made of the aesthetic experiments of modern artists and their seeming dismissal or mockery of the traditional forms of artistic confidence in the transcendental, as evidenced in the writings of, for example, James Joyce, Ezra Pound, or Gertrude Stein, it would be remiss of us to simplify art's dialogue with the divine and ignore the complexities of devotional appeal solicited by modern aesthetic forms. The liturgical power of T. S. Eliot's *Four Quartets*, W. H. Auden's *The Sea and the Mirror*, and Allen Ginsberg's *Kaddish* are a good case in point; here the artists are mystagogues unfolding their arcane knowledge of life as part of their attempt to lift the veil of moral complacency and disenchantment. In his book *On the Spiritual in Art*, Vassily Kandinsky has famously noted that *[s]piritual life, to which art belongs and of which it is one of its mightiest agents, is a complicated but definite and simplified uplifting movement. This movement is one of perception. It can take various forms, but basically it retains the same inner sense and purpose.*⁸

Among the modern artists who were most interested in the spiritual significance of human activity as rendered by way of aesthetic experiment, Surrealists deserve a special mention. The works of André Breton, Salvador Dali, Paul Elouard, Leonora Carrington, and Dorothea Tanning, to name but a few, testify to their relentless study of the enigma of the visible world in an attempt to give *visible existence to what profane vision believes to be invisible*⁹. As Graham points out:

*Certainly, it is in the strange and compelling paintings and exhibits of the later Surrealists that we find the most explicit attempt in the visual arts to reveal the irrational, chaotic, and daemonic forces underlying the surface appearance of ordinary life by depicting the weird and the uncanny.*¹⁰

It is fair to say, then, that the Surrealist concern for the irrational and the invisible speaks of their profound awareness of the deceptiveness of appearances that haunt our waking hours. Herein lies their avid curiosity about the dream world, in which they discover spiritual revelations hidden from society's myopic reflection.

In so far as this paper examines the works of American artist Joseph Cornell as evoked in Charles Simic's prose poetry, Surrealist aesthetics offers an interesting lens through which one may look at his creations. In fact, a number of commentaries on his art have toyed with the idea of Cornell as a Surrealist; Simic, too, locates Cornell's art within the context of Modernism, whose roots run deep into the legacy of European and American Romanticism. However, Diane Waldman's *Joseph Cornell. Master of Dreams*, a generous study of the man's life and work, resumes the case only to say that *Cornell proved an understanding beyond that of the Surrealists: the dissimilar idioms of nineteenth-century American trompe l'oeul and twentieth-century Surrealism had a metaphysical connection*¹¹. For Waldman, Cornell is an innocent wonderer who, in developing an authentic vocabulary of images, has transcended the Surrealist agenda to give a singular kaleidoscopic vision of the world. While recognizing the strength of Waldman's arguments, I would nevertheless like to ponder the *metaphysical connection* she so heartily rejects. For one, the fact that the artist was a devout member of the community of Christian Scientists invites us to reconsider the relationship between art and religion as made manifest in his art. Bearing in mind Cornell's life as a solitary genius, Kandinsky's observation seems to be particularly apt:

*The solitary seekers, the hungry of soul, the visionaries are derided or dubbed as spiritually abnormal. Those rare souls, however, who refuse to be lulled into lethargy and forever yearn, however vaguely, for spiritual life, advancement, and knowledge, sound disconsolate and lamentful amidst the coarse materialistic chorus of spiritual darkness.*¹²

No less significantly, Simic's poetic feat in *Dime-Store Alchemy* highlights a connection between the two artists that is made possible only beyond the physical embrace. In effect, the poetic collection unfolds as an imaginary encounter grounded in spiritual reciprocity, where Simic speaks to Cornell and words speak to images, thereby gaining meaning for us, readers.

The Liturgy of Looking

The artistic dialogue at the core of *Dime-Store Alchemy* is inevitably linked to the formal arrangement of the text, anchored as it is in the junction of two media, the verbal and the visual. Each system of thought here exerts its own gravitational pull so that our appreciation of the text cannot but be bound to the productive tension generated by the pictorial saturation of Simic's poetry. The visual reproduction of the coloured plates with Cornell's boxes and their insertion in the midst of the pages of poetry speaks of the verbal text's concern for our scopic drive as a guiding principle of meaning making. As Simic puts it: *In Cornell's art, the eye and the tongue are at cross purposes. Neither one by itself is sufficient. It's that mingling of the two that makes up the third image.*¹³ In marrying the ear to the eye, *Dime-Store Alchemy* opens a cleft of infinite semiotic exchange wherein we are invited to question the dichotomy of text and image and reaffirm the dual nature of aesthetic reflection.

Seeing as *Dime-Store Alchemy* converges two disparate semiotic systems within the covers of a book, Louvel's notion of the 'iconotext' is particularly useful here as *it illustrates perfectly the attempt to merge text and image in a pluriform fusion, as in an oxymoron. The word 'iconotext' conveys the desire to bring together two irreducible objects and form a new object in a fruitful tension in which each object maintains its specificity. It is therefore a perfect word to designate the ambiguous, aporetic, and in-between object of our analysis.*¹⁴

To put it in context, the pictorial saturation of the legible in *Dime-Store Alchemy* designates Simic's work as an 'iconotext', in which the poet offers an elegy to his icon, i.e. Joseph Cornell, as well as acknowledges the protean nature of artistic creation.

As an 'iconotext', *Dime-Store Alchemy* operates not unlike a virtual museum, displaying both Cornell's and Simic's works by way of ekphrasis and pictorial insertion. Like Cornell, who constructed shadow boxes in which he arranged collages of various trinkets bought in antiques shops, Simic builds verbal chambers of literary memorabilia through which he examines the life of an artist, both Cornell's and his own. Here is how the poet sees Cornell's shadow box 'titled' *Soap Bubble Set* (1936):

A soap bubble went to meet infinity.

Here's a cabinet containing the implements you need. There's a classroom map of the moon, a clay pipe, a blue egg in a wineglass, and a child's head on a block of wood. There are many versions of this dream machine, but the map, the pipe, and the glass are almost always present.

*The heavenly bodies are soap bubbles. They float in the empyrean, cradling the dreamer. The ephemeral bubble ascends into the wintry cold and silence of the sky. It's the soul of the world ascending. Cosmogenies are soap bubbles. The father of our solitude is a child. A soap bubble has no content. After it has burst, there's nothing left of it.*¹⁵

Admittedly, the poet's gaze works as the expository agent of the book's visual display, soliciting not only our attention to the aesthetic forms at play, but also the point of view from which we are called to measure their interaction. In this, Simic's act of focalization, a *literalization of looking* in Mieke Bal's terms¹⁶, has a curatorial aspect. This is to say that our experience of reading in *Dime-Store Alchemy* is guided by the eyes of the poet, for whom Cornell becomes a refractory glass through which to look at his own experience:

In my childhood, toy shops still sold miniature theaters made of cardboard. The scenery, the actors, the musicians, and the rest of the props came printed on colored sheets of paper sold separately. One would cut the figures out, mount them on cardboard, and then move them around the stage by means of grooves in the floor. There was even a red curtain that opened or closed. I never owned one of these theaters, but I saw them assembled at other people's homes.¹⁷

For Simic, Cornell is not unlike an alter ego:

I have a dream in which Joseph Cornell and I pass each other on the street. This is not beyond the realm of possibility. I walked the same New York neighborhoods that he did between 1958 and 1970.¹⁸

Like Cornell, whose shadow boxes are visual correlatives to his passions, Simic is fond of understatement and practices self-examination by way of aesthetic deflection. Here, poetry simultaneously offers homage to the iconic master and responds to a sense of rivalry:

Cornell made me feel that I should do something like that myself as a poet, but for a long time I continued to admire him without knowing much about him.¹⁹

Reverence reaffirms inspiration as gained by way of attentiveness:

This spiritual unity of creative artist and contemplative aesthete is achieved through mutual inspiration. The creative spirit or genius of the artist is transmitted to anyone who can and does give serious attention of the right sort, and is thus shared by them.²⁰

Similar attentiveness is demanded from us as a photo of Cornell sitting on a rock captures our eyes from the frontispiece. The photographic presence of the visual artist pertains to the ambivalence of Simic's 'iconotext' as an elegiac form. As Susan Sontag reminds us:

A photograph is both a pseudo-presence and a token of absence. Like a wood fire in a room, photographs – especially those of people, of distant landscapes and faraway cities, of the vanished past – are incitements to reverie.²¹

The impact of Cornell's legacy on Simic's aesthetic sensibility goes a long way in *Dime-Store Alchemy*. Piotr Florczyk has noted that [t]he two men not only shared a city, a library, and insomnia but also, and most important, what Simic has described in the piece 'Chessboard of the Soul' as a mysterious plateau where riddles are contemplated in silence by means of even more mysterious actions, of which none matters more than imagination²². The imaginary world that Simic finds in Cornell's visual assemblages uncovers both artists' concern for spiritual preservation. To put it more simply, Cornell's art explores our attachment to the objects of this world. This is how Daniel Morris describes Cornell's work in his article *Responsible Viewing: Charles Simic's 'Dime-Store Alchemy. The Art of Joseph Cornell'*:

His art work primarily consisted of placing in home-made wooden boxes abandoned objects such as dolls, twigs, thimbles, maps, cut-out pictures of birds from cheap paperbacks, photographs of movie stars such as Lauren Bacall, dice, Cordial glasses, rubber balls, and ping pong balls that appear to have fallen off the surface of a slotted game board that functions according to obscure rules.²³

As sites of enclosure, in Morris' view, the shadow boxes become doorways into Simic's own *prismatic assemblages*²⁴ where the poet transfixes us with his curatorial and curative gaze.

Of the vast number of Cornell's boxes, *Dime-Store Alchemy* has reproduced nine, one (*Medici Slot Machine*, 1946) constituting the front cover of the book. In appealing to our eyes, all the visual plates make us consider our practices of looking through which we make sense of the visible world. One may, of course, rely on the iconography of the box as used by other artists:

*The Dada and Surrealist artists made great use of the box format, but Cornell also looked to other precedents. Boxes appear in eighteenth- and nineteenth-century still-life painting, and boxes were popular in Victorian homes. The box is a treasure chest, one containing many of life's secrets and mysteries, and it is this that most appealed to Cornell. Ultimately all of his objects were to be placed in the warmth and security of a box where they could be cherished and protected.*²⁵

Significantly, Cornell's vocabulary of images and his syntax of visual arrangement suggest an act of veneration that makes a restorative gesture towards the relics of the past. This goes in line with Graham's observation that relics are *displayed and venerated not for themselves in the way that residues of the ancient world are displayed in museums, but because of their historical association with, for example, the lives of saints*²⁶. An ardently ascetic Christian Scientist, Cornell uses his shadow boxes to raise a temple in our visual imagination: abandoned things, slivers of the past are given the space of spiritual contemplation that moves the viewer to a state of reverie. This state of reverie is reminiscent of what Arthur Danto has ingeniously called *a transfiguration of the commonplace*²⁷, wherein art displays its power to save us from the tediousness of mundane life. The reproduction of the *Soap Bubble Set* (1936) is particularly suggestive of Cornell's quest for such a 'transfiguration'. As Waldman reminds us:

*The bubble motif was popular in seventeenth-century Dutch genre painting, as a metaphor for the transitory nature of life and the vanity of all earthly things. Edouard Manet, inspired by Chardin's painting, also treated the subject in his canvas 'The Soap Bubble' (1867–69) in which a child is portrayed blowing a bubble. Cornell's real interest in these paintings lies in the charm with which Chardin and Manet portrayed both a simple moment and a spiritual belief.*²⁸

The state of reverie permeates Cornell's pictorial universe. Simic recognizes it, too, in the *Medici Slot Machine*, a box in which the visual artist superimposes toys that recall his own happy childhood on to a telescopic reproduction of Sofonisba Anguissola's *Portrait of Marchese Massimiliano Stampa*:

*The Boy has the face of one lost in reverie who is about to press his forehead against a windowpane. He has no friends... The boy-prince studies the Latin classics and prepares himself for the affairs of the state.*²⁹

A similar experience of reverie is the subject matter of the prose poem *These are Poets Who Service Church Clocks*:

Many people have already speculated about the relationship between play and the sacred. The light of reverie, let us note, is a dim light. The near darkness of old churches and old movies is that of dreams. Our memories are divine images because memory is subject to the ordinary laws of time and space. Making deities is what

*we do in our reverie. Images surrounded by shadow and silence. Silence is that vast, cosmic church in which we always stand alone. Silence is the only language God speaks.*³⁰

Arguably, then, like Cornell, Simic is a minister at the temple of memory, where our mind's eye is invited to re-view and re-evaluate the act of the covenant – between text and image as between man and the divine – which underlies the dynamics of the 'iconotext' that is *Dime-Store Alchemy*.

To the extent that Simic's 'iconotext' explores the weight and value of memory, it also operates as a discourse of cultural analysis. Much like the shadow boxes, which abound in visual references to different historical contexts, aesthetic conventions and discursive practices, Simic's poems display an acute fascination with what Louvel calls 'aesthetic competence'³¹ that calibrates his interpretation of cultural narratives. His poetry calls for a reader particularly knowledgeable in the history of the art and literature of the 19th and 20th century. Otherwise, the interpretive links he establishes between the icons of modern art in Europe and in America fall short of their aim. For example, in *Our Angelic Ancestor*, Simic imagines Arthur Rimbaud's journey to America:

*Rimbaud should have gone to America instead of Lake Chad. He'd be a hundred years old and rummaging through a discount store. Didn't he say he liked stupid paintings, signs, popular engravings, erotic books with bad spelling, novels of our grandmothers?*³²

Intertextual references to the works of Edgar Allan Poe, André Breton, Walt Whitman, Guillaume Apollinaire, and Emily Dickinson resurface along similar lines, only to bring our attention back to the mystery of Joseph Cornell. In fact, Dickinson, another ascetic artist, epitomizes Simic's reverie in the face of his artistic ancestry:

Cornell and Dickinson are both in the end unknowable. They live within the riddle, as Dickinson would say. Their biographies explain nothing. They are without precedent, eccentric, original, and thoroughly American. If her poems are like his boxes, a place where secrets are kept, his boxes are like her poems, the place of unlikely things coming together.

*They both worry about their souls' salvation. Voyagers and explorers of their own solitudes, they make them vast, make them cosmic. They are religious artists in a world in which old metaphysics and aesthetic ideas were eclipsed. To read her poems, to look at his boxes, is to begin to think in a new way about American literature and art.*³³

Looking at Cornell's art is an education of attentiveness, which solicits and sustains, what we may call, a devotional gaze, one that acknowledges art's enchanting power and spiritual value. Simic reiterates:

*It ought to be clear that Cornell is a religious artist. Vision is his subject. He makes holy icons. He proves that one needs to believe in angels and demons even in a modern world in order too make sense of it.*³⁴

In this respect, the formal characteristics of Simic's 'iconotext' highlight the liturgical aspect of its museal logic³⁵ so that looking at Cornell's shadow boxes through the poet's eyes becomes a form of worship and consecration. Metaphorically, *Dime-Store Alchemy* welcomes us to a liturgy of looking, where we are hosted by Cornell's and Simic's spirits in a mutual recognition of the revelatory power of art.

The Grace of Giving

The idea of looking as a form of veneration uncovers the fundamental bond on which Simic's 'iconotext' is predicated. As Graham explains in *Re-enchanting the World*,

Bowing the knee, standing in silence, solemnizing sacrifice, offering prayer and praise can all be described as acts of worship, and within them we find the second of the three concepts – contemplation, which is to say, rapt attention generated by awe [...]. Worshipful contemplation is drawn to the object it contemplates with longing and/or love, and we can mark this difference by locating contemplation within a wider concept – veneration [...]. Accordingly, the veneration of the sacred must lead those who engage in it to being 'inspired' to live in one way rather than another. In its original sense this means being given breath, and thus according to an ancient way of thinking being given life.³⁶

In other words, the inspiration that Simic finds in Cornell's works partakes of his vital understanding that art's spiritual value is inevitably linked to its status as a gift. Hyde has rightly pointed out that *a work of art is a gift, not a commodity [...]. We also rightly speak of intuition or inspiration as a gift. As the artist works, some portion of his creation is bestowed upon him.*³⁷ This is to say that in venerating Cornell's shadow boxes, the poet embraces the spirit of the old master and responds to the obligation of reciprocity by way of his own work.

Reciprocating the gift is essential both to the morality of the gift and the economy of creative endeavor, for, as Marcel Mauss explains in his groundbreaking anthropological study of gift-making:

[...] to accept something from somebody is to accept some part of his spiritual essence, of his soul. To retain that thing would be dangerous and mortal, not only because it would be against law and morality, but also because that thing coming from the person not only morally, but also physically and spiritually, that essence, that food, those goods, whether movable or immovable, those women or those descendants, those rituals or those acts of communion – all exert a magical or religious hold over you. Invested with life, often possessing individuality, it seeks to return to what Hertz called its 'place of origin' or to produce, on behalf of the clan and the native soil from which it sprang, an equivalent to replace it.³⁸

This explains why Simic recalls the artistic tradition in which he locates Cornell's works: for him, as for many others, tradition is the ultimate repository of gifts that are bestowed upon any artist. The power of Cornell's gift is the power of enchantment and Simic celebrates it in his poetry. His poem *The Truth of Poetry* is a good case in point:

This is what Cornell is after, too. How to construct a vehicle of reverie, an object that would enrich the imagination of the viewer and keep him company forever.³⁹

In effect, then, looking implies participating in the cycle of gift transaction that is encoded in the dual nature of the 'iconotext'. For Simic, poetry is a gift to pictorial art and vice versa:

Every art is about the longing of One for the Other. Orphans that we are, we make our sibling kin out of anything we can find. The labor of art is the slow and painful metamorphosis of the One into the Other.⁴⁰

The ways in which Cornell's imagination participates in the economy of giving has profound implications for how art reclaims its power of enchantment in the modern world. In acknowledging the infinity, his shadow boxes recall the tradition of Dutch

Vanity paintings, which, in the words of Umberto Eco, *mix up objects apparently devoid of any reciprocal relationship, but which stand for all that is perishable, and invite us to think of the transience of worldly goods*⁴¹. In this, Cornell's works follow the logic of the list, which Eco sees as a *representative mode that uses the completeness of aesthetic forms to create a sensation of infinity*⁴². Herein lies the double bind of the shadow boxes: while framing the collected objects within the finite structure of the box, Cornell blesses them with a grace that restores their spirit and resurrects them to new life. The gift of life then passes on to whoever graces his works with a devotional gaze.

The visual lists in Cornell's boxes echo in the verbal lists of Simic's poems, as in *Matchbox with a Fly in It*:

Shadow box
Music box
Pill box
A box which contains a puzzle
A box with tiny drawers,
Navigation box
Jewelry box
Sailor's box
Butterfly box
Box stuffed with souvenirs of a sea voyage
Magic prison
An empty box⁴³

While a direct tribute to Cornell's artistic technique, Simic's verbal collage also testifies to the poet's call for the older artist's grace as an acknowledgment of the younger creator's achievement. Simic's poetry punctures the frame of Cornell's boxes to expose the complexity of their interior. Yet, like the shadow boxes themselves, the poems in *Dime-Store Alchemy* partake of the same semiotic double bind: although seemingly opening the visual frames of the artist's imagination, the poems reaffirm their spiritual immanence in the verbal recognition of reverie: *All art is a magic operation, or, if you prefer, a prayer for a new image*.⁴⁴

The magical act of creation encoded in Cornell's shadow boxes brings back Simic's observation that they are *holy icons*⁴⁵, which traditionally, are seen as vessels of the divine grace. As Graham Howes elaborates in *The Art of the Sacred*:

*The icon is a symbol which so participates in the reality it symbolises that it is itself worthy of reverence. It is an agent of the Real Presence. In this sense the icon is not a picture to be looked at, but a window through which the unseen world looks onto ours.*⁴⁶

While not conventional conceptions of iconicity, Cornell's works are deeply grounded in the artist's religious identity as a Christian Scientist. Neither 'holy', nor, strictly speaking, 'sacred', the shadow boxes are what Gordon Graham calls *enchanted spaces: places set aside and reserved for special actions and occasions that are the secular world's naturalistic counterpart to worship and sacrifice*⁴⁷. These are spaces in which reverie accumulates by way of a *transfiguration of the commonplace* and is sustained and enhanced through the cycle of gift transaction.

For Graham, *if art is to re-enchant the world, a 'transfiguration of the commonplace' is exactly what is required*⁴⁸. It is not too much of a stretch to suggest that the grace

with which Cornell blesses things as he recovers them from abandon consecrates the very shadow boxes he creates as altars for our *sabbath eyes*⁴⁹ to rest on. To reiterate Theodor Adorno, *[t]he eyes that lose themselves to the one and only beauty are sabbath eyes. They save in their object something of the calm of its day of creation*⁵⁰. It is Sabbath eyes that Simic bestows upon Cornell's visual universe as he offers the gift of poetry to the old master. At the interstice of the poetic and the pictorial opens up an enchanted space that calls for *enchanted looking*⁵¹. In Greenblatt's reasoning, *[l]ooking may be called enchanted when the act of attention draws a circle around itself from which everything but the object is excluded, when intensity of regard blocks out all circumambient images, stills all murmuring voices*⁵². A eulogy to the grace of giving, *Dime-Store Alchemy* celebrates visual piety as a way to achieve reverie and revelation which escape the disenchanting eyes of modern consumerist society.

Conclusion

A number of Cornell's boxes, which are now displayed in museums, in fact, were not originally intended for these spaces. As Jonathan Safran Foer reminds us in *A Convergence of Birds. Original Fiction and Poetry Inspired by the Work of Joseph Cornell*, these boxes [...] were gifts, tokens of affection – 'I love this. You will love this.' He had them delivered to his favorite movie stars and authors. He handed them, personally, to his most loved ballerinas. And they were almost uniformly sent back. He was rejected, laughed at, and, in one unfortunate case, tackled.

*But the boxes themselves – not his hopelessly romantic supplication – survived. More than survived, they came to be considered among the most seminal works of twentieth-century art. Their call beckoned, and continues to beckon, curators, museum-goers, and so many artists and writers. Their call, not Cornell's. They became gifts of gifts of gifts – a cascade of gifts without givers or receivers.*⁵³

Like Simic's *Dime-Store Alchemy*, the book Safran Foer has edited uses its own creative effort to reciprocate the gift that so many artists have discovered in Cornell's visual mystery. In reciprocation – however belated – the spirit of the gift makes up for the initial rejection that Cornell faced and recognizes his power to re-enchant the world in which art is promoted as a commodity rather than shared as a reverie. In effect, the creative extension of reciprocity not only salvages Cornell's genius from obscurity, but also bestows the grace of immortality upon his art so that its wonder may have a resonance beyond foreseeable future.

The magic of the shadow boxes lies in their ability to recuperate that which is lost and reveal that which ordinarily remains invisible. But it is Simic who lends us *sabbath eyes* so we can participate in the sharing of grace that paves the way for 'enchanted looking'. To recall Graham's observation, *[t]he dictionary's first definition of 'enchant' is 'to cast a spell on', but the word comes from the Latin 'incantare', which means 'to sing a magic spell over'*⁵⁴. It is instrumental, therefore, to emphasize the magical power of Simic's words, whose poetic light uncovers the sacramental beauty of Cornell's modern icons. 'Transfigurations of the commonplace', they come to life in the eye of the beholder who, in return, graces them with a devotional gaze. In this, both Simic and Cornell testify to the redemptive power of art to restore our inner sight.

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- ² Weber M. *Essays in Sociology*. New York: Oxford University Press, 1946. – p. 290.
- ³ Ibid. – p. 272.
- ⁴ Ibid. – p. 274.
- ⁵ Ibid. – p. 290.
- ⁶ Graham G. *The Re-Enchantment of the World. Art versus Religion*. Oxford: OUP, 2007. – p. 46.
- ⁷ Ibid. – p. 74.
- ⁸ Kandinsky V. *On the Spiritual in Art*. New York: The Solomon R. Guggenheim Foundation, 1946. – p. 14.
- ⁹ Merleau-Ponty M. Eye and Mind. Johnson G. A., Smith M. B. (eds.) *The Merleau-Ponty's Aesthetic Reader: Philosophy and Painting*. Chicago: Northwestern University Press, 1993. – p. 127.
- ¹⁰ Graham G. *The Re-Enchantment of the World. Art versus Religion*. Oxford: OUP, 2007. – p. 59.
- ¹¹ Waldman D. *Joseph Cornell. Master of Dreams*. New York: Abrams, 2002. – p. 29.
- ¹² Kandinsky V. *On the Spiritual in Art*. New York: The Solomon R. Guggenheim Foundation, 1946. – p. 18.
- ¹³ Simic Ch. *Dime-Store Alchemy. The Art of Joseph Cornell*. New York: New York Review of Books, 1992. – p. 162.
- ¹⁴ Louvel L. *Poetics of the Iconotext*. Burlington: Ashgate, 2011. – p. 15.
- ¹⁵ Simic Ch. *Dime-Store Alchemy. The Art of Joseph Cornell*. New York: New York Review of Books, 1992. – p. 56.
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- ¹⁷ Simic Ch. *Dime-Store Alchemy. The Art of Joseph Cornell*. New York: New York Review of Books, 1992. – p. 51.
- ¹⁸ Ibid. – p. ix.
- ¹⁹ Ibid.
- ²⁰ Graham G. *The Re-Enchantment of the World. Art versus Religion*. Oxford: OUP, 2007. – p. 24.
- ²¹ Sontag S. *On Photography*. London: Penguin Books, 2003. – p. 16.
- ²² Florczyk P. Praising the Riddle. Charles Simic and the Art of Joseph Cornell. *World Literature Today*, November – December 2007. – p. 47.
- ²³ Morris D. Responsible Viewing: Charles Simic's 'Dime-Store Alchemy. The Art of Joseph Cornell'. *Papers on Language and Literature* Fall, 1998. – p. 339.
- ²⁴ Ibid. – p. 342.
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- ²⁶ Graham G. *The Re-Enchantment of the World. Art versus Religion*. Oxford: OUP, 2007, p. 70.
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- ³⁰ Ibid. – p. 57.
- ³¹ Louvel L. *Poetics of the Iconotext*. Burlington: Ashgate, 2011. – p. 79.
- ³² Simic Ch. *Dime-Store Alchemy. The Art of Joseph Cornell*. New York: New York Review of Books, 1992. – p. 23.
- ³³ Ibid. – p. 75.
- ³⁴ Ibid. – p. 72.
- ³⁵ Bal M. *Double Exposures*. London and New York: Routledge, 1996. – p. 153.
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- ⁴⁰ Ibid. – p. 64
- ⁴¹ Eco U. *The Infinity of Lists*. London: Maclehorse Press, 2012. – p. 44.
- ⁴² Ibid. – p. 17.
- ⁴³ Simic Ch. *Dime-Store Alchemy. The Art of Joseph Cornell*. New York: New York Review of Books, 1992. – p. 35.
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- ⁴⁹ Adorno T. *Minima Moralia. Reflections on a Damaged Life*. Verso: London and New York, 2005. – p. 76.
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Katarzyna Szklarek

ARTISTIC JOURNEY FOLLOWING THE WORK OF MICHAEL KIDNER

Summary

The subject of the paper includes life and artistic work of an English artist Michael Kidner (1917–2009). During his long life he was connected to Flowers Gallery in London. In 2012 in September the author of the paper visited Flowers Gallery in London during Kidner's postmortal individual exhibition. What is more, the author also managed to talk to people, who knew Kidner as an artist and also in person – as a close friend. This amazing artist was searching for the new world order in chaos, in the surrounding reality. His works are inspired by scientific facts and mathematical theories. Kidner painted geometric pictures, which are full of different meanings and symbols. Nevertheless, the most important thing seems to be his unique personality. Through his works, Kidner represents a human in culture (mostly in art), who searches for answers to questions about the world and the reality, which surrounds all of us. Kidner is an unusual artist, whose works are unique and exceptional, but he is not very well-known.

Key-words: Michael Kidner, English artist, Systems Art

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Introduction

The present article is based not only on bibliography but also on its author's Master thesis. The author of this article did her Master degree in the History of Art at the University of Łódź in 2012/2013. At the end of the article there is also a list of the illustrations found in the article.

The article contains Michael Kidner's biography – his life story before Kidner became an artist and his artistic journey, which started when he was about 30 years old and finished in 2009. In this year the artist, aged 92, died in London. What is more, the text is an attempt to describe works of Kidner – from the beginning of his artistic work (connected with Cubism and his teacher André Lhote) to his mature style. Kidner is often described as a representative of Systems Art.

Moreover, in this article, the author mentions the people who were very important for the artist – his wife, his teachers, and people connected with various galleries. Nevertheless, in this short text it is impossible to indicate everyone, who helped Kidner in his artistic work and that is why there are only several people mentioned. The author of this article did not describe Kidner's connection with Poland and Polish galleries. This topic could be a proposition for a separate paper.

Biography of Michael Kidner

Michael James Kidner was born in Kettering, Northamptonshire on September 11th, 1917. He was one of the six children of Norman and Kathleen Kidner. Norman Kidner was a wealthy man who owned iron works. He was an industrialist and Kidner's family led quite a peaceful life. Nevertheless, Michael was not in a good health as a child. Due to a severe infection he was bedridden for a year. Then Kidner attended Pangbourne Nautical College. At the age of 14 he was sent to Bedales School. From 1936 to 1939 he studied history and anthropology at Cambridge University.

In 2006, during his conversation with Jaromir Jedliński, Kidner emphasized:

It was only after the war that I began to think about art, I was nearly thirty at the end of the war. I had a sister who encouraged me to follow art. You see I had been in the university before war studying history. It was a great mistake largely because I was persuaded by my school who pushed me towards university. It wasn't at all my field, it just made no sense to me. I didn't know how to read book, so it was a waste of three years.²

In 1939, after graduating Kidner travelled to America in order to visit his sister Betty (her real name was Kathleen – just like Kidner's mother, but friends called Michael's sister Betty). When the war broke out, Michael – owing to his mother – stayed in America. Kidner's father passed away a few years before, in 1931. He died in a motorcycle accident. Kidner noted:

I was in America when war started, but all through the thirties war was just on the door step. It really was in the air. I left England for a holiday in the States in 1939, after I finished university, and it was the summer 1939. You see 1938 was very close to war, – Munich, this was really a horrible time.³

From 1940 to 1941 Kidner read a course on landscape architecture at Ohio State University. What is more, while being in America he joined the Canadian Army. He served in the Army for five years, from 1941 to 1946. He came back to Europe with the Second Canadian Army. He was trying to listen to the enemy's radio messages as a radio-operator on the South Coast of England. In a conversation with Jaromir Jedliński in 2006, Kidner mentioned:

I was pretty lucky really during the war. First of all I was trained as a radio-operator, and half the radio-operators were posted to tanks, and the other half to listening posts intercepting the enemy's radio messages. The tank radio-operator's life expectancy was less than pilots. I don't know, – people were brave or had no choice. In a sense you had no choice once you joined the army.⁴

After the War Kidner worked as a history teacher. At that time – owing to his sister – Kidner also started to think about art. He was about thirty years old. His beginnings as an artist are connected with Alfred Green, who ran a private art school in



Picture 1. Michael Kidner at Trevor Bell exhibition, Leeds, 1962¹

London. Alfred Green used to invite French artists to his art centre. From 1945 to 1950 Kidner was searching for a new direction in his art.

In 1949 he met Marion Frederick, who was an American actress. Two years later Michael and Marion became husband and wife. After the wedding ceremony a friend of the groom said: *Congratulations! You have married the most well-mannered man in England.*⁵

In 1953 the artist began painting full time. In the same year Michael and Marion moved to Paris. They lived there for two years, from 1953 to 1955. During this stay in the capital city of France, Michael attended André Lhote's⁶ atelier for six months.⁷ Owing to this French artist Kidner realized that art is much more than painting landscapes. At that time the artist also 'discovered' Cubism.⁸

From Paris Kidner went to St. Ives where he met a group of very significant English artists, for example: Roger Hilton, Patrick Heron, Peter Lanyon, Bryan Wynter, and Karl Weschke. In 1957 Kidner went back to London. In his conversation with Jaromir Jedliński he mentioned:

*There was a little centre called AIA (Artists International Association), a tiny little gallery [...] It encouraged a new approach to art. Its work was reviewed by the critics who actually came and looked at it. It was rather unique at that time. I suppose the Leicester Gallery was the most interesting, -well the bigger names that appeared at the AIA also showed at Leicester Gallery at the time. To my recollection there were only two places in London that were not pre-war and meaningful for us.*⁹

In 1959 Kidner participated in Harry Thubron's workshops. After fascination with Cubism, the artist became much more influenced by the American Abstract Expressionism and Bauhaus. He moved to abstraction. Kidner at that time found it very difficult to adjudge when his painting was finished:

*My own painting by now was reduced to a balance of colours and shapes though still derived from landscape. To lose the landscape would leave only my own personal feeling of 'rightness' as the arbiter of when a painting was finished. 'When it works' was the expression at the time. Surely one needed a less ambiguous measure than that! The solution lay in colour, not the colour of landscape but the colour of pigment [...].*¹⁰

His first one-person exhibition was held at St. Hilda's College in Oxford.¹¹ Kidner was seen as an Op-art pioneer. What is more, Kidner was also connected with Grabowski Gallery in London. Mateusz Bronisław Grabowski was a Polish emigrant and an apothecary, who loved art so much that he opened a gallery at the back of his chemist's shop in South Kensington, London. Mateusz Grabowski organized one of the first exhibitions, which presented works of young progressive artists – Polish and English. In 1962 he also showed the works of Kidner and William Tucker, who was a sculptor. Two years later Kidner's one-person exhibition was held. The artist admitted that Mateusz Grabowski helped him very much.¹² I would also like to mention that another very important person for Kidner was Jasia Reichardt, who introduced Michael to Mateusz Grabowski.

In 1969 Kidner, with Jeffrey Steel and other artists, joined *The Systems Group*. In the same year Jeffrey Steel organized an exhibition to show the works of this group. It was entitled *Systemi* and took place in the capital city of Finland, Helsinki.¹³ Kidner said:

While there was general agreement that our work should contain a clear and logical syntax which the spectator could unveil without the help of a recognizable subject there was no agreement concerning the meaning our work should embrace. Clearly we are materialists. Heaven was to be achieved by politicians rather than ecclesiastics, and Marx was the prophet. Disagreement lay in our interpretation of Marxist philosophy, some of us were hardline revolutionaries and other socialists. Being uncertain of my own goal at that time, particularly with regard to political idealism, I turned my sights on perception. Perceptual problems would be more likely to offer positive results than political problems even though the latter may have appeared more urgent.¹⁴

The Systems Group existed for 6 years.

In the 1970s Kidner used elastic membranes in his works. He was especially interested in such problems as: deformation, tension, energy. At the beginning of the 1980s Kidner ran (with Karl Gustaf Nilson) a seminar about the problems of colour at Konstfackskolan in Stockholm. In 1982 he was connected with another artistic group – *Series*. The group was organized by Julien Robson, but lasted only for one exhibition.

In 2003 Marion, Kidner's wife, died. She was not only a beloved person, but also the one who helped him in his artistic path.

In 2004 Kidner was elected a Royal Academician. The artist exhibited at the Academy's summer exhibition for the last five years.¹⁵ In the last years of his life the artist developed cerebellar ataxia. The disease first robbed him of the use of his legs and then also of the use of his hands. Therefore, Kidner hired an amanuensis, Adrian Richardson.¹⁶

Kidner died on November 29, 2009, aged 92.¹⁷

Artistic Path

From 1950 to 1959 Kidner was experimenting with a *variety of subjects and modes – landscapes, still lifes, and abstract images – and with diverse approaches to picture making, ranging from realistic depiction, to 'action painting' and to geometric abstraction*¹⁸. Kidner explained:

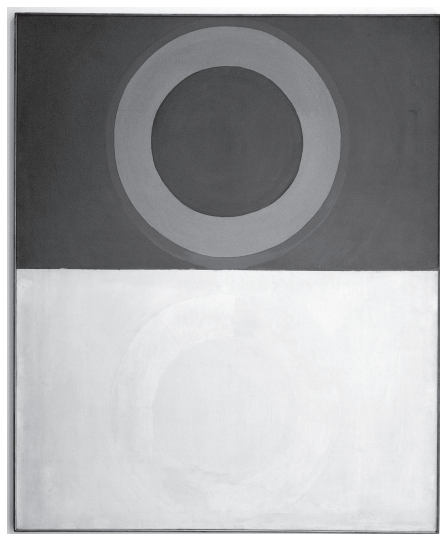
It was not until 1959, that I finally freed myself from a dependence on landscapes to make colour the subject matter or focus of my painting. It was not an easy step to make, as it required a new concept of painterly space, not perspectival or illusionistic, but up-front, within reach of the picture surface.¹⁹

When Kidner realised that colour would be the most important subject of his paintings, he started a new way. He began to paint *After-Images*. Here is the quote of Kidner's meaningful words:

Once I realised that my interest in colour rather than the figure or landscape could become the subject matter of my painting, I was off to a new start. An after-image was the purest experience of colour I could recall and because it occurs on the retina of the eye, it looks brighter than any surrounding colour.²⁰

An example of Kidner's *After-Image* is shown below. This is a painting entitled *Circle After-Image* from 1959–1960.

Kidner admitted also that application of colour in after-images was too restrictive. For this reason Kidner decided to try something different while creating his works. He started to use stripes. Two, often contrasting colours seemed to be more rational. Owing



Picture 2. *Circle After Image*, 1959–1969, oil on canvas²¹

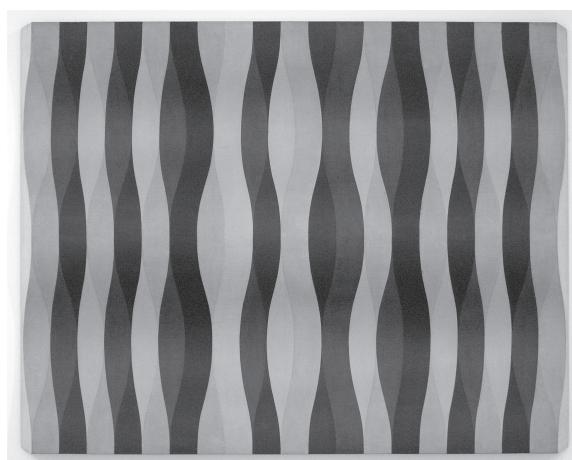
to two different colours, Kidner could create an infinite number of paintings. The artist wrote:

*I wanted to approach colour rationally, give it a job to do and let the unconscious expression look after itself. Seen in this way two alternating colours could account for unlimited numbers of stripes. A third colour would carry no function other than to express the private taste of the artist.*²²

Nevertheless, in some works created later, spectators can see three or even four different colours.

Another very important element of Kidner's works was waves. These simple geometric forms became one of the most common motifs. The stripes were not satisfying enough, because their length was undefined. Kidner wanted the waves to suggest the beginning and the end in his paintings.

Kidner was also interested in form and space permutations and the connection between two- and three-dimensional elements. The artist was very interested in scientific thought, especially mathematics and number theories. He dedicated series of works (creating a kind of a system) to one phenomenon, which he found particularly fascinating.²³ Moreover, Kidner was interested in such subjects as time and movement. One of the works, which shows interest in waves is *Blue, Green, Violet and Brown Relief*.



Picture 3. *Blue, Green, Violet and Brown Relief*, 1966, acrylic on canvas on board²⁴

Kidner wrote:

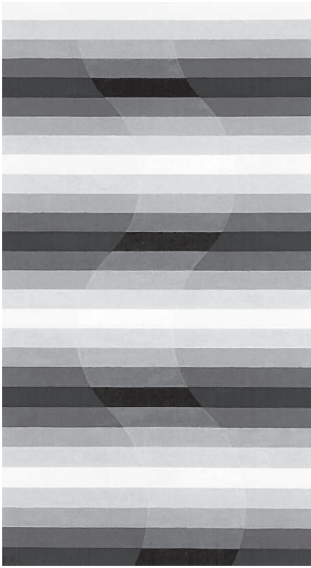
*[...] the stripes was not a satisfactory form. I wanted it to contain the picture but its length was indeterminate. I hoped that two waves which were out of phase would [...] introduce a limit, while nevertheless continuing forever.*²⁵

Another significant motifs are series and columns. Series are connected with the constant movement in space, which was also important for Kidner. Series also shows that time and change have an impact on the neighbouring objects.²⁶

In the 1970–1980 another interesting motif was column. Kidner said:

I could not imagine, without seeing it, the point of contact between two wave surfaces meeting at right angles. To do this, I took a piece of wire bent to simulate one wave then turned at right angles and bent it to simulate the other. I now had the armature for square column. To make a painting of three-dimensional object, I had to see it from all angles and to record its profile as it rotated.²⁷

Below we can see some examples of column and series.



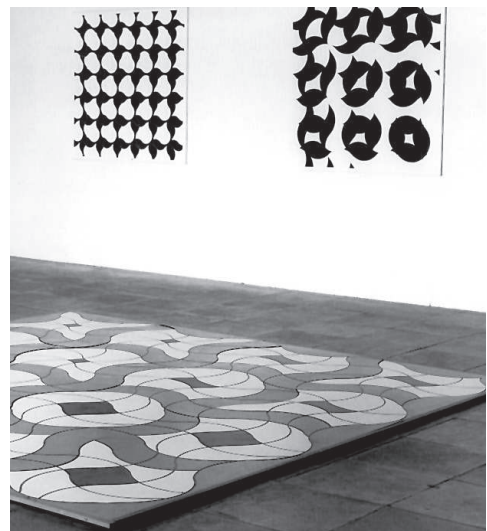
Picture 4. *Grey column*, 1989, oil on canvas²⁸



Picture 5. *Sets of Primaries*, c. 1967, oil on linen²⁹

Every new interest brings new series of works. Kidner was detecting such problems as energy, deformation, transformation.³⁰ First of all, Kidner was thinking of space as a void: *I choose the lattice to give the void a visible presence.*³¹

One of the most touching works is *Requiem* (Picture 7). This work is especially connected with Kidner's biography, because it is dedicated to his son, who died in 1982 in a motorcycle accident. It was created at the beginning of the 1980s. In 1984 *Requiem* was shown in Serpentine Gallery in London.



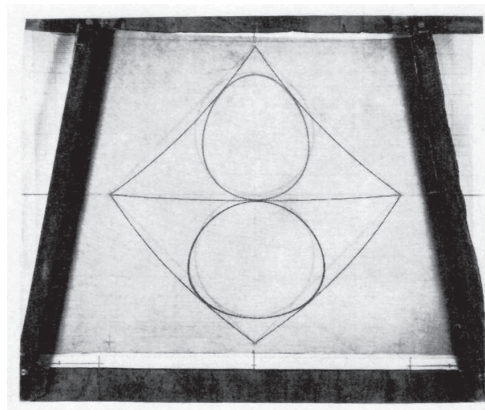
Picture 6. *Requiem*, Serpentine Gallery, London 1984³²

To examine the problems of energy Kidner created works using stretched elastics. Through these works, Kidner detected distortion of the elastic materials. The artist carefully watched the process:

The trouble with the woven elastic however was that it had a one-way stretch, the woof was made of nylon. What it did suggest was that space might be thought of not as empty passive nothingness, but as charged energy. A net made of suspender elastic might, I hoped, express the tension interlocking space, and even interlocking the particles of which space is composed. Such a net not only contains but distributes its energy throughout, and this accorded more closely to my notion of space.³³

Then the artist created a frame which was also significant. He combined fibreglass rod (as a frame) and elastic elements. Fibreglass rods were strong, but light and flexible enough to oppose to the contraction of the elastic³⁴.

Later in his works Kidner used pentagons. The artist wrote:



Picture 8. *Square and Circle 2*, 1976³⁵

I had already explored pentagons in the context of the stretched elastic works; I saw it as relating to my discomfort with the certainty of religion as compared with the uncertainty of science and, finally, I could think of no better metaphor for space.³⁶

What is more, Kidner also made constructions in order to get hands dirty³⁷. He thought that painting is an intellectual pursuit.

One of the last works of the artist was drawing. The series of the last drawings is called *Creationism?*

Conclusion

Kidner's works can be seen all over the world, for example in the Tate and Arts Council collections, in the Flowers Gallery in London (Kidner cooperated with this gallery) and in the United States, Scandinavia, Poland, Portugal, Germany, Holland. Kidner took part in many group exhibitions such as: *Recent British Painting* (1975), *Constructive Context* (1978–1979), *Painter-Printmakers* (1982), *Between Dimensions* (1990), *The Sixties* (1993) and many more. His works were a part of such solo exhibitions as *Michael Kidner: Painting, Drawing and Sculpture, 1959–1984* (1984), *The Wave: Concepts in Construction* (1990), *A Search for Eudaemonia*, (1993). His last one-person exhibition was entitled *Michael Kidner: Dreams of the World Order: Early Paintings* (2012). The works were presented in Flowers Gallery in London. Kidner was a unique artist, who took interest in mathematics and scientific theories. He was a contemplative man, who was looking for an order in chaos, in the surrounding reality. He attempted to find it through his paintings, drawings, and sculptures. In my opinion, Kidner was one of the most important artists of the 20th century.

¹ Conway A., Freeman M. (eds.) *Michael Kidner*. Exhibition catalogue, Flowers Gallery. London: Flowers Gallery, 2007. – p. 4.

² *Michael Kidner. Creationism? Conversation: Michael Kidner – Jaromir Jedliński*. Poznań: Muza-lewska Gallery, 2006. – pp. 29–30.

³ Ibid. – p. 28.

⁴ Ibid.

⁵ <http://www.independent.co.uk/news/obituaries/michael-kidner-pioneering-op-artist-inspired-by-mathematics-who-strove-to-eliminate-subjectivity-1841900.html> (accessed 2015).

⁶ André Lhote (1885–1962) was a French artist, sculptor, writer and art critic. Nevertheless, for Michael Kidner's life the most important seems to be that André Lhote was also a modern art teacher. From 1898 to 1904 he studied sculpture at Ecole des Beaux-Arts in Bordeaux. Approximately in the year 1905, influenced by the works of Paul Gauguin and Paul Cézanne, André Lhote started to paint.

⁷ Saciuk A. (ed.) *Michael Kidner. A Search for Eudaemonia*. Exhibition catalogue of Muzeum Sztuki in Łódź, Łódź: Muzeum Sztuki w Łodzi, 1993, biographical note, pages unnumbered.

⁸ *Michael Kidner. Creationism? Conversation: Michael Kidner – Jaromir Jedliński*. Poznań: Muzalewska Gallery, 2006. – pp. 31–32.

⁹ Ibid. – p. 32.

¹⁰ Saciuk A. (ed.) *Michael Kidner. A Search for Eudaemonia*. Exhibition catalogue of Muzeum Sztuki in Łódź, Łódź: Muzeum Sztuki w Łodzi, 1993, biographical note, pages unnumbered.

¹¹ Metzger R. *London in the Sixties*. London: Thames & Hudson, 2012. – p. 355.

¹² Saciuk-Gąsowska A., Kurc P. (eds.) *Swingujący Londyn – kolekcja Grabowskiego*. Exhibition catalogue of Muzeum Sztuki in Łódź. Łódź: Muzeum Sztuki w Łodzi, 2007. – p. 60.

¹³ Jedliński J. Eksperymenty wizualne Michaela Kidnera. *Jedliński J. (ed.) Michael Kidner. Malarstwo, rysunek, obiekty przestrzenne 1958–1984*. Exhibition catalogue of Muzeum Sztuki in Łódź. Łódź: Muzeum Sztuki w Łodzi, 1985. – pages unnumbered.

¹⁴ Saciuk A. (ed.) *Michael Kidner. A Search for Eudaemonia*. Exhibition catalogue of Muzeum Sztuki in Łódź, Łódź: Muzeum Sztuki w Łodzi, 1993, biographical note, pages unnumbered.

¹⁵ <http://www.telegraph.co.uk/news/obituaries/culture-obituaries/art-obituaries/6886325/Michael-Kidner.html> (accessed 2015).

¹⁶ Ibid.

¹⁷ Ibid.

¹⁸ Sandler I. Michael Kidner. *Michael Kidner*. Exhibition catalogue, Flowers Gallery. London: Flowers Gallery, 2007. – p. 6.

¹⁹ Conway A., Freeman M. *Michael Kidner*. Exhibition catalogue, Flowers Gallery, London: Flowers Gallery, 2007. – p. 10.

²⁰ Ibid.

²¹ Conway A. (ed.) *Michael Kidner. Dreams of the Word Order: Early Paintings*, exhibition catalogue, Flowers Gallery. London: Flowers Gallery, 2012. – p. 6.

²² Conway A., Freeman M. (eds.) *Michael Kidner*. Exhibition catalogue, Flowers Gallery. London: Flowers Gallery, 2007. – p. 16.

²³ Jedliński J. Eksperymenty wizualne Michaela Kidnera. *Jedliński J. (ed.) Michael Kidner. Malarstwo, rysunek, obiekty przestrzenne 1958–1984*. Exhibition catalogue of Muzeum Sztuki in Łódź. Łódź: Muzeum Sztuki w Łodzi, 1985. – pages unnumbered.

²⁴ Image from the archives of the author of the article.

²⁵ *Michael Kidner*, exhibition catalogue, Flowers Gallery, *op. cit.* – p. 28.

²⁶ Ibid. – p. 38.

²⁷ Ibid.

²⁸ Conway A., Freeman M. (eds.) *Michael Kidner*, exhibition catalogue, Flowers Gallery. London: Flowers Gallery, 2007. – p. 54.

²⁹ Image from the archives of the author of the article.

³⁰ Jedliński J. Eksperymenty wizualne Michaela Kidnera. *Jedliński J. (ed.) Michael Kidner. Malarstwo, rysunek, obiekty przestrzenne 1958–1984*. Exhibition catalogue of Muzeum Sztuki in Łódź. Łódź: Muzeum Sztuki w Łodzi, 1985. – pages unnumbered.

³¹ *Michael Kidner*, exhibition catalogue, Flowers Gallery, *op. cit.* – p. 28.

³² Conway A., Freeman M. (eds.) *Michael Kidner*, exhibition catalogue, Flowers Gallery, London: Flowers Gallery, 2007. – pp. 66–67.

³³ Saciuk A. (ed.) *Michael Kidner. A Search for Eudaemonia*. Exhibition catalogue of Muzeum Sztuki in Łódź. Łódź: Muzeum Sztuki w Łodzi, 1993. – pages unnumbered.

³⁴ *Ibid.*

³⁵ *Ibid.*

³⁶ *Michael Kidner*, exhibition catalogue, Flowers Gallery, *op. cit.* – p. 82.

³⁷ *Ibid.* – p. 104.

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Joanna Mikosz

PRESS ADVERTISING IN POLAND – THE WAY OF PRODUCT PRESENTATION OR AN ATTACK ON THE INDEPENDENCE OF THE PRESS?

Summary

Press advertising is a highly developed form of advertising in Poland. Modernity gave press advertising high quality print and paper, technologies to manage its contents and unlimited possibilities of inserting and combining various promotional forms with the press. Nowadays, non-standard press advertisements assume diverse forms, ranging from the simplest verbal announcement or a sponsored article. Press advertising (particularly non-standard solutions) reaches beyond other advertising messages. It can be received by all senses. For this reason press advertising has advantages over other forms of advertisements.

Solutions which are used in press advertising are not only a way of product presentation. They can also attack the independence of the press. Some concepts can invade newspapers columns, placing advertising messages in the articles, coming into the structure of the article, changing the colour of the layout or even logo of the magazine.

Key-words: Polish press advertising, non-standard solutions in Polish press advertising, Polish advertising market

*

Introduction

Nowadays, the volume of information and advertising directed to the audience is constantly growing. In view of the fast changing situation on the advertising market in Poland (but also abroad), the effectiveness of traditional advertising is decreasing. Recipients, participating in the media hype, are weary of this type of messages since on the market there are too many advertisements based on one well-known formula: 'Buy only our product, it is second to none'. This is why advertisement creators have to resort in their campaigns to pioneering and non-standard solutions in accordance with the rule: 'Stand out or die'. And this is all about surprising the consumer and making the advertisement more memorable, attractive, unique, astonishing and naturally – most importantly – credible.

Press advertising is a highly developed form of advertising in Poland. The press gives advertisers practically unlimited promotion possibilities. In the 1990s, press advertising abandoned the stereotypical layout of projects and assumed new directions. Owing to that, advertising agencies got a chance and occasion to use their creativity. Nowadays, non-standard press advertisements assume diverse forms, ranging from the simplest verbal announcement or a sponsored article to almost artistic graphic project worthy of a work of art. Most of them are extremely costly.

Due to a very wide range of artistic possibilities, *we show customers that a newspaper advertisement does not have to be flat and dull, that it may smell, shine, play or even rise*¹. Also other forms, for instance, product samples make advertisements more attractive. No other mass medium is able to provide the advertiser with the possibility of distributing samples, or to get the reader involved in getting to know the product with almost all senses: sight, smell, touch, or taste. Such advertising solutions bring great effects. Readers often come directly to the shop with samples or packaging of the given product.

Press advertisements, apart from informing about the product itself, also give an opportunity of notifying the audience about, for instance, the price, address data, or details of promotions or contests for readers. Much more advertising content can be fitted there than in a TV or radio spot, or on a billboard. Internet advertising seems to be the only competitor, as it can influence different senses. Its activity, however, is limited. Research shows that in Poland only 38%² of households use the Web. Moreover, many recipients are thought to have a negative approach to this type of advertising, and they treat it as a persistent nuisance.³

Until recently, non-standard advertisements were discussed only in relation to ideas from abroad. Their creators surprised with original extraordinary solutions. They were so pioneering and exceptional that they were on the lips of the whole world. This unusual way of advertising products brought the expected results. With time, non-standard advertising forms started to be used also in Poland. It needs to be stressed, however, that *three-dimensional covers, perfumed pages, advertisements with a sound chip are still unfulfilled dreams of advertising offices of Polish publishers*⁴. Both Polish and foreign companies invested in non-standard advertising. Interestingly, many Polish ideas were used outside the country. The first non-standard form in our country was attempted by Nike Polska.⁵ To advertise the concern, the company used sticky notes (so-called memosticks) in the shape of a square which appeared on the front pages of Polish dailies.

As advertising agencies report, the dynamic development and surge in non-standard advertisements in Poland dates back to 2005:

*Earlier, a company asked us to prepare a non-standard advertisement every six months or so, now we have such orders three or four times a month. Customers more often and more willingly invest in non-standards.*⁶

Non-standard press advertisements come out in untypical shapes, colours, and their reception can be effected with many senses. They have various forms, ranging from memosticks to jacket flaps surrounding the cover, scratch cards, or paper puzzles.

We can divide non-standard advertisements into the following groups:

1. Advertising in the form of additional cover:

- additional cover – the whole front page is available to advertisers;
- jacket flaps around the cover – it is an additional cover (paper or transparent tracing paper) hiding the half of the magazine.

2. Ads covering journalist texts:

- memostick – an easy to remove sticker covering part of the text, appears on the first page of the newspaper.

3. Ads interfering in the structure of the article:

- merging an advertisement with the text – advertising interfering in the structure of the article;
- the use of magazine space – editorial offices sell to advertisers the pages of the press;
- bevels, arcs – an unusual form of advertising.

4. Ads interfering in the newspaper layout:

- changing colours and intervention in logo – far-reaching interferences of ads in the newspaper layout.

5. Ads that in his compositions utilize various types of paper or other materials:

- the use of paper – advertisements which combine in their graphic composition different types of paper.

6. Accompanying products:

- gadgets for the readers – readers can find in the press materials accompanying materials: toys, samples of creams, perfumes and sweets.

Advertising in the form of additional cover

Additional cover

An interesting advertising idea is to create an additional newspaper cover. This type of graphic solution is used by the *Rzeczpospolita* daily. Apart from the advertising message occupying almost the whole column, the newspaper's logo is placed on it.

Jacket flaps around the cover

It is an additional cover (paper or transparent carbon) obscuring half of the newspaper's dust jacket in the form of jacket flaps surrounding the newspaper spine. The idea of this kind of non-standard advertising is constantly used by *Gazeta Wyborcza*. It is worth adding that the advertising solutions and memosticks discussed above were

awarded in INMA Newspaper Marketing Awards in 2007, in the category of printed advertising materials.⁷

While designing this type of advertisements, one has to take into consideration the journal thickness and texture of paper to which it will be attached, as delicate and thin carbon paper has to stick to the cover. This material cannot be used as a jacket on thick heavy magazines printed on chalk overlay paper.



Picture 1. Design by *Rzeczpospolita*. Journalistic texts are not published on this type of a jacket. Only the newspaper's logo is visible.

Ads covering journalist texts

Memosticks

Memosticks are easily removable stickers covering a fragment of a text. Their aim is to advertise new products or services. They are placed on the front page of a newspaper in strategic places, e.g. they are stuck on an essential part of text. It is possible to read it when we tear off the advertising message. This type of advertising is mainly used by *Gazeta Wyborcza*.

Comex is the only one memostick manufacturer in Poland. This company cooperates with *Gazeta Wyborcza*, in which this type of advertising is mainly used. Memosticks are also popular in many European countries. In 2005, a printing company Gruppo Pasqui became a major success in the Italian market by introducing this type of communication. Other newspapers and magazines, which are published in Italy, also began applying memosticks on a large scale. After the success in this country the mentioned form of advertising also started to be used in key European markets in France, Spain, Germany, Great Britain, and Scandinavia. And at the end of 2005, the idea for this type of advertising was also introduced in Australia, Asia, and the USA.⁸

It is worth noting that in 2005 more than 40 million memosticks were sold in Europe, and they also become so popular in Australia: [...] *customer's response was so high in the advertising campaign and came to 16.9%. It is a very satisfying result*⁹ – says Suzy Fardel, MacDonald's marketing manager from Sydney.

Ads interfering in the structure of the article

Merging an advertisement with the text

This type of the graphic design is used by many advertisers. It has to be stressed, however, that not all newspapers and magazines allow substantial interference in their layout. An example of this is *Polityka* (a weekly magazine), which defends itself against an excessive expansion of non-standard advertisements. The first page of its cover is always free from them. Besides, advertisements never enter into the text. *Polityka* accepts only these shapes whose edges match the module, and rejects all solutions in the shape of sphere or sandglass. Strict rules are also obeyed by the *Newsweek Polska* weekly:

[...] in its pages, an island surrounded by text may appear only in the letter section and has to be square in shape. A band around the cover cannot appear more often than four times a year: 'Protecting the magazine's serious character, we do not allow advertisement interference in the layout', stresses Mariusz Szynek, chief of 'Newsweek Polska' sales team.¹⁰

It is because 'Respected journals can afford to reject untypical advertising proposals because their position will anyway force customers to appear in their pages', argues Rafał Kowalczyk, media planner from the media house Infinitive Media¹¹.

In spite of this, some publishers do not have anything against the interference of advertising in their structure.

This intervention does not only affect editorials or the front page, but also the journal's trademark. An example of this may be *Rzeczpospolita*¹², which on 16 March 2007 made their logo smaller in order to put an advertisement for Sygnity, an IT company.

Experimenting with the page layout is another solution, and it mainly refers to sponsored publications. It involves bending, deformation, and lengthening of the editorial text.

Among examples of nonstandard concepts, we can also distinguish advertising messages appearing on the editorial text, advertisements invading newspaper columns, placing advertising messages in e.g. the central place of the journal's page, which makes an impression of an advertisement coming into the structure of the article or newspaper page, e.g. a car driving into the text.¹³

Some Polish editorial offices do not only agree that the ads interfere with the structure of journalistic articles. Advertising messages also appear on the first page of the magazine (it should be noted that it is not additional cover) close to the articles of major importance. This idea can be exemplified by *Nowe Życie Pabianic*. The intensity of advertising diverts readers' attention from the most important first page article. Journalism text is almost injected between advertising messages, which account for 80% of the page.

The use of magazine space

Interest in non-standard advertising forms is growing. In spite of this, mainly due to financial reasons, space in classical formats still sells best. But also here non-standard solutions can be used. It is important, however, for advertising not to be too invading and aggressive. For example, two-part advertisements are designed on opposite pages of the journal.

Novelties used mainly in foreign newspapers include the so-called listing bows, i.e. small advertisements placed most frequently in several places on pages with the TV program, cinema and theatre repertoire, or calendar of cultural events.

It is worth paying attention to hijack advertising. Authors of this type of advertisements decided to place several advertisements in one issue, ranging from the cover to ordinary pages. The point is to promote a given product on as many pages as possible. This idea is effective for supermarkets offering a wide range of products.¹⁴

Bevels, arcs – an unusual form of advertising

Some editors, as *Super Express*, daily agree on bevels, or advertising strips extending from the left to the right corner of the page. In this newspaper readers can also find two modules which are joined to an inscription in the shape of the arc passing through the journalistic text.

Ads interfering in the newspaper layout

Changing colours and intervention in logo

Some editorial offices also agree on greater interference in the layout of their magazine. This can be exemplified by *Gazeta Wyborcza*, which changed the colour to pink (the characteristic colour of this operator) because of mobile T-Mobile promotion offer. 32 pages of the main issue of this newspaper were stained with pink colour. In addition, in the bottom part of the first page and on all sides of the third, fifth, seventh, ninth, eleventh, and thirty-second pages ads of T-Mobile image were placed. The editorial office also posted some slogans on these pages, for example: *There are so many moments, which are worth sharing, Just share with others, or Life surprises you every day more*¹⁵. The common theme of all the mentioned ads was large pink bubbles.

In a similarly unusual way in 2009 an offer of phone company Plus was presented in newspapers. Then, on the first page of an edition of *Rzeczpospolita* daily some words in all titles and leads were shortened. Also the name of the newspaper *Rzeczpospolita* was changed on *Rzeczp*. This form of advertising in this well known newspaper in Poland was a precedent: *Opinion newspapers should set higher limits to the demands of the advertisers. Not everything is for sale.*¹⁶ Editors of other newspapers also criticized the solutions adopted by *Rzeczpospolita*. Jacek Szczęsny, the director of the advertising agency said: *I would not allow to change our logo, we want to encourage our advertisers in other way.*¹⁷

Paul Lisiecki (chief editor of *Rzeczpospolita*) said, *Today there is no sentiment and holiness in the game on press market. – The fact that we are a partly state-owned company does not release us from the obligation to make money*¹⁸.

Ads that in composition utilize various types of paper or other materials

The use of paper

Recipients pay attention to advertisements which in their graphic composition combine different types of paper. This material may have different weight, colours, and surface.

Another idea is the use of hot stamping technique (on foil). It is a method of refining print which allows achieving interesting results fast that are practically unattainable in any other way. One particularly interesting possibility is using foil with qualities that result in optical effects. Screen-printing also offers unusual solutions. The use of this technique makes the page reminiscent of leather, velour, and even suede to the touch. All these efforts provide the recipient with additional sensory stimuli.

Accompanying products

Another idea used in the advertising trade is to add to the advertising message accompanying materials and articles, such as cream samples, perfumes (smell is brought out by rubbing the page surface with your wrist), or sweets (bars, instant soups).

Among other non-standard advertising solutions, there are also separate advertisements attached to the main issue of the newspaper / magazine. It is like 'throwing in' of the accompanying publication. It is an advertisement for a specific product or service, or even a company. It may assume different graphic forms and shapes. Designing this type of advertisement poses a great challenge. The message concerning a given company has to be original and creative enough to encourage the audience to get acquainted with this particular content and not any other.

Conclusion

The collected material shows that the non-standard press advertising is realized in many graphical solutions. The idea that attracts our attention and most appeals to our imagination is equipping the edition of the magazine with extra gadgets. They may include food, perfumes, or even materials with sound recording. The perception of this type of advertising can be read by using many senses, and due to that the transmission is better remembered by the audience. An interesting idea of the advertisement creators

also involves customers in the process of learning the advertising message. Receiving communication is not limited to just watching it. Creators of advertisements also look for contact with their consumers.

The presented material shows that in recent years there has been a growing interference of ads in the newspaper layout. We are forced by this interference. Editors did not ask readers if they expect it from the press. Nowadays, there are no rules. Ads can be incorporated into the texts, interrupt reading, interfere with the structure of the journalistic articles. Editorial offices also let advertisers to cover journalistic texts by memosticks or additional covers. In addition, in order to attract the attention of their readers, editors also combine different types of paper. It is often paper which has a different structure than the kind of paper which is used in magazine or newspaper.

The analysis allows drawing a conclusion that nowadays there are no rules about putting advertising materials in the press. In the past, newspapers and magazines were the medium, the aim of which was to provide information about events. Many editorial offices tried to make their titles trustworthy and reliable. Editors were caring about the professional level of their writings, and the way of presenting journalistic material. Today, in an era of a fierce competition in the newspaper market, only a few editors respect the old rules. For many publishers, magazine has become the only source of income. Editors have forgotten about the basic functions of the press. Many of them have agreed fast with losing independence and credibility. Newspapers have stopped being the only medium, which first and foremost transmits information. Now it is also a medium basically aimed at promoting some products and services. Nowadays, advertising performs not only an additional (marginal) function as it was before. Now it is an important part of the life of the newspaper. Nowadays press has become a very flexible medium that can be freely modified and transformed. Recipients get a product which is a kind of a collage full of multi-coloured cut-out paper, stickers, gifts, in the depths of which it is so difficult to see the journalistic material.

¹ Wieczerek A. Gazeta z promocją. *Press* No 8, 2008. – p. 107.

² www.wiadomoscihandlowe.pl/content/viwe/17540/1490/ (accessed 2013).

³ Ibid.

⁴ Wieczerek A. Gazeta z promocją. *Press* No. 8, 2008. – p. 106.

⁵ Kalinowska D. Kampanie na miarę. *Press* No. 10, 2007. – p. 3.

⁶ Ibid.

⁷ www.press.pl/newsy/prasa/pokaz/10477, “Gazeta-Wyborcza”-nagrodzona-w-konkursie-Newspaper-Marketing-Awards-2007 (accessed 2013).

⁸ <http://www.comex.net.pl/index.php?n=static&nazwa=12> (accessed 2012).

⁹ Ibid.

¹⁰ Wyszynska M. Te, co skaczą i fruwią. *Press* No 1, 2007. – p. 7.

¹¹ Ibid. – p. 6.

¹² Wyszynska M. Te, co skaczą i fruwią. *Press* No 1, 2007. – p. 5.

¹³ www.wirtualnemedial.pl/article/13576 (accessed 2012).

¹⁴ Kopacz G. Bez odwrotu. *Press* No 4, 2008. – p. 108.

¹⁵ <http://www.wirtualnemedial.pl/artukul/gazeta-wyborcza-na-rozowo-w-kampanii-t-mobile> (accessed 2012).

¹⁶ Krygier R. Rzeczp bez precedensu. *Press* No 2, 2010. – p. 27.

¹⁷ Ibid.

¹⁸ Ibid.

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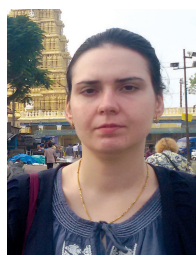
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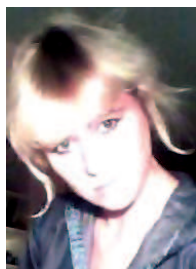


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