INTERCULTURAL OCCURRENCES
Diversity and Alterity

Kultúrák, kontextusok, identitások

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Baráth Béla Levente, rektor

A sorozat szerkesztői:
Gaál-Szabó Péter, Kmeczkó Szilárd, Bökös Borbála

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Béla Levente Baráth, rector

Series editors:
Péter Gaál-Szabó, Szilárd Kmeczkó, Borbála Bökös

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Editors:
Péter Gaál-Szabó, Andrea Csillag, Ottilia Veres, Szilárd Kmeczkó

Cover illustration: "Gate" ["Kapu"] by Sándor Imreh

Technical editor:
Éva Szilágyiné Asztalos

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PREFACE

Intercultural Occurrences: Diversity and Alterity is the second volume of the series *Cultures, Contexts, Identities* of the Intercultural Studies Research Institute of the Debrecen Reformed Theological University (DRTU). The series aims, in the first place, at presenting the latest results of literary and cultural scholarship, thus offering both the experienced researchers and the young experts a possibility to share their findings. We trust that a supportive space promoting the work of researchers from diverse fields will foster professional discussion and contribute to reinforcing the border-spanning contacts of professional workshops.

The essays encompass the revised and expanded versions of the papers delivered at the 1st Networks Conference, organized by the Department of Languages and Literatures of Partium Christian University and the Intercultural Studies Research Institute of DRTU on 29 November 2019 in Oradea. The conference aimed to examine the notions of otherness and alterity as they relate to the conception of the other and as self-conception in the mesh of inter- and transculturality. Contributions were invited that evolved around otherness inassimilable by the self as it denotes radical alterity and renounces cultural narcissism, notions and metaphors of travel, identity, and cultural hybridity in constituting alterity or counteracting it, transcendence as alterity, the diasporic postcolonial surfacing in the vortex of gender, race, ethnicity, and class, as well as alterity expressed in narratives and language. It was evident in the course of the editing process that each thematic unit of the volume would represent a realm that could be conceived as an independent group of the extensive problem-conglomerate in connection with the above-mentioned notions.

The first chapter "Alterity, Alienation, Spaces In-Between" opens with Andrea Horváth's article offering an overview of theories of alterity especially as they seek to describe the ways identity is constructed in postcolonial literary narratives. Otherness, racial, sexual, and economic dimensions are explored by Edit Gálla in the subsequent text in Gwendolyn Brooks' volume

of poems *A Street in Bronzeville*. Alterity disposes of important spatial dimensions in several studies as traveling becomes a central motif. Carla Boscovici examines Philip Roth's novels *Indignation* and *Portnoy's Complaint* with regards to such aspects of stereotyping as loneliness, isolation, and self-imposed exile, which make the behavioral culture of a segment of American Jewish immigrants interpretable. Saleh Chaoui's interpretation of Mohja Kahf's novel *The Girl in the Tangerine Scarf* demonstrates how a journey to Mecca can start the restructuring of identity as self-discovery in the case of a Muslim girl brought up according to strict religious regulations in an American diaspora, while Raul Saran's analysis of Jack Kerouac's novel *On the Road* focuses on the differentiation between the static and dynamic values of the value horizon of American society after World War II, in the course of which bohemianism emerges as a part of contemporary counterculture. Szilárd Kmeczkó's study demonstrates how the landscape and its inhabitants that show the signs of alienation and then those of homeliness in Esther Kinsky's *Banatsko* and Matěj Hořava's *Pálenka* guide the reader to the multicultural region of the south-eastern corner of the historical Central Europe, in the course of which the life strategy of the two protagonists and their existential dilemmas unfold. The analysis of Philip Roth's short story *The Prague Orgy* undertaken by Cristina Cheveresan makes the reader acquainted with the experiment of two fictive characters to understand each other: coming from different cultural and civilizational environments, they consider their Jewish roots an important trait of their life, while in the course of the experiment the interpretation of writing as a specific mode of existence and the question of authorial freedom come into the limelight. The examination of Roth's text renders the review of the experiences significant, which were made during the encounter with the Prague of the 1970s under Soviet occupation. Thus, also this writing bears relation to Central Europe, which also entails the criticism of totalitarianism.

The second chapter "Memory, Concealment, Exclusion" launches with Yesmina Khedir's theoretical survey of the nexus of memory, identity, and power. The second essay by Dan Horatiu Popescu grants insight into the history of a friendship developing around the remembrance process. The young Patrick Leigh Fermor made a transcontinental journey to Constantinople in 1934. He published his experiences several decades later in his books *A Time of Gifts* and *Between the Woods and the Water*. The latter encompasses the journey across Hungary and Transylvania, whose geographical and historical aspects he managed to specify and reconstruct based on his correspondence with Rudolf Fischer, who originally came from Brașov. In the course of

this process, the earlier Central Europe (Mitteleuropa) appeared as *lieu de mémoire*. In the subsequent study, Dávid Csorba introduces the reader to the formation of the cultural memory related to the 17th-century history of the Reformed and Lutheran pastors who were sent to the galleys, as well as its evaluation from several viewpoints and its criticism. One of the interesting elements of the survey is the review of certain specific details of the Dutch-Hungarian friendship that emerged on the ground of common reminiscing. Black emancipation endeavors embedded in film narratives can be grabbed through the portrayal of the figure of black men in Oscar Micheaux's silent film *The Symbol of the Unconquered*. As Fatma Chenini argues, Micheaux enlightens the motives in the background of the behavior of black male figures, which are shown as very human. Through the characters of the film, the essay shows the life strategy and the ensuing behavior of a man keeping his black origin hidden as a negative pole. In her study, Ligia Tomoiaga presents the community of the Intellectual Dark Web (IDW), its personalities, and the applied strategies, along which still accessible communication channels can be utilized and their audience addressed, as a struggle against silencing.

The third chapter "Transformation, Identity, Language Use" starts with Ottilia Veres's analysis of Actaeon's and Pentheus's story in Ted Hughes's *Tales from Ovid*, which is an adaptation of Ovid's mythological poems. Metamorphosis, dismemberment, and transgression are in the focus of the analysis as the motifs of entering a prohibited area. The motif of metamorphosis plays an important part also in the essay by Antonia Pop which analyzes Peter Shaffer's last drama *The Gift of the Gorgon*, because the dramatist-protagonist makes his partner and love one of the characters of a pre-planned, brutal rite that ends in his own death. The gruesome persuasive communication strategy aims to force acceptance of the final apprehension of the ugliness of human nature drawing aside the shroud woven from notions like clemency or reason. As proper football fans assume sometimes offending behavior unusual in everyday life, the next essay by Titus Pop investigating the football life in Liverpool focuses, besides metamorphosis, on the question of identity, its metamorphosis, and layeredness, and presents football as the interaction of Apollonian and Dionysian powers. The question of identity stands in the focus of Gabriella Huszár Somogyi's article discussing Joseph Heller's novel *Catch-22* that shows also autobiographical elements and presents its protagonist as an atypical hero. The analysis couples the atypical behavior with the protagonist's otherness, who is acknowledged in the army as a hero in a traditional sense, as he is honored. However, he breaks the vicious circle of the required behavior that accepts war as a given and chooses escape as

an existential response, amounting to the protection of personal life, to the war-conditioned, crazy life circumstances in their self-evidentness that twist moral values. Unbearable as they are, Heller uses the tool of satire to describe them. Eszter Valnerné Török's essay seeks to connect to diaspora studies as it examines the cultural integration of Hungarians living in Berlin. The empirical analysis presents the results of an online questioner investigating the stages of a process that involves also certain layers of personal identity. The background of the investigation is provided by the unique multicultural metropolitan relationship system in Berlin, which is the medium of everyday life of the participants taking part in the assessment. The two closing essays present contributions to certain aspects of language use. Tímea Kovács's corpus-based study in the field of Translation Studies is prepared using the Sketchengine corpus linguistic software application to provide results about the contrastive-based interferences found in translated and non-translated texts. The other research by Alíz Farkas also employs the method of computer-based text analysis, and in a psycholinguistic framework, it takes a look at the linguistic elements that are often misused such as function verbs, assuming that it will provide more insight into the language user's peculiarly changed psychic condition.

The analyses are diverse as they investigate several phenomena related to the field of intercultural studies; and interwoven by the relevant concepts of the research area, they will thus provide a discursive framework for scientific dialogue.

The Editors

1.

ALTERITY, ALIENATION, SPACES IN-BETWEEN

Andrea Horváth

The Poetics of Alterity
Narrative Mediation of Postcolonial Identity Constructions[1]

Even though postcolonial concepts are rather context-sensitive within literary studies, there are still many attempts to link text-immanent and formal-oriented narrative concepts to the dominant thematic, contextual and ideology-critical paradigms of postcolonial studies.

At first, according to Paul Michael Lützeler, postcolonial literary criticism focused mainly on texts that were written by authors either from formal colonial lands or from one of the states of the Third World. These authors emphasized their own existential experiences in their texts that consisted of stories on the coexistence of different civilizations and the overall experience of cultural hybridity (Lützeler 2000, 99).

The scope of postcolonial theory has expanded greatly since then. Every historically relevant text of the world literature (first and foremost), that thematizes colonialism (be it oppositional or affirmative) and that had been written with an intention of it being a postcolonial project, has been analyzed from a postcolonial perspective. Newer tendencies, such as the reading of the literary works of minorities and foreigners from a postcolonial perspective, which results in an interesting fusion of multicultural and postcolonial discourses, are also trending now (Lützeler 2000, 99).

A common feature of all these different types of postcolonial literary criticism would be therefore their focus on the literary presentation of intercultural encounters. Hannes Schweiger, who also tries to come to a conclusion regarding this topic, lists the following common features:

> Firstly, the migrant-experience is an essential experience, since on the one hand boundaries will be crossed, and on the other hand new and different kinds of boundaries will be made, and eventually previous ones will be re-made. Secondly, the problematization of identity in light of the migrant-experience also has to be mentioned. Thirdly, the questioning of concepts such as nation and culture and the questioning of an essentialist attribution of identities are also relevant features. Fourthly, one can read about the performative nature of identity, culture, and nation not just in the texts of Bhabha but also in the works of migrants. Fifthly, power structures and relations between minorities and the great mass are often in the center of attention. And sixthly, just to end this still expandable list of features, a potential position between cultures has been referenced in the so-called third space. But, on the other hand, the burden associated with it and the problems regarding it remain clear in the interspaces. (Schweiger 2005, 217)[2]

Schweiger, however, still relativizes the productivity of these concepts when he states that the general view on these texts is way too narrow, these works are simple objects of theoretical discourses and therefore different analytical approaches are nearly impossible in this regard (Schweiger 2005, 225).

Oliver Lubrich looks at the various concepts of postcolonial studies—discourse-analytical works (Said, Pratt, Zantop), binary schematizations (Todorov, Greenblatt), and deconstructive theories (Bhabha)—in his essay "What's the role of literary texts in postcolonial discourses?" regarding the handling of literary works, too. He makes it clear that postcolonial theory, even if it tends towards any specific literary work, does the same to literature, what literature does to postcolonial theory: simplifying modeling of alterity based on fixed aspects (Lubrich 2005, 16). Postcolonial theory could fix this deficit if it developed its own reading-technique, which could acknowledge the complexity of colonial and postcolonial experiences and of literature, where they appear.

Features of postcolonial literature are often said to be the same as postmodern ones.[3] Both prefer a fragmentary aesthetic, both embody forms of marginality and ambiguity, both play with strategies on how to avoid either-or phrases, and both are interested in all kinds of form of imitation, parody, and reflection (Duclot-Clement 2005, 237). But how does this aesthetic manifest in a specific literary text? The so far most detailed and from the perspective of literary study most relevant answer to this question

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2   All German quotes are translated from the German original.
3   I.a. Lützeler 2000, Räume der literarischen Postmoderne, and Duclot-Clement, Nathalie 2005 and Pusztai, Gábor 2007.

can be found in the academic work of Birk and Neumann (2002) that focuses on the relationship between selected concepts of postcolonial theories and categories of narrative theory and demonstrates how well a primarily text-immanent narrative theory with structural origin goes along with a primarily thematic-textual postcolonial concept. There weren't many instances when literary description methods had been used in postcolonial analyses, even though models of narrative theory are perfect for precise descriptions; like how could one narratively and textually express thematic and ideological processes of identification: "There is one thing that postcolonial debates have given to narrative theory, and that is called precision. A more precise structuring of its doctrines would be beneficial to postcolonial literary theory" (Fludernik 1999, 96). Even Roy Sommer argues that the link between concepts of cultural theory and descriptive models of analytical categories of narratology would require more attention, since "literary texts tend toward a more narrative representation, rather than toward expository approaches if the problem of identity is in the center of attention" (Sommer 2001, 18). At this point, it also has to be analyzed how narrative techniques are expressed from a semantic point of view when a multi- and transcultural perspective is present and one has to ask whether genre conventions would be modified by the literature of migration. If one reads postcolonial literature as the embodiment of anti-imperialist discourses and tries to put the already established (European) concepts of literature, culture, history, ethics, identity, etc. up against individual models, then an analytical view on the forms of individual and cultural identities, of reception and construction methods regarding alterity should be one of the main goals of postcolonial critical literature. The analysis of transcultural hybridity and its implicit assessment in literary texts would also be required in this case (Birk and Neumann 2002, 118), especially because it could be explained, how sociocultural categories correlate with formal and narrative analytical categories.

Narratology focuses on the process of how constructions of identity and alterity are produced in literary texts and therefore it makes it possible to describe their intercultural potential effects, too. Narrative techniques as artistic means of expression can, however, neither be fully catalogued nor is it possible to truly determine some of their specific functions, as Nünning/Nünning (2000) have also stated in their study.[4] The following

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4   According to Ansgar Nünning in the case of multiperspectivity there is no "one-to-one correlation between forms and functions, when there is a 'form-to-function mapping or function-to-form mapping', but there are rather different tasks depending on the given

criteria therefore do not represent a complete list of intercultural narrative techniques. However, on the basis of specific categories of narrative analysis that make it possible for key concepts of postcolonial theory such as identity, alterity, and hybridity to appear in literary texts, it becomes possible to show the exemplary interrelation between representation procedures and textual potential effects in light of the upcoming text analysis. With that there are most, although not all analytical categories covered, that let constructions of identity and alterity to be explained in the upcoming analysis: "Every kind of narrative process could be relevant from an intercultural point of view, if they are properly semanticized" (Sommer 2001, 71).

In the first place, some categories focus on spatial representations due to the fact that the literary representation of space is often semanticized. In this regard, it seems to be clear that the interrelation between postcolonial literary theory and concepts of narrative theory—especially in the case of English postcolonial literature (Birk and Neumann 2002, 135)—result in topographical literature (Gaál-Szabó 2011). From an abundance of literary spaces, it reflects on the fact—following Salman Rushdie—that the division of the world into isolated physical, cultural, and political units is incorrect and it is instead a product of social constructions and imaginary geographies (Bachmann-Medick 1998, 31).

Analytical approaches focus not just on the selection, interrelation, and structure of narrative spaces, but also spatial oppositions and references. For a narrative mediation of identity and alterity are, first and foremost, the phenomena of transgression and its constructions the most relevant focal points in a postcolonial context, since these could be relevant from a semantical perspective in both social and political as well as philosophical sense (Birk and Neumann 2002, 135). The main question would be therefore the role of borders in literary texts, whether they are represented as rigid or as permeable in texts and whether transgression would be possible from a cultural point of view, or at the very least desirable? Whether different spaces such as homeland and exile would appear in contrast with each other and last but not least, what roles do in-between spaces (*Zwischen-Räume*) play in these texts?

To answer these questions, some of the upcoming text analyses will constantly focus on the narrative representation of diaspora and migratory displacement[5] (Lubrich 2005, 16). It serves the purpose of providing a clear

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historical context and on the complexity of interrelations within literary texts" (2000, 31).

5   Lubrich talks here about the "poetics of displacement."

picture regarding the relationship between the lack of belonging and the problems of identity since the spatial "in-between" always affects identity in some way. Many types of literary spaces are reduced to dynamic models of space in the literature of migration, which usually focus on the narrative representation of movements—from the periphery towards the center, from east to west, etc. For this reason, there could be many possible figurations present, like the metaphorical presence of an island with its specific open borders or an imaginary duplication of the exterior and the interior. Border areas play a significant role in literary texts and they also often indicate crisis or upcoming upheavals. Border-crossers are located in the in-between space, in some kind of a "placelessness," while they are also part of a migration situation: "The hybrid individual is a subject who is constantly trapped in the process of transfer and who could also be interpreted as a person, whose homeland is on a threshold, a border-crosser in-between the many differences" (Fludernik 1999, 107). Mary Louise Pratt talks about the phenomenon of "anti-conquest" in her book "Imperial Eyes" (1992): her narrative attitude is characterized by a non-authoritarian style in contrast to the all-knowing (Eurocentric) "pose" and intellectual appropriation, which results in a narrator who is not always a subjective 1st person constantly in the foreground and who does not necessarily possess a superior knowledge of all the things that would happen. The colonial point of view, according to Pratt, is such an author-perspective that can see through anything and that knows without a doubt how to judge any kind of happenings. Literary texts of migration deconstruct this kind of colonial view and switch to a postcolonial perspective instead. This means that authors dare to express their uncertainties and irritations, they also dare to talk about the limit of their experiences and they do not want to have a dominant attitude in their texts anymore. Pratt described this pose as a common narrative attitude, which is also in a way "measurable" in literary texts since it always tries to have a specific impact on them. For example, an auctorial narrative attitude is more befitting for an imperial-colonial pose than a 1st person narrative attitude. Based on this observation it is possible to determine the implicit ideological message of a given literary text by analyzing its perspective-structure and by the analysis of the contrast-correspondence relation between different narrative perspectives. With an open perspective-structure and with a multicultural narrative attitude it is possible to avoid polarizing models of alterity and this could fairly be one of the main characteristics of postcolonial and emigrational discourses. Sommer (2001) emphasizes the importance of character-perspectives in his analytical text too:

> The analysis of perspective-structures or with other words the result of all contrast-correspondence relations behind each narrative perspective [. . .], hints at the social and ethical structure of the fictional world and at the significance of individual and collective representations, too: who is represented and how? Which positions are favored and which ones are marginalized? Does the text privilege stereotypical assumptions within a multicultural society or does it prefer subversive viewpoints? (Sommer 2001, 69)

The narrative concept of multiperspectivity with its multitude of quantitative and qualitative analysis categories is especially capable to answer all these questions. From a transcultural point of view, four aspects are especially important in this regard: selection, relation, hierarchy, and functionalism.

Not just perspective structures but also the analysis of narrative mediation is capable to determine the embedded concepts of identity and alterity within a fictional work. Sommer argues that the narrator who is called a "personalized center of orientation" (Nünning 1989, 122), makes not only coherence within a fictional world, but also makes the "cultural integration of the characters" (Nünning 1989, 109) clear and creates different judgmental contexts based on their actions and attitudes. The assessment criteria will be expressed by the explicit statements of the narrator, such as critical-ironical comments concerning some characters, general statements, and an appellative attitude—like talking to the readers—, which are all there to influence the extent of sympathy (Sommer 2001, 70).

Characters are also not ideology-free. Many of the relevant analytical questions of narrative texts are focusing on the process of how characters are created, like for example on their "dynamic or static nature, on their multidimensional or one-sided portrayal" (Birk and Neumann 2002, 129). Based on their portrayal comes the question that whether transcultural interactions are possible for these characters and if so, are they favored or rather not? Brigit Wagner (2003) states that characters in postcolonial texts are often portrayed as mixed and uprooted.

Time structure also plays an important role in the narrative mediation of identity and alterity. The analysis of the chronological order of events, the arrangement and organization of plot elements are fairly relevant in a migrational context since they help with the interpretation and description of memories within narrative representations: "The presence of the past can be highlighted both on cultural and individual levels in the fictional present of literary texts. Based on this factor it can be determined how much it influences the identity of the characters and how it shapes identity itself"

(Birk and Neumann 2002, 140). Narratives focusing on migration represent memories in a very specific way; they also greatly constitute individual and (national-) cultural anti-fictions and they can also lead to canon-revisions in some cases, too.

According to Birk and Neumann, based on the time-structure of postcolonial fiction there is another aspect regarding the narrative mediation of identity and alterity that has to be looked at and that is called the cultural specificity of time perception. Its importance comes from the fact that the chronological perception of time (2002, 141) is not dominant in every culture. Cyclicality affects not just the "how" of narrative mediation but also the thematic and textual level of recollections. In other words, it can therefore deconstruct narrative chronology and can make past and present differentiations obsolete.

The category of duplication plays an important role in the poetics of migration as well. It mostly affects categories of time, space, and characters. The duplication of time and space is often present in postcolonial-migrational fiction: the blending of different spaces always results in the so-called "mixed-spaces" that show either the interconnection between present and past or the inevitable return of the past into the present. Two or multiple personalities and doppelgängers also appear as paradigmatic in postcolonial literature, reminding us of the Freudian concept of "uncanniness." The category of duplication comes up also on the level of rhetorical characters: they represent an emotional ambivalence, an uncanny oscillation between different positions and duplications, while these characters are all aiming for a deconstruction of fixations, stabilities, and transparent self-identity. The interplay of diverse mental conditions such as ambivalence, duplication, and an unsettling split in personality, which all happen because of the lack of a home, family, and homeland is a common feature of transcultural literature.

According to Iain Chambers "language is primarily not a tool for communication; it is first and foremost a cultural construct, that lets one constitute its true identity and one's true self" (Chambers 1996, 28). Cultural hybridity is present even on the level of language. It lets cultural indecisiveness (both on the level of character dialogues and of the narrator) to be expressed and eventually to be intensified so that it makes the environment feel irritated because of its homogeneity and simplicity. According to Bhabha, the heresy of immigrants lies especially in this kind of "indetermination of diasporic identity" (Bhabha 1994, 225). It is a language characterized by heteroglossia and by blending, which lets hybrid identities to be expressed.

Fictions of transcultural literature are often multilingual and English, as the main language of globalization, is often one of its many components. According to Birk and Neumann the importance of orality, or with other words the oral narrative tradition is also clearly present in postcolonial-migrational fictions:

> In contrast to written representations, this one is characterized by a loose time-structure and by a plot that focuses on repeats, digressions, and flashbacks. Based on these characteristics, one can easily integrate elements of oral tradition into it and can implicitly highlight its importance regarding the constitution of postcolonial cultural identities. (2002, 143)

Many fictions of postcolonial literature are also characterized by a revisionist reversal of standard language and its variants, while the use of regional and dialectal forms of English represents a kind of negative stigmatization of cultural alterity in a colonial novel (ibid).

> Literary mimicry is an often-used strategy in postcolonial and migrational fiction to critically rebel against identity-defining mechanisms. The mimicry of colonial structures purposefully tries to unmask these procedures, while racist clichés are cited with a hint of irony or with clear parodic intent. Mimicry consists of both limitations and limitlessness regarding boundaries, which make the mixed nature of identities visible. It is a character that stands for an incomplete, partly split, or impeded adjustment. (Berger 1999, 183)

According to Kaja Silverman (1996), mimicry is a pose, an active act of identification that—regarding social requirements from a mimetic perspective—bounds its subjects (differently). With that, she implies the ability to act, not the freedom of choice. In practice, mimicry is not necessarily resilient. What is central to Silverman's argumentation is the demand for a dissociation regarding cultural ideals and norms that would be able to take the form of interceptive identifications. Fiction—a (literary) product—reflects on the theatrical nature of cultural identity and Silverman calls this as one of the requirements of mimetic subversions, while she is also making the dominant norms visible. The parodic pose of mimicry deconstructs all the fundamental boundaries while pretending to accept any limitation.

The use of stereotypes, both its forms of auto and hetero stereotype, is one of the important discursive strategies of colonial discourses; they are present in postcolonial fiction, even if they are there just for the sake of

its own deconstruction. As Bhabha has mentioned it, a stereotype is an "impossible object" (Bhabha 2000, 200), since its articulation would be (potentially) crossed by the gaze of the other. Sommer implies at the fact that ideals, pictures, and mental constructions, that are part of discourses focusing on foreignness, manifest (Rigginns 1997, 1) often in a stereotyping and pejorative "*rhetoric of othering*" (Sommer 2001, 25).

With the so-called "blurring of genres" (Geertz 1983) that refers to the blurring of boundaries within literary texts and theories—by which postcolonial discourses are also characterized—, the favored essayistic form would be emphasized on. It is characterized by critique and openness, by a search for truth, and by hostility towards any kind of dogmas, while it also prefers questions instead of answers. Sommer's thesis (2001) on modifications of genre conventions confirms this as well regarding transcultural literature.

Jacques Derrida elaborates on his own French-Jewish-Algerian roots in his essay Le monolinguisme de l'autre, highlighting his complex relationship to the French language, which is not just his "mother tongue" but also a language of colonialism and antisemitism. Due to these facts, he cannot call it his own. "Je n'ai qu'une langue, ce n'est pas la mienne" (Derrida 1996, 13). The "postcolonial" situation of franco-maghrebian Jews, who couldn't have a national, cultural, and verbal identity, represents an allegory for deconstruction. Derrida deconstructs the concept of identity from an etymological point of view by a "chaîne sémantique" that cannot make a difference between peculiarity and foreignness, "qui travailleau corps l'hospitalité autant que l'hostilité—hostis, hospes, hosti-pet, posis, despotes, potere, potis sum, possum, pote est, potest, pot sedere, possidere, compos, etc." (Derrida 1996, 32). Deconstruction inspired by postcolonialism follows the same path as postcolonialism inspired by deconstruction: "Une identité n'est jamais donnée" (Derrida 1996, 53). The theory-fusion of poststructuralism, postcolonialism and gender studies, that has been viewed as eclectic, unsystematic and rhetorically abstract, seems to be very promising. If (post)colonial discourse was hybrid, if it could be deconstructed and was principally ambivalent, then there has to be a method of narrative analysis that has no discourse analytical reductions and no binary schematizations and that doesn't produce dialectical contradictions but rather focuses on ambiguity, which would not be changed and which would be described where it really is: in the readings.

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Edit Gálla

Racial, Sexual, and Economic Otherness
in Gwendolyn Brooks's *A Street in Bronzeville*

At the time of the publication of Gwendolyn Brooks's first volume of poetry, *A Street in Bronzeville*, in 1945, the Jim Crow laws that enforced segregation in Southern states were still in force, perpetuating the significant economic and educational disadvantages of African Americans, especially in the Southern states. After the end of slavery, in *The Souls of Black Folk* published in 1903, Du Bois was one of the first black intellectuals to give voice to the plight of black people and drew attention to the tensions between a purportedly egalitarian and democratic society and the reality of the institutionalized exploitation and shaming of African-Americans: "a concrete test of the underlying principles of the great republic is the Negro Problem" (1982, 52). What Du Bois calls "the Negro Problem" was the "racist stereotype and exclusion" (Posnock 1998, 49) extended into a pernicious ideological paradigm of the intellectual inferiority of the race.

From the inception of black literature, African-American writers were aware that they must master the language of the dominant culture to be heard (Gibson 1989, 47–48). On the other hand, the imitation of the language of white literature simultaneously raised the objection to black writers that they do not have their own voice: therefore, proponents of this argument demanded black "authenticity,"—the use of the vernacular, the representation of African American cultural legacy as well as the portrayal of the plight of black people—a concept that was usually seen to be at variance with the notion of the black intellectual (Posnock 1998, 53). A call for the representation of a "positive racial self" was also an important part of the discourse in African American literature, which required black writers to portray courageous and upright racial role models in their writings to aid in the strife for equality. While an entirely "'positive' black self" is now admittedly a distorted and

perhaps even harmfully idealized concept (McDowell 1989, 56–57), many black writers, including Brooks, had been writing against the grain of the positive racial image well before critical theory started to cast doubt on its viability. Brooks's trenchant critique of working-class African Americans in *A Street in Bronzeville*, though often mingled with compassion, firmly places her in the faction of black writers who resented the strictures of being an exemplar or a race champion—as propagated by Booker T. Washington and his followers—and instead, were striving for artistic freedom. These writers—called "antirace race man or woman" by Posnock (1998)—wished to be acknowledged for their literary talents alone and refused to write propaganda in a quest for racial uplift (4–5).

Another contentious issue, apart from the content of black literature, was the style of writing. Benston (1989) outlines two contending arguments in criticism of African American poetry: "one embracing the Black Arts' ideological claim for an autonomous black poetics, the other seeking to situate black poetics within a larger and more continuous framework of American/Western/Human creativity" and adds that these two tendencies were conspicuously present in the literary works themselves (168). The two poems selected from *A Street in Bronzeville* for discussion in this paper— "The Sundays of Satin-Legs Smith" and "Ballad of Pearl May Lee"—are representative of these two different traditions, respectively. "Satin-Legs Smith," with its flowery, erudite language and stock of classic literary devices such as personification (e.g., "These kneaded limbs receive the kiss of silk" [Brooks 1971, 28]), oxymoron (e.g., "a clear delirium" [26]), or synecdoche (e.g., "Consumption's spiritless expectoration" [29]) deploys its array of tropes and rhetorical tools to create an overwhelming effect of irony in its portrayal of an insignificant and vulgar protagonist. Therefore, this poem can be situated in the Western tradition. In contrast, the "Ballad" embraces the black tradition and blues-like elements such as the regular repetition of the fourth line in each stanza, the simple yet tragic narrative, and the speaker who voices her "personal woes in a world of harsh reality: a lost love, the cruelty of police officers, oppression at the hands of white folk, hard times" (Ewen 1957, 143). As the title implies, it is written in ballad format with alternating 4 and 3 stresses per line. Also, the language is close to the black vernacular.

Despite the considerable stylistic differences, both poems address the issue of the "otherness" of black people and their painful exclusion from the economic and cultural resources enjoyed by white Americans. This paper argues that the racial otherness of the protagonist, which is the basis of his

systematic deprivation at the hands of the larger society, is inextricable from his poverty and lack of education in "The Sundays of Satin-Legs Smith," while the insidious effect of racial prejudice and white supremacist violence causes the downfall of the male protagonist in "Ballad of Pearl May Lee." Also, the exploitation and dehumanizing treatment to which black women are exposed within their communities are portrayed in the "Ballad": the twofold "otherness" of the black woman is poignantly contrasted with the similarly disenfranchised but perhaps less fraught situation of either black men or white women.

Brooks being "a poet of the unheroic" in *A Street in Bronzeville* (Miller 1987, 172), the protagonist of "The Sundays of Satin-Legs Smith"—a mock-heroic poem of impressive proportions—undoubtedly exemplifies a whole spectrum of mundane and ridiculous qualities. Smith's eponymous Sundays are devoted to all sorts of self-indulgence in a bid to ward off the painful memories of his early youth in the South, warped by poverty and degradation: "He sheds, with his pajamas, shabby days" (Brooks 1971, 26). In accordance with the tradition of epic poetry, there is a first-person narrator who not only recounts Smith's deeds in ornate and convoluted language but also frequently comments on them and addresses the reader, asking questions or inviting opinions. Smith is made to seem ludicrous through a series of "ironic contrasts" throughout the poem, initiated by the title in which "the protagonist's name yokes the exotic and the ordinary" (Taylor 2001, 257).

His elaborate bathroom rituals allow him to soak in various scents and perfumes, and these artificial fragrances serve as powerful antidotes against the haunting memory of the rancid smells of poverty: "His heritage of cabbage and pigtails" (Brooks 1971, 27). The narrator mockingly juxtaposes the unpleasant odors of poor neighborhoods with idealized images and scents attributed to the South: "Down in the deep (but always beautiful) South / Where roses blush their blithest (it is said)" (27). Such an ambivalent mixture of fond nostalgia for the Southern home and a concomitant abhorrence of its white supremacist violence was a common legacy in black people's psyche who migrated to Northern cities such as Chicago, whose black residents served as inspiration for Brooks's vignettes (Alexander 2005, xiv). Even though Smith revels in the various fragrances of his toiletries, he has a deep aversion to real flowers. "Ah, there is little hope" (27), sighs the narrator, giving the first indication that the real objection to Smith's lifestyle—or, from another, more sympathetic perspective, the real tragedy of his life—is that it is too late for him to develop good taste, wholesome enjoyments or sophisticated culture even though it is his chief, though unacknowledged,

unarticulated aspiration in life. Alexander (2005) discovers real pathos in "his wish for and will to beauty" (xix) although Smith's aesthetic sensibilities are admittedly underdeveloped.

Another pivotal part of his Sunday rituals is dressing up. His fashionable items—the zoot suit and its accessories—bestow on him a new identity, one that is graceful, stylish, self-assured. This defiantly cocky self is diametrically opposed to his old, shabby self, associated with cringing humiliation and servitude. However, his newly assumed persona is little more than a "technique of a variegated grace" (Brooks 1971, 28), a carefully assembled masquerade that can be easily disarranged. His self-love is directed at this artificially constructed, temporary, and superficial persona: he is wearing the zoot suit as an armor against the outside world's potential assaults. That is why his hats are compared to "bright umbrellas" and his "hysterical ties" are seen as "narrow banners for some gathering war" (28). Wearing a zoot suit was an escapist gesture in the 1940s to defy the dominant white culture's attempts to emasculate black men. Indeed, Peiss (2011) describes the sense of empowerment derived from this style of clothing in terms that sums up much of Smith's aspirations: "shedding the past and revelling in a newfound sense of manhood and selfhood"—an experience shared by many black youths migrating from rural to urban areas (62). Moreover, the carefully arranged drapery of his suit is stated to be "all his sculpture and his art / And all his architectural design" (Brooks 1971, 28), a metaphor that draws attention to the piteously ephemeral nature of fashion with which he wants to replace his higher aspirations and highlights the black man's powerlessness in the realm of high culture which is exclusively controlled by whites.

Amid the jeering description of Smith's wardrobe, the narrator inserts a surprisingly compassionate rumination on the discrepancy between people's desires and their actual opportunities: "The gold impulse not possible to show / Or spend. Promise piled over and betrayed" (Brooks 1971, 28). These lines hint at the dormant abilities and aspirations of the protagonist that cannot be exercised or acted upon in his culturally deprived and politically oppressed condition. The heap of brilliant promises that have no transaction value refers to the emptiness of the American dream that was not delivered in terms of its black population. Shaw (1987) points out the deceptiveness of the American dream in terms of colored people and describes the path taken by Smith, a representative figure of his race and generation, as opting for "the relative physical and spiritual safety of pursuing a perverted, innocuous, non-competitive alteration of the dream or of abandoning dreams altogether" (142). In Smith's case, this takes the form of posturing and self-indulgence.

In contrast to the careful attention Smith pays to his self-grooming, his attitude to the external world is characterized by a willed deadening of sensory perception. He assumes temporary deafness and blindness so that he can elude confrontation with evidence of the poverty that is the destiny of most black people. By blotting out the noise of consumptive coughing or the sight of broken windows mended with newspaper, Smith tries to avoid remembering his past of penury in the South. His desperate attempts to eliminate all potential reminders of deprivation are motivated by a deep-seated fear that he has not escaped poverty permanently, as though economic deprivation was a disease in remission which can reappear any time if not warded off by continuous self-pampering and willed forgetfulness.

The third reminder that the protagonist is excluded from the world of high culture is the contrast between the blues music wafting down the street and classical music. The titles of blues songs listed hint at the real plight of the seemingly carefree protagonist: "The Lonesome Blues, the Long-lost Blues, I Want A / Big Fat Mama" (Brooks 1971, 29). Smith would never come to like the "elusive," "eloquent," or "tender" classical music of famous composers since the feelings, sensations, or memories associated with such music are unknown to him. In contrast, the more visceral emotions reverberating in the blues songs, such as loneliness, helplessness, humiliation, distress, and yearning for affection, are all too familiar.

Smith's existential unease derives from a lacuna of personal identity, conveyed by the image of the crowd "The pasts of his ancestors lean against / Him. Crowd him. Fog out his identity" (Brooks 1971, 30). By willfully suppressing memories of his childhood and obliterating awareness of his roots and his ancestors, Smith becomes, paradoxically, even more susceptible to the same weaknesses, appetites, and sins that prevented his forefathers from making progress in terms of intellectual, emotional, or economic terms. The first step towards self-determination, the narrator implies, is confronting his past and coming to terms with his background. However, his unexamined appetites and urges make him enslaved to physical pleasure just as surely as his forefathers were enslaved by plantation owners.

His unthinking attitude also makes him the dupe of an evolving consumer culture, which disseminates images of desire through the cinematic experience, which, in the 1940s, involved the projection of newsreels or cartoon shorts before the feature-length film. The heroine of the romantic movie represents the tabooed nature of black male desire for white women. Shaw (1987) highlights the ironic tension between Smith's regal complacency on the one hand, and his timid evasion of the temptation offered by the

image of the beautiful actress on the other: he does not even dare to feel desire for a white woman under any circumstances since it is forbidden to him by society (148). By contrast, the cartoon mouse does not imply such threats: "The Mickey Mouse, / However, is for everyone in the house" (Brooks 1971, 30). Smith finds it easy to identify with the image of the mouse since it represents his own "mouselike" cowardice: Smith is the average black person, thoroughly intimidated by the air of suppressed, but easily rekindled physical violence of the segregation era (Shaw 1987, 148).

Although Smith dates a different woman every week, they are uniformly dressed in the most sexually provocative manner and behave in the same effusive, ingratiating, and flirtatious manner. This sort of appearance and conduct, however, is just what Smith prefers since "He had no education / In quiet arts of compromise" (Brooks 1971, 31), making this point in the poem the fourth at which Smith's disadvantaged background and resulting lack of refinement is highlighted. His deficiency in good breeding makes Smith unable to appreciate a more ladylike demeanour or more muted, sophisticated feminine accoutrements than "ambitious heels" and "three layers of lipstick" (30–31).

The final aspect of Smith's Sunday pleasures that betrays his lack of sophistication is the meal he consumes with his coquettish date, which includes large portions of chicken and apple pie—a working-class Sunday dinner. The narrator's comment, "You go out full. / (The end is—isn't it?—all that really matters.)" (Brooks 1971, 31), is strongly reminiscent of Bourdieu's (1984) observations on the fundamental difference between the working class and the bourgeoisie in terms of their relation to food and eating. While the bourgeoisie is characterized by an attitude of restraint, appreciation for the stylized presentation of various dishes, and preference for quality over quantity, working-class people want their meal to be nourishing and plentiful, and aim at the quick and complete satisfaction of appetite (196).

The dinner, however, only serves as a prelude to the main purpose of the date, which is going to bed. Nevertheless, Smith's lovemaking with his lady of the night is also described in terms of eating: "Her body is like new brown bread;" "Her body is a honey bowl" (Brooks 1971, 31). The woman's body satisfies his sexual appetite, but it also allays a deeper, unconscious yearning for rest, acceptance, and assurance: "Her body is like summer earth, / Receptive, soft and absolute" (31)—a desire for a state of unchanging tranquility, reminiscent of death. Ultimately, this longing for death-like repose corresponds to Smith's spiritually deadened existence.

The protagonist of "Satin-Legs Smith" is intimidated by segregationist society to the point that he does not even dare dream of crossing the color-line. In "Ballad of Pearl May Lee," however, Brooks presents a black male protagonist who has keener sexual appetites and who is, moreover, obsessed with the idea of whiteness. Shaw (1987) claims that the poem belongs in the group of Brooks's poems that have "the persecuted Black people" as their principal motif: the protagonist suffers a tragic death as a consequence of his attempt to break out of the constraints of his position consigned to him in society (141).

The "Ballad" is spoken by a black woman who used to be the protagonist's lover; thus, her emotional investment in both the relationship and the tragedy that puts an end to it makes her more of a character than a mere onlooker like the narrator in "Satin-Legs Smith." Her feminine perspective of the events allows the reader to appreciate the dynamics of male-female relationships in rural black communities in the South, therefore, in this poem, the voice of "black womanhood" can be heard more distinctly as opposed to the usually male "speaking subject" in the African American literary canon (McDowell, 1989, 59). The central event of the ballad is the lynching of Sammy, the young lover of the titular narrator, in retaliation for making love to a white girl. The recounting of the events that led to his murder is punctuated by flashbacks to Sammy's early youth filled with longing for white girls and recurring tension between him and Pearl because of his poor treatment of her. Shaw (1987) contends that the main theme of the poem, "the rejection of a Black woman by a Black man" is one that can be found in many other poems by Brooks, but in no other poem does the black man seem as outrageously villainous (153). Indeed, regarding the critical appraisal of black women writers in general, McDowell (1989) remarks that "their portrayal of black male characters is uniformly "negative" (57). What makes the poem more disturbing than a castigation of a fickle male, however, is that the female persona's gloating attitude makes the racially motivated murder appear as proportionate revenge for Sammy's disloyalty.

Nevertheless, Pearl's tone of vengeful gloating is complicated by a distinctive ambivalence as the expressions of mocking triumph are mingled with pain or sorrow. Stanza five, which is repeated at the end of the poem, expresses the sense of grief felt by the narrator the most clearly: "Oh, dig me out of my don't-despair, / Pull me out of my poor-me. / Get me a garment of red to wear" (Brooks 1971, 45). The persona is trying to conquer her feelings of dejection and sorrow. The red clothes she wants to wear are mourning weeds: although red is often associated with love, lust, or sin in Western

cultures, in some African cultural groups, red is worn for funerals (Blay 2009, 174–175).

The last sentence of the stanza—"You had it coming surely"—is even more equivocal. Firstly, it could express a sense of gratified vengeance, gloating over Sammy's well-deserved downfall which was to be expected from the way he lived and behaved. Alternatively, due to the stammering, threefold repetition of "surely," a word that in itself expresses certainty, this sentence, rather than justifying the lynching, undermines a sense of conviction and hints at the injustice of Sammy's pitiful end.

Punctuated by these ambiguously triumphant interjections, Sammy's story unfolds in a highly dramatized manner, in which every crucial scene presages the tragic outcome. Sammy's incarceration is marked by public outrage that foreshadows the lynching: they took him "off to the jail, / A hundred hooting after" (Brooks 1971, 44). Once in prison, the young black man is implicitly likened to a cornered rat, foreshadowing his inevitable and miserable death, and also emphasizing the despised status of black people. Another instance of foreshadowing is when the upholder of law and order, the local sheriff taunts Sammy while still in custody: "'You son of a bitch, you're going to hell!'" (44). The narrator adds: "'Cause you wanted white arms to enfold you" (44), highlighting the tabooed nature of interracial sexual relationships and also implying the hypocrisy of white people who are labelling Sammy a rapist even though the sexual act was consensual. Thus, it is not for violating a white woman, but for having sexual intercourse with her at all is the reason why he must die. An important reason why Jim Crow America enforced such non-negotiable boundaries between black and white people was that, for white culture, "[t]he Negro symbolizes the biological danger" (Fanon 1986, 165), which means that the relatively stronger physique of black people was perceived as a constant threat to white society

Crime and punishment are depicted as an exchange: for the enjoyment of the woman's body, he pays with his life, sacrificing the hopes and happiness of the black woman, who loved him. The transactional nature of Sammy's tragedy is accentuated in a stanza that returns as part of a refrain at the end of the poem: "You paid with your hide and my heart, Sammy boy, / For your taste of pink and white honey" (Brooks 1971, 44). The transactional quality of Sammy's murder also implies that women are always objects of exchange in white culture, and while black men pay with the non-refundable currency of their very existence, white men also pay—with money. This symbolic value of women as sexual objects and as signs of social status lends an added

allure to white women in the eyes of black men living an impoverished and socially despised existence.

Whereas Sammy's preference for white girls from early youth is partly motivated by an unconscious desire for social advancement, his neglect of his black girlfriend, Pearl, which results from such yearnings, is a constant reminder to Pearl that she is situated at the bottom of the social hierarchy. As Sammy's desire for white women intensifies, so his treatment of Pearl becomes poorer and increasingly humiliating: "Often and often you cut me cold, / Often I wished you dead" (Brooks 1971, 45). Pearl is made to feel like a substitute for the unattainable white women or even the light-skinned African American girls—often called "yellow" in black literature: "You couldn't abide dark meat. / Yellow was for to look at, / Black was for the famished to eat" (45). As in the previous poem, where the woman's body is compared to food, i.e., bread and honey, here the female body is again seen as sustenance. In this case, the metaphor of meat highlights Sammy's more voracious and predatory sexual attitudes compared to the meek Smith. The fateful sexual encounter with the white girl who eventually seduces Sammy is complete with a short poetic description of her body, also in terms of foodstuffs: "Say, she was white milk, though, wasn't she? / And her breasts were cups of cream." (46). Thus, women of all color are regarded as objects for consumption—and, though white women are preferred since possession of them is a sign of social status, this does not make them any more human in the eyes of either black or white men.

In spite of the very real threat of lynching in case of crossing the color-line, the young male protagonist is so deeply invested in the unconscious idea of self-advancement through white women that at the moment of encountering the first opportunity—a flirtatious white "vixen"—he is unable to consider the consequences of such transgression. Significantly, the secret assignation takes place "out on the fringe of town" (Brooks 1971, 45), which refers to the outcast status Sammy is soon going to experience. As he is waiting, there is only "The moon an owl's eye minding" (46). While the moon is associated with femininity, the owl is often yoked to death, with its hooting interpreted as a harbinger of imminent demise.

The long-awaited fulfilment of his fantasies, however, turns sour immediately after the lovemaking, when the woman abruptly accuses him of rape. She is also aware that her public accusations will lead to his lynching: "You got my body tonight, nigger boy. / I'll get your body tomorrow" (Brooks 1971, 46). The young white woman's intense hatred and calculated malice come as a shocking revelation to Sammy, who realizes he has been

lured into a trap (Shaw 1987, 141). The woman's baffling behavior can only be explained by some deeply entrenched resentment against men in general. Whereas sexual exploitation by white men cannot be this simply avenged, the use of white women by black men to satisfy their lust can be very effectively retaliated against through racial hatred and institutionalized segregation. In addition, by using Sammy as a scapegoat to atone for "all of [her] sorrow," she also confirms her own symbolic value as an object of exchange between men.

As Sammy is being hanged from "a cottonwood tree"—the name of which evokes the drudgery of cotton-picking, traditionally done by slave labor in the South—the crowd reacts with scornful, malicious glee. This derision is reflected by the narrator's almost deranged behavior: "And I was laughing, down at my house. / Laughing fit to kill" (Brooks 1971, 47), where the word "kill" echoes the violence of Sammy's execution.

In the last analysis, both poems depict essentially weak black protagonists who are easily manipulated by the dominant white culture. They are effectively imprisoned by their racial otherness, and any attempt to break out of their confinement leads them down the path of fatuous pursuits such as Smith's identification with streetwise mobsters through his zoot suit or Sammy's obsession with white girls. While black men are vulnerable to such manipulation, paradoxically, through their desire to prove their manhood and advance their social status, black women, in contrast, are subject to abuse because of their economic and emotional dependence on men. After all, though the narrator of the "Ballad" is acutely aware of her lover's contemptible infatuation with white skin, she does not have an adequate sense of self-worth to end this demeaning relationship. A lack of stable identity or self-respect also contributes to the male characters' erroneous life choices. Although Brooks harshly criticizes and even condemns her protagonists, she also shows compassion by representing their struggles to live the American Dream and pursue happiness against all the odds and in the face of the contempt, intimidation, and violence of a hostile society.

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CARLA BOSCOVICI

Philip Roth's "Wanderers" and Self-Imposed Exiles
Jewish Immigrant Stereotypes and Jewish (American) Identity

Introduction

In Philip Roth's novels, the characters' attempts to find a place where they can feel comfortable have led to their confrontation with matters of puzzling identities, confusing selves, and feelings of alienation and loneliness. This paper will deal with immigrant-related stereotypes, and it will cover the traditional stereotype of the "Wandering Jew" who cannot find his place in the world, who is trying to fit in. Jewish characters cannot identify themselves with American society, but peace can neither be found in Israel. This paper will also focus on the stereotype of the lonely Jews, the self-excluding character and self-imposed exile, who cannot be part of any social group and prefers living in complete isolation. The "Jewish Complex," which emerges in the case of many characters, is a fear of being attested as Jews within American society. This paper will deal with immigrant-related stereotypes and the psychological and social repercussions in two of Philip Roth's novels, *Indignation* and *Portnoy's Complaint*.

Roth's "Wanderers"

The legend of the "Wandering Jew" goes back in the mid-sixteenth century in Western and Central Europe (Oişteanu 2009, 331). It is believed that these stereotypes emerged around the middle of the sixteenth century in Lutheran circles in Northern German states (331). Jews have carried the burden treading the roads of Central Europe, moving the image of the "Wandering Jew" on people's eyes and minds —a figure cursed by destiny to find no place or rest. A wide range of expressions idealizes America as a fresh start for Jews, presenting the life of Jews in the United States in contrast to their bitter

experience in "old" Europe (Krah 2010, 265). For instance, Markus Krah relates a scene about the Jews' expulsion from Portugal, from the perspective of a young boy who waits with his family to board the ship on which they will sail away and while waiting he hears a neighbor say: "[That] is the ship of a man called Columbus . . . who has found a new land" (265). The boy Benjamin asks: "Do we sail together?" "No, Benjamin," the neighbor answers. "He sails west, to begin a new world; we sail east to make the most of an old one" (265). This particular scene promotes the idea that America should be seen as the Promised Land for the Jews who will finally live a peaceful life there. According to Shostak, "the Jewish man must choose how to behave as a Jew and in ontological terms, he must understand who a Jew is in relation to non-Jew" (Shostak 2007, 113). The United States of America is the place where "after centuries as a wandering people without a nation, never secure for very long, Jews could be successful members of the broader community" (Gooblar 2011, 14). Moreover, Albert Gordon, in his 1959 sociological study *Jews in Suburbia*, noted: "the uniqueness of present-day Jewish suburbanites, then, is associated with the fact that they, unlike their fathers' generation, feel 'at home' and secure in their their Americanism" (14). There are many other historians and sociologists who support this idea that the United States is the place where Jews had finally established safe and prosperous communities and they had the desire to maintain them as such. For instance, the Jewish historian Milton Plesur claims that in the new suburban communities, or "Golden Ghettoes" (qtd. in Gooblar 2011, 14) "one's affiliation with the Jewish community is compulsive; he is subject to its claims and demands in the way the metropolitan Jew has never been" (Gooblar 2011, 14). Neusner published *Is America the Promised Land for Jews?* and sixteen years later he wrote *Are We in Exile?* in which he raised the question of the feeling of accomplishment for the Jews living in the United States (Rubin-Dorsky 2003, 207). The American Jewry, he mentions, did not acquire any progress in terms of spirituality: "Its inner life is empty, its public life decadent" (207) and then criticized the symbols of middle-class Jewish success: "To whom shall we ask the ultimate questions of meaning? To what shall we apply the transcendent symbols of exile and alienation? To Bar Mitzvah factories and bowling clubs?" (207). He adds that the "American Jews could not appreciate the profound concept of exile because we were alien to ourselves as Jews; that is, we lacked a clear and consistent vision of Jewish identity in America" (207). Ben Halpern argues that

> in the system of Jewish ideas, "Exile" is the inalienably Jewish idea, the most intimate creation of the Jewish people, the symbol in which our whole historic experience is

sublimated and summed up. [. . .] Live under the sign of Exile—your life as a Jew is an ever-present tension. Cut the idea out—and you cut out memory, identification, and drive, substituting a dull adjustment. (qtd. in Rubin-Dorsky 2003, 207)

Therefore, exile is not linked to a place or a location in time but to a "loss or absence on a cosmic scale" (Rubin-Dorsky 2003, 207). The Jew's exile can be ended by providing the Jewish individual a place where he or she can feel secure and where any tension and anxiety is annihilated. However, according to Leonard Fein, this cannot eradicate the true sense of exile because "the world remains fundamentally impaired, disordered as a Jew is in exile whether he or she lives in Jerusalem or Jersey" and "[a] Jew is not *supposed* to feel at home" (qtd. in Rubin-Dorsky 2003, 207). This idea is supposed to function based on the stereotype that the Jewish people have no country for their own and that they are somehow cursed to always be exiles and never be accepted.

When talking about Philip Roth's Jews, we are referring to the category which dealt with a durable and complicated process of middle-class Americanization (Diner 2004, 206). Feeling the hatred and knowing the disputes that appeared around them, Jews "continued to blend into American society so successfully that in the 1930s [they] began to 'vanish' as subjects from [. . .] American popular culture" (Prell 1999, 127). In such situations, Jewish individuals had to redefine their Jewishness. Being a Jew was not a positive approach and hiding it was maybe the best alternative. Questions started to emerge from within and inevitably identity issues came to surface. Jewishness ceased to have much influence on how Jews led their lives in American society. They started to choose their life partners and their places of residence free of Jewish considerations, prioritizing personal choice (Diner 2004, 314). The stereotypes that are going to be discussed in this paper are all connected to the background that has just been provided and they embody the consequences to all the specified historical facts and events that Jews had to struggle with. It is therefore easy to find explanations for the "Jewish complex" that is analyzed, among other psychoanalysts, by Wilhelm Stekel, who speaks of their "inferiority complex" (Sartre 1948, 68). He believes that the Jew generates this complex when he chooses to live his life in a synthetic way, in a world that requires the alteration of the original values. Anxiety appears in this context and it eventually becomes "a fear of acting or feeling like a Jew" (Sartre 1948, 68); they "have allowed themselves to be poisoned by the stereotype that others have of them, and they live in fear that their acts will correspond to this stereotype" (Sartre 1948, 68).

Thus, the Jew has tried to seek to distinguish himself from the actions that might attest him as Jewish. Jean-Paul Sartre asks an essential question in this respect in his book *Anti-Semite and Jew*: "How many Jews are deliberately generous, disinterested, and even magnificent simply *because* the Jew is ordinarily taken to be a man of money?" (Sartre 1948, 68).

In *Portnoy's Complaint*, Alexander Portnoy is unable to find his place in American society, and he even attempts to go to Israel, where he comes across even more dreadful feelings. He represents the "Jewish complex;" he is constantly in search of a place where he can feel like home, where he can eventually not experience the uncomfortable sensation of being a Jew. Just like Alexander, Marcus Messner has the same thoughts as he is unable to fit in and find a place where he can feel at ease. The same stereotype can be applied in his case but on another level. Marcus moves away from his parental home, as far as he can, and at college he changes rooms, as he finds difficulty in finding an appropriate place for him. This has contributed to the loss of Jewish identity as the safer the Jew feels in a certain place, the more he/she loses his/her individuality. In the novel's ending, Alexander Portnoy travels to Israel and he is extremely affected by everything around him and everywhere he goes seems "crowded with Jews" (Roth 1969, 388). Everything that the protagonist sees is Jewish: "Jewish plane," "Jewish ice cream from a Jewish vendor," and "Jewish sand" (Roth 1969, 391); and he makes the extremely unusual remarks regarding the surrounding reality: "More Jews. Including the driver. Including the policemen up ahead directing traffic! At the hotel I ask the clerk for a room. He has a thin mustache and speaks English as though he were Ronald Colman. Yet he is Jewish too" (Roth 1969, 388).

In just four pages, the words *Jew* and *Jewish* can be encountered for about 35 times as Alexander Portnoy is stunned by the amount of Jewish people around him, making him rather puzzled and perplexed in Israel. He travels to Israel only to discover that he is unable to "maintain an erection in The Promised Land" (Roth 1969, 388) and he loses all potency whatsoever: "Im-po-tent in Is-rael, da da daaah" (Roth 1969, 411). He has two attempts at having a sexual relationship with Jewish girls but he is unable to sustain an erection for the sexual act:

> At least not when I needed it, not when I wanted it, not when there was something more desirable than my own hand to stick it into. But, as it turns out, you can't stick tapioca pudding into anything. Tapioca pudding I am offering this girl. Wet sponge cake! A thimbleful of something melted. (Roth 1969, 394)

Alexander tries to find the American remnants in the Jewish girl Naomi, as psychologically he is more attached to American society than he is to Israel and unconsciously he desires to exclude her Jewish identity so that he can find her attractive and be able to have a proper sexual relationship: "She spoke English perfectly, if a little bookishly, just a hint of some kind of general European accent. I kept looking at her for signs of the American girl she would have been had her parents never left Philadelphia" (Roth 1969, 397).

The protagonist also begins to convince himself that this Jewish girl is the proper woman for him, and he mentions that he cannot find any imperfection in her, which, consequently, makes him want to marry her. Even though he barely knows her, he is extremely determined to make her his wife, as he says that she is the perfect Jewish woman for any Jewish man, both good-looking and bright. Eventually, he realizes that he is unable to have any kind of relationship with a Jewish woman and that he is rather condemned to return to the United States of America and to cope again with the old problems, as life in Israel has caused even more trouble. It is Naomi, the Jewish girl in Israel, who eventually makes him realize that his problems are only inside his head, as she tells him: "Mr. Portnoy, you are nothing but a self-hating Jew" (Roth 1969, 406). Then he starts to acknowledge the fact that he is responsible for his impossibility of integration in American society and realizes the fact that he is more closely linked to it than to the Promised Land which cannot offer him anything but a tenser lifestyle and puzzling identities: "And in Israel! Where other Jews find refuge, sanctuary and peace, Portnoy now perishes! Where other Jews flourish, I now expire!" (Roth 1969, 415). In fact, given the distance from his ancestors and his feelings of connection with the mainstream, a primarily American identity appears as the only option. Not everyone may agree with Roth's depiction, but the possibility of mixing Jewish and American cultures and identities should be acknowledged. Here, Roth engages one of the painful points that contribute to the ongoing tensions between Israeli and American Jews. Some Israeli Jews strongly insist that the only real home for the Jew is in Israel, while other American Jews feel otherwise.

The Lonely Jew and Self-Imposed Exile

A common stereotype about Jews is that they tend to live in total isolation —linguistically, socially, culturally, economically, and religiously—from the population at large. The feeling of being inferior as a Jew in American society is the one that makes Marcus Messner, the protagonist in *Indignation*,

extremely frustrated about everything around him, and it is the feeling that does not enable him to be socially integrated and to communicate properly. Marcus is simply unable to comprehend these relationships and to surpass the thought that he is Jewish. Instead, he becomes more and more isolated from society, he seems and feels that he is rejected by everyone (who is not Jewish), but he is, actually, the one who excludes himself. The Dean of the college tries to have a conversation with him to understand his odd behavior and he points out his way of behaving with others. Most of the times, he attempts to pretend that he is not Jewish and desires to be treated as a WASP American citizen. That is why he is not fond of the idea of having Jewish roommates, and he would rather share the room with a non-Jewish colleague:

> I was assigned to a dormitory room in Jenkins Hall, where I discovered that the three other boys I was to live with were Jews. The arrangement struck me as odd, first because I'd been expecting to have one roommate, and second because part of the adventure of going away to college in far-off Ohio was the chance it offered to live among non-Jews and see what that was like. (Roth 2008, 22)

When he meets the roommates he feels like he is special, but this difference that he finds in himself is actually self-induced, and he likes to pretend to be different from the norm: "He didn't bother to shake my hand when I tried to introduce myself but looked at me as though I were a member of a species he'd been fortunate enough never to have come upon before" (Roth 2008, 24). The American society seen through Marcus's eyes seems to be dominated by this WASP archetype, an idea that the protagonist brings into discussion several times implying the fact that he, as a Jew, feels uncomfortable by feeling judged and condemned all the time. Marcus Messner yearns to be different from the others around him, he wants to oppose all stereotypes, he wishes to escape from everything that would place him in a certain category or put a label on him, he just needs to be on his own, detached and disconnected. Marcus Messner blames the fact that he is a Jew and his self-perception is the one that triggers reactions from the others making him the one responsible for his isolation and lack of communication. He is decided to escape from his ancestral inheritance, the claustrophobia of family life, the shop, the smell of blood and fresh meat by not mentioning his ethnicity in the college file and also by contradicting the Dean when he calls his father a kosher butcher. Marcus seems to exaggerate the way he thinks the others perceive and call him; he is haunted by his Jewishness and tends to convert the surrounding reality and turn everything towards him:

> More than a few times during the first weeks, I thought I heard myself being summoned to one of the rowdier tables with the words "Hey, Jew! Over here!" But, preferring to believe the words spoken had been simply "Hey, you! Over here!" I persisted with my duties, determined to abide by the butcher-shop lesson learned from my father: slit the ass open and stick your hand up and grab the viscera and pull them out; nauseating and disgusting, but it had to be done. (Roth 2008, 26)

On another level, Marcus Messner attempts to fulfill his goals in life by obtaining only remarkable grades and he becomes obsessed with academic success, eliminating everything that might disturb his learning activity. He considers that studying very hard is the only solution to overcome the problems in his life and to get away from what he is. It represents his ticket to a non-Jewish future, away from his father's business, providing him an opportunity for a better life compared to his ancestors.

In *Portnoy's Complaint*, there is a scene which is similar to Franz Kafka's *The Metamorphosis*, when Gregor Samsa turns into a bug and hides under his bed. Similarly, Alexander Portnoy crawls under his bed refusing to apologize to his mother and, just like in the short story, Alexander's mother brings a broomstick to get him out of there:

> Hey, I'm hiding under my bed, my back to the wall, refusing to say I'm sorry, refusing, too, to come out and take the consequences. *Refusing!* And she is after me with a broom, trying to sweep my rotten carcass into the open. Why, shades of Gregor Samsa! Hello Alex, goodbye Franz! You better tell me you're sorry, you, or else! And I don't mean maybe either! I am five, maybe six, and she is or-elsing me and not-meaning-maybe as though the firing squad is already outside, lining the street with newspaper preparatory to my execution. (Roth 1969, 183)

This scene is not just a simple reference to Kafka's *The Metamorphosis*; Philip Roth aims to make the reader understand that his character felt almost the same alienation as Gregor Samsa. There are many similarities between the two characters, as, for instance, they are both emotionally separated from their family members, or they feel like they are imprisoned in this parental house. Moreover, both characters feel alienated in the societies they live in; they only want to be excluded, left out of everything, alone. As a conclusion, it can be said that Philip Roth's characters are portrayed according to the stereotype of the Wandering Jew; they are unable to find a place where they can feel at home, which leads to frustrations and failures in terms of attempts in adapting to a certain society. Their desire to isolate themselves from the

others comes both from their inability to understand American society and their incapacity to adhere to the Jewish tradition. Therefore, we encounter indecisive and insecure characters with troubled personalities that are incompetent to live their lives in tranquility and harmony.

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Saleh Chaoui

Contesting Muslim Female Cultural Identities in Mohja Kahf's *The Girl in the Tangerine Scarf*
Towards a Double Critique

During the last two decades, questions concerning Muslim identity in diasporic literature have been gaining interest in postcolonial studies. Laila Aboulela, Mohja Kahf, Randa Abdelafattah, and Mohsin Hamed are considered as part of a new emerging cohort of Muslim diasporic fiction writers who seek to explore issues related to identity politics. In fact, these issues have become a pivotal driving motive for the imagination of the Muslim diasporic self. Through their religious identifications, Muslim writers seek to problematize the notion of cultural identity as one of the endless controversies at various levels across the globe.

These writers have been preoccupied with the inclusion of Islam as one of the most crucial components featuring in their diasporic identity formation. Recently, postcolonialism is stretching its scope to incorporate Islam as a marker of postcolonial diasporic identity. Edward Said's *Orientalism* (1978) constitutes a significant background in the genealogy of postcolonial studies. His work exposes and criticizes the western representations of the Orient. Islam is a major theme in the dominant facets of orientalist portrayals of the East. Said's work has been vital in so far as it demonstrates a long persisting othering of a historic enemy (Nash 2012, 19). Islam has long been racialized as "the western world's Other" (5). Edward Said's *Orientalism* is "prompted and permeated by a challenge to the colonial representations of Islam as biased constructions whose corrosive corollaries are discernible today in multiple insidious fashions across diverse domains of power" (Malak 205, 17). What is at issue here is that Islam, with a militant anticolonial heritage, is often overlooked and neglected even in the postcolonial corpus that deals with issues of resistance to colonialism and the struggle of national self-determination. Arguably, postcolonialism was hesitant to articulate religious

identities. In this framework, Robert Young, in his "Postcolonial Remains," considers Islam a marginal area within postcolonial studies. Young asserts that "Islam was just as unreadable for most postcolonial theorists in the West as for everyone else" (2012, 30). This unreadability of Islam, for Young, appears as one of the major dimensions of what he calls "the politics of invisibility" (23).

Among those postcolonial critics who endeavor to incorporate religion as a category of inquiry, and therefore challenge the invisibility of Islam in postcolonial tradition, one can mention Amine Malak, whose book *Muslim Narratives and the Discourse of English* (2005) can be regarded as an endeavor "to investigate the manifestations of identitarian Islam, not in its theological guise but in its literary embodiment by writers whose roots are situated in the culture and civilization of Islam" (Malak 2005, 5). Malak's study is seminal since it is considered as the first academic contribution that brings together various texts under the rubric of specifically Muslim writing. Thus, Malak's contribution is of great value in understanding the cultural and political context in which Muslim diasporic identities are produced. Malak investigates a corpus of Muslim-English narratives that have

> Taken up a daunting linguistic, aesthetic, and intellectual challenge and have given voice, with varying degrees of clarity and commitment, to the erstwhile unrepresented, underrepresented, or misrepresented Muslims". More significantly, their writings subvert the binary paradigms of self/other, us/them, East/West toward a mature inclusivist ethos of both/and, without indulging in reductionist platitudes and without altogether eliding or erasing the distinctive composite components of the hybridized Muslim-English text. (Malak 2005, 12)

Similarly, in exploring Muslim Anglophone writings, Geoffrey Nash, in *Writing Muslim Identity,* stresses the fact that diasporic Muslim identity is gradually surpassing ethnic or racial identities as a primary signifier of belonging among western Muslims. Nash's project emphatically seeks to "interrogate conditions that might make it possible to speak of Muslim writing that is, writing that takes Islam or Islamic religious belief and culture(s) as its focus" (Nash 2012, 5).

By the same token, Rehana Ahmed, Peter Morey, and Amina Yakin in their edited volume *Culture, Diaspora and Modernity in Muslim Writing* seek to contribute to developing a critical framework for incorporating religious identity formation into postcolonial literary studies. In their collections, they intend to go beyond the populist framing of Muslim people as coherent

religious identities that resist modernity. While discussing what makes up "Muslim Writing," they observe that the aftermath of the 9/11 attacks generates a reluctant tolerance for assertive Muslim cultural identities and practices have waned further (Ahmed, Morey, and Yakin 2012, 14). Grappling with such questions, Muslim diasporic writing is constantly motivated to reconcile the individual with the demands of the community as well as questioning the notion of belonging in the contemporary world.

Since the 9/11 events, religion and gender intersect to construct Muslim women's cultural identity. Gender and faith have become one of the salient features that characterize Muslim women in diaspora. A new construct has been produced that reduces the Muslim woman into a fixed entity. Meriam Cooke has coined the notion of "Muslimwomen" as one unified label which is an essentializing, identity-obliterating difference and diversity (2008, 91). In a post 9/11 era, Muslim female writers have found themselves challenging these forms of essentialist and reductionist labeling of their heterogeneous subjectivities. This period is symptomatic because of its production of two opposing but equally radical perspectives on Muslim women's identity: the western orientalist and the rigid Muslim fundamentalist. To rethink these hegemonic discourses, I believe that Muslim women writers are engaging with a deconstructive strategy of double critique. This concept was first coined by the Moroccan cultural critic Abdelkebir Khatibi who utilizes double critique (1983) to investigate the ways postcolonial subjects have to develop an oppositional discourse that targets the subversion of Western orientalism and Islamic Fundamentalism.

The Girl in the Tangerine Scarf tells the story of a young, Syrian-born American woman named Khadra Shamy and describes her complex spiritual journey of self-discovery. Kahf relies on the journey motif to contest networks of affiliations that shape her protagonist's cultural identity. In Kahf's concentration on the transformation of her character and the quest for her identity, her novel can be classified within the bildungsroman genre. This narrative is told in flashbacks since Kahf, throughout the story, sheds light on Khadra's returning to her hometown of Indianapolis for the first time in several years. Most of the novel looks back to her childhood and early adulthood during the 1970s and 1980s. However, Khadra comes from a devout Muslim family and grew up in a small, close-knit community in the Mid-Western state of Indiana.

As a narrative strategy, *The Girl in the Tangerine Scarf* involves multiple journeys the protagonist Khadra undertakes between the West (America) and the East (Saudi Arabia, Syria). The displacement she experiences has

multiple faces through which the author transcends both geographical and ideological borders and spaces. Given the nature of this ever-changing world, cultural identity is always in a process, never fixed. Thus, Kahf interrogates, contests, and subverts the clichés ascribed to Muslim women through presenting heterogeneous articulations of Muslim female identity. Through these multiple dislocations, Kahf is engaging in acts of double critiquing the situation of Muslim diaspora in the twenty-first century. In addition to the fact that diasporic subjects experience fragmentation, ambivalence, alienation, and loss between two cultures, she stresses that the diaspora should neither be silenced nor homogenized or assimilated to globally totalizing structures.

In the text, Kahf draws on the dynamics of identity politics in relation to the question of religion. Through this perspective, one can assert that religion and spirituality offer a site of resistance to forms of injustice and oppression inspired from the orientalist discourse which renders women as backward, docile bodies in need of rescue., On the other hand, it challenges fundamentalism which has, since its inception, hijacked Muslim Women's rights and voice. To this end, Kahf shifts her readers' attention to the intersectional specificity of gender and religion encountered by Muslim feminist writers who have to work within the framework of undermining western Orientalism and the disapproval of Muslim conservatism.

Resisting Racial/Orientalist Discourse

Kahf's narrative starts with the word "liar," which is how the main character, Khadra, feels about the "Welcome" sign on Indiana's highway. The adult Khadra is driving back to Indiana after several years for an assignment in her work in a magazine. This signifies that Khadra and her family were deemed as unwelcome foreigners in a predominantly white community in Indiana State. During her trip back to Indiana, Khadra was required to take pictures of the Muslim community in Indianapolis for a feature on religious minority groups in the Midwest. Through the opening of the novel, Kahf highlights the fact that Khadra's displacement from America is impacted by living in a community that rejects her.

When the Shamy family moves to Indianapolis and joins the Dawah Center, a Muslim community, to contribute to the strengthening of Muslim presence in America and "to find solutions to the ways in which living in a *kuffar* land made practicing Islam hard" (Kahf 2007, 13), which they consider a "noble jihad in *kufar* land" (14). Khadra is raised in this Muslim community that urges its people to keep their Muslim identities, which further intensifies

her displacement along with the prejudice and discrimination she faces in Indiana. One of the main concerns of the Dawah Center is the maintenance of Muslim identities. Henceforth, the Dawah Center establishes a fixed binary opposition of us and them. Being caught between these two polarized cultures, Khadra's sense of belonging is problematized, which makes her journey to construct her cultural identity that undermines the essentialist attitudes that regard it as unique, collective, unchanging, and ahistorical. In turn, it is continuously produced and refashioned in a way that destabilizes the fixity of the self and the other.

Hence, what is at stake is the construction of the identity of migrants' children for the reason that they are exposed to conflicting ideological narratives that situate them ambivalently on the scale of self and other. Whatever position they take they still feel missing something about belonging and feeling at home. Khadra's parents, Wajdy and Ebtihaj, never felt at home. They are often wary of American society and have had unpleasant experiences of discrimination in the US, which makes them always think of returning to their "original home." They view their stay in America:

> as temporary. That was part of the reason they were always reluctant to buy many things; they'd just be more attachments to leave behind when the time came. Money saved buying beatup furniture in America was money that could be spent back home in Syria one day. Who cares what you sat on if this was not home? (Kahf 2007, 132)

As such, this act of preserving their identity as well as their attachment to the idea of return is deemed as an endeavor to resist being assimilated into the mainstream culture. Besides, they continue to see Syria as "the house of Islam". In turn, they sustain the belief that America and Islam are oxymoronic. In their interest to separate themselves from the larger American community, they become what William Safran described as "a metaphor of discomfort, alienation and transcendence" (2004, 26). These attitudes towards America shape Khadra's identity during her childhood as well as intensify her estrangement in American society.

While Khadra starts wearing the veil, she goes through multiple discriminatory experiences. She decides to dress in black headscarves and navy-blue Jilbab, which is a long garment. She deemed herself a pious Muslim who proudly wears the veil at school, but she was attacked by her American colleagues because of the visible marker of her Muslim religious identity. At school, Khadra has to cope not only with her schoolmates' verbal

harassment "Take off your towel first, raghead" (Kahf 2007, 124) but also with their physical violations, when she refuses to take it off:

> A ripping sound. Brent stepped back, waving a piece of scarf. Khadra lunged —tried to grab it—her scarf was torn in two, one strip in Brent's hand, the other wound tightly around her neck.
> "I hate you!" she screamed.
> "I hate you!" Brent mimicked in falsetto. "It's just hair, you psycho!" (Kahf 2007, 124)

This act of lifting off her hijab and being called a "raghead" echoes the orientalist fascination and obsession with the veil as sign of backwardness. The verbal and physical attacks stand out as a refusal of her identification as a practicing Muslim woman. It does signify the American hostility towards her Muslim identity. This is reflected when she faces this racial bigotry; the staff at school did not expose their condemnation of the boys' physical hostility, even her teacher Mr. Eggleston "came out of his room down the hall. Silhouetted by the daylight streaming from the double doors at the end of the hallway, he shook his head, gave her a look of mild disapproval, and went back inside" (Kahf 2007, 125).

As far as the veil is concerned, it symbolizes a religious signifier of piety and adherence to the teachings of Islam, while it represents fundamentalism and Jihadism in the western collective memory. Certainly, the Hijab or veil is associated with terrorism due to the stereotypical images that media outlets circulate about Islamic culture by condemning the latter as the leading culture of terror in the world, but Khadra's subjectivity and double critique disclose the other side of harassment that American cultural discourses cannot conceal.

It is clear that identity issues raised in Muslim-American writings are usually problematic but the veil is an especially problematic issue. In this respect, Samma Abdurraqib maintains that Kahf's intention is to persuade mainstream American society to observe the veil as a constitutive feature of the formation of the multicultural arena of America. Abdurraqib argues that Kahf "sees veiling as a particular expression of Muslim-Americanness rather than foreignness" (2006, 62). Thus, veiled Muslim women cannot be fully incorporated into American society because "their bodies cannot escape being marked as other [. . .] by virtue of their adherence to a practice that is clearly not American, can never construct a narrative in which comfortable assimilation is the denouement" (Abdurraqib 2006, 56).

In the text, Kahf resists the false notion that a Muslim woman wearing the veil cannot be part of American society and live a fully American lifestyle. Instead, she portrays Muslim and Arab American women as part of the contemporary landscape living American lives in the heart of the United States. Nevertheless, Kahf's novel and poetry reveal that although this veiled woman tells her own stories, her narrative can never be about an easy assimilation. In other words, Kahf is particularly reaffirming her feminist attitudes in empowering and voicing the Muslim women in diasporic subaltern positions that emerge under the discursive formations of Eurocentric mainstream cultures, whose assimilationist and totalizing policies towards immigrants confine Muslim female cultural identity. Accordingly, Spivak asserts that "the subaltern as a female is even more deeply in shadow" (1998, 287). To this end, the Muslim woman is compelled to construct a strong narrative of resistance and survival in a hostile environment.

The fact that women are now considered agents in this process of transformation is largely due to their inhabiting the space of diaspora. In Brah's words, diasporas are "potentially the sites of hopes and new beginnings. They are contested in cultural and political terrains where individuals and collective memories collide, reassemble and reconfigure" (1996, 193). On this basis, the protagonist Khadra negotiates her subjectivity in the space of diaspora and she does so through her choice of clothes when she chooses to wear a hijab in a diasporic setting as an epitome of her sense of identity.

Negotiating the Islamic Patriarchal Paradigm

Being rejected and discriminated, Khadra is a displaced and deterritorialized subject whose sense of home is at stake since the sense-making of the latter unavoidably determines the loss and construction of cultural identity. Throughout the novel, Kahf displays how Muslim women in diaspora struggle to find multiple possibilities of "home" in order to survive. Feelings of un-belonging in America have led Khadra to think of belonging somewhere else. When she embarks on a trip to Mecca to perform pilgrimage with her parents, Khadra "felt funny. The phrase 'leaving home' came into her head. But Indianapolis is not my home, she thought indignantly" (Kahf 2007, 157). Then, when the plane lands, Khadra thinks of Mecca as a place "where we really belong. It's the land of the prophet. The land of all Muslims" (157).

Khadra's excitement about the trip stems from her longing to be in a country where she is part of the major ethnic and religious groups. Her first

international trip is significant as it allows her to be in the country that is considered to be the birthplace of Islam. Ironically, during this trip, some Saudis question Khadra's identity. She faces rejection in Saudi Arabia as well, when she is asked by her cousin's friend: "What kind of Arab?" Khadra immediately answers, "The Muslim kind" (Kahf 2007, 176). With her strange accent, though, she is immediately excluded from the larger group: "'I mean what Arab country? I can't tell from your accent.' It was true—her dialect was a mish-mash of Damascene, Palestinian, and Egyptian, all the Arab accents in the Dawah community. 'Syria.' 'Ohh . . . Syria, huh,' he grinned. 'Syrian girls have a reputation'" (176). In this situation, Khadra's sense of belonging to the land of Islam is being questioned; even though she is a Muslim from an Arab origin, she is still being seen as an alien and foreigner.

During this trip to Mecca, Kahf proceeds with Khatibi's Double Critique that unveils the power of diasporic narratives to discern the reality of contemporary contradictory discourses. Muslim female subjects have to disrupt the metaphysics of Oriental images that circulate about Muslim women as oppressed and obedient, but at the same time undermining the religious extremist views that confine women's rights and subjectivity. Kahf exposes her Muslim feminist critique to one of the common practices in most Muslim countries when Khadra goes to the Mosque in the early morning to pray *fajr:*

> Thirty minutes later, with a tear-streaked face, Khadra was back, escorted by two burly matawwa policemen [. . .]. "Is this one of your womenfolk?" they asked Uncle Zaid, Saweem's husband, his face freshly washed. "We found her trying to get into the mosque." They said it as if she was a vagrant or something. (Kahf 2007, 166)

Being ignorant of the fact that women are disallowed to pray in the mosque in Mecca, Khadra is treated by the police as a criminal or bad woman because she transgresses the patriarchal norms of Saudi society. Her father felt ashamed to have to explain to both the police and his daughter the situation, saying "Well, women are not allowed to pray in the mosque here" (167). This leads Khadra to react against the patriarchal norms that exclude women to practice their religious duties in the same way as men. She wonders "how can women not be allowed? Khadra had never heard of such a thing. No mosque she had ever encountered hadn't had a place for women" (167). Kahf exposes her Muslim feminist attitudes when Khadra explains that this is alien to the teachings of Islam, quoting the prophet saying "'you must never prevent the female servants of God from attending the houses of God?' I told the matwwa

that hadith and he laughed—he laughed at me, and said, 'listen to this woman quoting scriptures at us!'" (168). The fact that she cannot do her prayer in the mosque in an Islamic state, while she can in America, disrupts her sense of being and belonging. Through going back to the sources, Kahf is engaging in the liberation of theology that aims to propose new interpretations of the religious texts that have been for a long time dominated by men.

Yet, upon returning to Indiana after her displacement and frustration in Mecca, Khadra was a completely different person with new attitudes about herself and her religion. She was "glad to be going 'home' she said, without thinking [. . .]. The lights of Indianapolis spread out on the dark earth beneath the jet. The sweet relief of her own clean bed awaited her there and only there, of all the earth" (Kahf 2007, 179). This is the second time Khadra calls America home: on her way back from Saudi Arabia to Indiana, as well as on her way back from her country of origin, Syria. Khadra

> knew by the time she crossed the Atlantic that she was headed home, if there was any home in the world of worlds. She loved the country of her origin [. . .] But she knew at last that it was in the American crucible where her character had been forged, for good or ill. No matter that she had been brought there through no act of her own will. It was too late, it was done, no going back now, no phoning home. She was on her shariah [Islamic law] to America. Homeland America, bismillah [In the Name of God]. (313)

Towards Refashioning a New Identity

Throughout the novel, Kahf employs the motif of journey through multiple geographies and cultures to proceed with her tactics of double critique. However, her trip to her country of origin marks a turning point in her life since she decides to be alone to reconsider her choices. Although Khadra finds part of her identity in her country of origin, she no longer considers Syria a homeland because her identity has been shaped in America. In Syria, Khadra renews her perception of the veil. As she is walking down the streets of Damascus with her aunt Teta, Khadra's scarf

> was slipping off the crown of her head. She reached to pull it back up. Then she stopped [. . .]. The scarf was slipping off. She shrugged. The chiffon fell across her shoulders [. . .] and she knew [. . .] that this was alright, a blessing on her shoulders. Alhamdu, Alhamdulillah [Thank God]. The sunlight on her head was a gift from

God. Gratitude filled her. Sami allahu liman hamadah. Here was an exposure, her soul an unmarked sheet shadowing into distinct shapes under the fluids. Fresh film. Her self, developing. (Kahf 2007, 309)

In this respect, she grasps the idea that unveiling was a necessary part of the transformation she was going through; in other words, both covering and uncovering are essential for her spiritual journey: "How veiling and unveiling are part of the same process, the same cycle, how both are necessary; how both light and dark are connected moments in the development of the soul in its darkroom" (309).

To redefine her cultural identity, Kahf needs to uncover her protagonist out of all these confining systems of signification. Such a double critique backs up Kahf's argument as she transcends the simplistic parochial views of Khadra's religious identity. In this sense, Khadra challenges her first views that were shaped by the Dawah Center towards the veil when she thinks of it as "crown on her head" (113). As a diasporic subject, Khadra is torn between "the impossible, contradictory hopes the Muslim community had for her, and the infuriating, confining assumptions the Americans put on her" (358).

At the end of the narrative, Khadra decides to make a new start in her life. During her last trip to America, she chooses not to go back to Indiana. Instead, she goes to Philadelphia where she could start over far from her family and the Muslim Community. She does a course in photography and works as a journalist. In this new place, Khadra wears her tangerine scarf and holds a much more flexible view towards her religion than in the past. Hence, religion is seen as identity construction in the diasporic space. She reconstructs her cultural identity as a Muslim in America. Kahf deals with the practice of Islam as a part of the American Multicultural Landscape, as Steven Salaita remarks: "In Kahf's novel, Islam is a primary theme, one that she explores as a highly diverse set of beliefs and customs" (Kahf 2007, 32). Through her deliberate choice of veiling, towards the end of the novel, Khadra defies and undermines the general assumptions that veiled Muslim women are oppressed and obedient. Thus, Kahf is an epitome of Muslim writers in the west who "have been presenting characters who find in the Quran a source of positive power and find in their faith a refuge from an environment that has suddenly become less hospitable" (Shakir 2009, 282).

Throughout the novel, Kahf raises debatable and controversial issues that oscillate between two extremes. She translates her Muslim feminist agency into an authoritative discourse that maps out how a Muslim feminist agency can operate within multiple normative views. It presents Muslim women's

multiple consciousness and reinvents Khatibi's concept of double critique to challenge the double bind and predicament to forge new spaces for Muslim women's voices and heterogeneous selves. The argument I seek to crystallize revolves around the ways Kahf intends to liberate diasporic subjects from essentialist images about their cultural identity and belonging. Through her incorporation of religious and spiritual identity, Kahf advocates a new way of thinking about migrants' experience. Written in the aftermath of 9/11, Kahf's narrative supports the idea that religion as a crucial signifier, has come to play a significant role in problematizing the construction of postcolonial diasporic subjectivity.

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Raul Săran

"The Road Must Eventually Lead to the Whole World"
Bohemianism as Counterculture in Jack Kerouac's *On the Road*

One of the most influential books that have defined the Beat Generation, Jack Kerouac's *On the Road* has redefined the postwar culture of the United States in ways that have transcended literature. It became one of the literary works that have shaped and reconceptualized an entire system of thinking and perceiving the concept of society, on the one hand and the idea of freedom, on the other. A bible for some and a revolution for others, Kerouac's autobiographical (up to some extent) novel follows the alter-ego of the author and other members of the Beat Generation in a different type of "quest for meaning." This quest is characterized by a tremendous exploration of the American mid-century society in genuine and, yet, extravagant ways: exploring the state from coast to coast, driving across several states, encountering several characters with short-lived, yet intense stories and living as if tomorrow does not exist, surrounded by jazz, poetry and lots of drugs. Critics, such as Roger Bill, argued that Kerouac's novel can be defined as "a search for the real rather than the fake, and his was a rebellion against the inauthenticity of everyday life in post–World War II America" (Bill 2010, 416). This idea of searching for authenticity is one of the main characteristics that will be discussed in this paper, as we will look at *On the Road* from a cultural standpoint, as well as at how it managed to represent a "stepping stone" in the social climate of the 1950s. Therefore, we will try to prove that Kerouac's novel, as an exponent of the Beat Generation, has represented a symbol of counterculture in the American postwar society because of the bohemian aspects that the novel presents, of the lifestyle that it promotes and the "dynamic" values that it portrays, as an opposition to the "static" values of the postwar "American dream."

Before we analyze the countercultural aspects of the book, it is important to mention the main characteristics of the concept of counterculture. Starting from the idea of subculture and creating new ways of expression in a given social context, the counterculture promotes the idea of a certain "conflict" against a group of social values and norms, an opposition against the forms of the "dominant" culture and, nonetheless, an attitude of rebellion, in order to address the main issues of the dominant culture and changing or replacing them. Therefore, according to John Milton Yinger, the counterculture (or "contraculture") appears "wherever the normative system of a group contains, as a primary element, a theme of conflict with the values of the total society, where personality variables are directly involved in the development and maintenance of the group's values, and wherever its norms can be understood only by reference to the relationships of the group to a surrounding dominant culture" (Yinger 1960, 629). As we can notice from Yinger's theory, the countercultural aspects of society occur at the moment when a series of variables appear to disrupt the maintenance of the social values, and if we look at the American society after the Second World War, we might notice a few changes in the ways that society was reconstructed.

The search of a certain stability in the society, on the one hand (as many people were trying to find a stable job and opportunities to provide for their families) as well as in the economy and the politics of the state, on the other, has determined a set of forms of resistance. This type of resistance, as Robert Holton suggests, took place especially in the form of trying to "escape" the many forms of capitalism: "At a time when political resistance was felt to be both dangerous and futile—in postrevolution Paris as well as in postwar America—bohemianism rose to prominence by offering the subcultural possibility that, if modern capitalism's cultural homogeneity could not be overturned or reversed, it might at least be evaded" (Holton 2009, 61). Therefore, bohemianism is rather about "evading", therefore, from the mirage of excessive consuming and from running an entire life towards a better-paid job, on a never-ending frenzy for earning as much money as possible, losing precious time and forgetting to live life in the process. The idea of living a simple life, with a minimum income and a lot of unpredictability is what turns the concept of bohemianism into a counterculture of the massive search for stability that the society of the United States was searching for. Stability, in this case, represents the "static" values that we have mentioned in the claim of this paper, as opposed to the dynamic values, which we will discuss later.

According to Theodor Adorno, the distinction between static and dynamic values resides in the role that they play in society. As the author suggests, "Social phenomena that could be traced back to primordial human needs or, to use the current jargon of the existentialists, to 'existence' are thought to fall under static categories and to obey static laws; whereas modifications of these basic phenomena, that is, social forms created by special kinds of socialization, are thought to be dynamic" (Adorno 1961, 28). These static values, however, are meant to represent a form of maturity, of accepting the struggle of life, of conforming to the social norms and accepting what it means to live in a world affected by a massive war. Given the current context, we might argue that the modifications that Adorno suggest revolve around the countercultural aspects that the Beat Generation promotes as a sort of "resistance" against the static values aforementioned. Thus, bohemianism can be interpreted as a dynamic value, as we will notice in the following analysis.

However, this idea of a static lifestyle is despised and even rejected by the members of the Beat Generation. Critics such as Christopher Gair argued that "*On the Road* is often seen as the exemplification of the 1950s counterculture [. . .]. The America that it represents, in terms of Sal Paradise and Dean Moriarty and of the society they encounter, is very different from both the dominant culture of the later 1950s and the Beatnik community that was treated near-hysterically by the mass media, and that was despised by Kerouac" (Gair 2007, 40). Also, Roger Bill considered that "his presence on the road may have had more to do with a rejection of the burgeoning post–World War II consumer society than being an example of it" (Bill 2010, 399). Thus, as the two critics suggest, Kerouac's novel revolves around a type of consumerist society, which concerns the two protagonists and their different views—as the distinction between bohemianism and consumerism suggests—which further emphasizes the idea that the countercultural movement, as seen through the eyes of Dean Moriarty and Sal Paradise, revolves around the concept of freedom understood as a continuous "bohemian" traveling, while seeking to define both themselves and their relation with "the Other"—in this case, the other referring to the static values that we have previously mentioned.

For a better understanding of the main characteristics of bohemianism as a counterculture in Jack Kerouac's *On the Road*, as well as the differences between static and dynamic values, we will take a look at a series of key-moments from the novel, in which we will notice the ways in which the aforementioned concepts find a practical approach. In order to exemplify

how the static values are perceived in the novel, we will look at the following paragraph, in which Sal describes a scene from New York, in the middle of a rush hour. The image describes the American postwar society, as seen through his eyes:

> I had traveled eight thousand miles around the American continent and I was back on Times Square; and right in the middle of a rush hour, too, seeing with my innocent road-eyes the absolute madness and fantastic hoorair of New York with its millions and millions hustling forever for a buck among themselves, the mad dream-grabbing, taking, giving, sighing, dying, just so they could be buried in those awful cemetery cities beyond Long Island City. (Kerouac 1997, 106–107)

This is one of the cases in which we notice the ways in which Kerouac and the Beat Generation relate to the idea of 'The Other.' According to Jim Boetsch, "our evaluations of 'The Other' draw from two sources: The own inner experience, the proprioception, and the previous experience with other 'others.' As we have to assume—and do so intuitively—that 'The Other' feels and thinks as we do, we inevitably encounter experiences which contradict our projections. Thus, our perception of 'The Other'. is influenced by projections modified by previous other-experiences, or transferences. To these two basic sources are added, of course, the influences by the actual interaction, our present action tendencies, and the particular reactions of 'The Other'." (Boesch 2007, 6). As we notice from this paragraph, this representation of a troubled, rushing society, with people running and living in "the absolute madness" is one of the most accurate depictions of the static values that the American society is represented by. Thus, the relation between the protagonists and "the Other" can be defined not necessarily as a conflict, but rather as a significant difference in values. By refusing to follow the static values, Dean and Sal also become "the Other" themselves, from the perspective of society. "Bohemians," therefore, are seen as the different ones and, simultaneously, the Beatniks perceive consumer society as "the Other."

However, this is the point where we should make a clear distinction, as there might be a danger of confusing the topics: it is not the static in terms of movement that we are discussing in this paper when we talk about static and dynamic in the case of *On the Road*, we are rather focusing on the values that this society encapsulates and represents. Although people seem to be in a hurry in this scene, with everyone rushing and going mad, the reason why people are this agitated is the exact one that we have discussed in the theoretical framework: the consumer society and the idea of stability,

of "settling down" and buying as many things as possible, while limiting themselves and not evolving anymore. Kerouac showcases a social category that reflects and emphasizes the lifestyle of people who are not trying to evade from the power of the capital, but rather running towards it, while trying to find the absolute stability and integrate into the giant puzzle of the American dream. The image that Sal notices, with the entire paradox that it suggests, anticipates the social framework that the Beat Generation is trying to evade from. The social paradigm of "running" for things, for social status and for a "better" life, is observed and condemned by Dean as well, the sharing of similar values being one of the main characteristics that brings the two characters together. Throughout the novel, Dean is constantly criticizing the static values of postwar American society, doing his best to avoid the social integration and living his life according to his set of principles. One important aspect that Dean notices in American society is the superficiality of the consumer and capitalist society:

> But they need to worry and betray time with urgencies false and otherwise, purely anxious and whiny, their souls really won't be at peace unless they can latch to an established and proven worry and having once found it they assume facial expressions to fit and go with it, which is, you see, unhappiness, and all the time it all flies by them and they know it and that too worries them no end. (Kerouac 1997, 209–210)

According to Carole Gottlieb Vopat, the American society that Kerouac portraits and critiques is an illusion of welfare and of a good life:

> Kerouac's response to America is typically disillusioned. America is a land of corruption and hypocrisy, promising everything and delivering nothing, living off the innocence and opportunity, the excitement and adventure of the past. In particular Kerouac indicts America for failing to provide his searching characters with any public meaning or communal values to counteract the emptiness of their private lives. (2004, 7–8)

In Sal's words, "This is the story of America. Everybody's doing what they think they're supposed to do" (Kerouac 1997, 68). As we can notice, through this conformation that both Dean and Sal see in the society that surrounds them, they are setting this social conflict between the static and the dynamic social values, the ones that do not involve conformism and getting into this type of routine that threatens to produce unhappiness, as they aspire for

something greater than what postwar America has to offer. This is the part in which bohemianism as a counterculture steps in as an alternative for this flawed set of principles that people of the United States live by. This search for "the real" life, for something that goes beyond the strict and inauthentic everyday lifestyle is what generates the "conflict" between static and dynamic values that determines the bohemianism in Kerouac's *On the Road*. In the case of the dynamic perspective of bohemianism, which is represented by both Dean and Sal, we get to see what the idea of social separation and rebellion looks like through the eyes of the protagonists of the novel. The real world, as seen through the narrator's eyes, is a world of people that live to their fullest, with passion and without having to care about their daily lives:

> the only people for me are the mad ones, the ones who are mad to live, mad to talk, mad to be saved, desirous of everything at the same time, the ones who never yawn or say a commonplace thing, but burn, burn, burn like fabulous yellow roman candles exploding like spiders across the stars and in the middle you see the blue centerlight pop and everybody goes "Awww!" (Kerouac 1997, 5–6)

The opposition between the "mad" ones in the first image and the "mad" ones that Sal talks about in this paragraph is quite significant, although the word used in both cases is the same. In the two cases, we might argue that the "madness" in the first case can be associated with the static social values, of stability and a stagnant perspective—which we might consider apollonian, rational—while the "madness" in the second case represents the dynamic values, the change, the instinct, the freedom—therefore, the Dionysian state, the crazy and the excessive, almost anarchical state of mind and of living, that both Dean and Sal experiment with throughout their journey towards nowhere and everywhere: "What is that feeling when you're driving away from people and they recede on the plain till you see their specks dispersing? —it's the too-huge world vaulting us, and it's good-bye. But we lean forward to the next crazy venture beneath the skies" (Kerouac 1997, 156). The "crazy venture," therefore, represents the new and the unpredictable aspect of life and of culture as well. Bohemianism as a counterculture, beyond subverting the previous social principles, suggests a reconfiguration of the previous system of thinking and perceiving the immediate reality. In the case of *On the Road*, Dean's statement reflects the entire bohemianism of the novel. His choice of words reflects the perspective on the entire Beat Generation, while the counterculture serves as both a resistance and a rebellion against the stagnant social values, the inertia of consumerism, and the daily worries that

cause the loss of identity: "Now dammit, look here, all of you, we all must admit that everything is fine and there's no need in the world to worry, and in fact we should realize what it would mean to us to UNDERSTAND that we're not REALLY worried about ANYTHING" (Kerouac 1997, 134). From these paragraphs, the image of "the Other," as seen through their eyes, is one that must be "evaded" from. "The Other" represents a shallow construct, an idea meant to impose a certain lack of "authenticity" in one's lifestyle, which serves as a point in which one risks, by following the static values, to live a "normal" life, where this normality could suggest a life devoid of true meaning.

In the end, Jack Kerouac's *On the Road* remains, even decades after the initial publishing, one of the most significant literary texts created by the members of the Beat Generation. The eternal quest for meaning, the struggle against social conformism and consumerism and the desire to achieve a careless and care-free life are still perceived as ideals, as much in American society as everywhere else around the world. Searching for the "real" life and for the opportunity to evade the restraints of uncertainty that the American postwar society, with all the extravagant and atypical breaking of several social conventions is what made this bohemianism a counterculture of the 1950's in the United States. Regarding the difference between the static social values and the dynamic ones, it is a matter of perception and interpretation, judging by the fact that Sal and Dean's journey might be considered a way of achieving "freedom," as well as one of running away from responsibilities and maturity. On the other hand, the dynamic values can be appreciated as a means of change, an alternative to the traditional way of protesting and another way of living life, one that, although it has no direction whatsoever, consists of introspection and seeing things from a wider perspective, with a detachment that goes "outside the box" and which implies living outside the consumer society. Judging from this perspective, basically any counterculture presents dynamic values, as it represents both a resistance and a response to the classic, "static" values of a society, bringing the idea of change, one way or another. The topic remains open for various interpretations and it can also represent a starting point for a more detailed analysis of the novel in terms of bohemianism as a counterculture, as well as from the perspective of social and dynamic values in the postwar American society and the relation between self and the Other in a post-war society dominated by the "conflict" between a static, "safe" consumerism and the unpredictable quest for meaning. In the case of *On the Road*, bohemianism offers the opportunity to escape from everything—even if for a short while—and remember that life is not always about things, but rather about time, about people, and about the self.

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Szilárd Kmeczkó

Feeling at Home Abroad
Contemporary Literary Journeys in Unknown Countrysides in Central Europe

Two observers of exceptional abilities arrive in the southeastern corner of onetime Central Europe, called Bánság, with some years' difference. One of them, a young Czech man, comes from the heart of Central Europe and finds a temporary home on the farther edge of Bánság. The other one, Esther Kinsky comes straight from London, arrives in Battonya, the northern corner of the region, and stays there for four years. Both of them are on the run, however, for different reasons. Later, they publish their texts inspired by the period they spent in Bánság. Both books are short, a string of text units of a few pages. The volume *Pálenka* written by the young Bohemian was published in Czech under the pseudonym Matěj Hořava in 2014. The original version of *Banatsko* written by Esther Kinsky in German appeared in the bookshops in 2011. The choice of sub-titles—Hořava: "*prose from the banat*" (*prózy z banátu),* Kinsky: "*a novel*" (Roman)—seems to refer to the texts as if they were balancing on the border of fiction so that the reader will not reckon with biographical data and a little bit unusual reminiscences. However, this auctorial intention is not easy to be satisfied.

Waitzenried[1]*—Along the Southern Section of the River Danube*

Hořava narrates his stories, which can be considered both biographical confessions and self-reflections, in the first person singular. The identification of the author with the narrator seems to be axiomatic.

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1   The emperor Francis I. settled Bohemians in the locality to the East-North-East of Old-Moldova at the Lower Danube. They introduced the place-name Weitzenried. In the course of the nationwide arrangement of place-names between 1900 and 1912, the name

In the course of one of the reminiscences, he relates how a strange short-circuit occurred in the continuity of the mental process when he was a schoolboy; on a sudden, the little Matěj forgot his surname when signing the borrower's register in the library. He only remembered the first letter. He pulled up short, his head was buzzing, and as he was gazing at the letter "H" he wrote on the paper, it seemed to be an eternity for him until the missing letters came into his mind (Hořava 2018, 66). We can conclude that the insertion of Hořava's existence in the existential context system, that he partly inherited or that resulted from constraint, and that was perhaps shaped also by himself, was far from being unproblematic in his childhood, adulthood and is not unproblematic in the text either. At this time, he has been through a relocation from a little Northern-Czech town to a big city in Moravia where nothing is the same as it used to be. He lists the losses much later, thus, we cannot know what the child conceived of the bygones. However, it becomes obvious that he does not identify himself with his existential situation as much as to forget even his name. Nevertheless, it is far from being forgetfulness. The late Wittgenstein writes about a similar situation in his diary notes *On Certainty*: "'Do you know or do you only believe that your name is L. W.?' Is that a meaningful question?" (Wittgenstein 1969, 64). If this is not a meaningful question, then what is it? Wittgenstein's documental notes from an earlier paragraph of the text sound as follows:

> If my friend were to imagine one day that he had been living for a long time past in such and such a place, etc. etc., I should not call this a mistake, but rather a mental disturbance, perhaps a transient one. [. . .] But what is the difference between mistake and mental disturbance? [. . .] Can we say: a mistake doesn't only have a cause, it also has a ground? I.e., roughly: when someone makes a mistake, this can be fitted into what he knows aright. (Wittgenstein 1969, 11)

That is exactly what it means: what has happened is inexplicable even if not unintelligible, as the question aimed at it is radically different from our everyday discretions in the course of which we come to true and fake or right and wrong solutions while searching for the answer. It is not part of language games, meaning that it falls beyond the lifestyle, which embodies the framework of our common existence with others. After he had left the building of the library, he made an astonishing deed again, though, it would

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of the settlement that belonged to the county of Szörény was translated into Hungarian as Szörénybúzás (Kiss 2008, 502).

be righter to say that this occurred to him. The street had been dug up and was dotted with potholes. Giving way to an urge Matěj lay down in one of them and covered himself in soil. He felt cold and peace that flew him back to his childhood and even into his prenatal condition. His primordial merger with mother earth did not last long, though. The passers-by tore him up from this unincreasable condition of identification with the natural environment or rather from that of existential joining and took him to hospital to be examined (Hořava 2018, 66).

Hořava reports on a similar, strange case that happened to him during his voluntary mission in Waitzenried, a little village in the region Bánság where he worked as a village teacher, and he taught the local children also the Czech language. He was lying in the grass on the meadow with animal bones scattered around him. He had been lying here since dawn and felt that he should be leaving. Then a strange thing happened to him. He could not stand up. In fact, he could not make a difference between the inability of carrying out the action and the lack of volition to do so (Hořava 2018, 65). He is not at all able to want the volition. He seems to be in a situation that cannot be compared to exhaustedness, world-weariness, laziness, or everyday lack of willpower. It can compare to nothing else that could fit in the secure everyday life. This short-circuit, just like the childhood memory, whisks him away beyond the life of copartnership, where the existential loneliness liberates him for a radical conversion of the relation to familiar matters. The borders of his own existence disappear, and he becomes part of the abundance of the animal bones scattered on the grass (Hořava 2018, 67). The world shaped by human hands, getting over the borders of culture—taken in a broader, everyday sense—will become nature, soil, sand, scattered bones, something unrecognizable, leaving the system of discriminations behind, and merging with something that is below the culture, more original, constant and willing to accept him.

These animal remnants, that became nature, used to be kept together—even if only provisionally—through fear, pain, memory, escape, the possibility of hope and orientation among possible relations. Thus, Hořava said all that was important about his fate-shaping powers. At the end of the book, it turns out that he was looking for the possibility of personal eternity within the framework of an almost perfect—at least he thought so—relationship, which broke up. The framework of his life cracked up, and his inability to tolerate this situation ousted him perhaps from Czechia, perhaps from Germany. The voluntary cultural mission among the descendants of the Czech community relocated to Bánság is an escape, the only promising way of staying alive. Its

aim is to forget; however, the fear is there that forgetting will not be perfect, as he can still remember why he arrived in the hills above the river Danube. Even if he does not strike root, moreover, he is rather an external observer of the village life, he experiences effects, which, becoming the substance of memory, might enhance the list of losses. Among the items of the list, we can mention the children for whom the Czech language is becoming more and more acceptable, and who start clinging to him after a time; the acquaintances evolving in the course of his visits to families; or the helping hands, which rescued the feverish teacher from his famishing winter home; the headmaster and the local Romanian policeman who risking his bodily integrity abuts on the engine hood of the front wheel driven Dacia so that getting through the icy sharp rise they can leave this region to look for a doctor and get some medicine for the teacher. Is it possible to forget such things? Probably not. However, also this inclusion-like world can be lost.

The voluntary exile in Waitzenried will be over like everything else. Hořava leaves the region Bánság and returns to the river Danube in Germany, one of the former scenes of his life. Then he goes to Bretagne following the invitation of his one-time lover, where he spends days alone, in a feverish condition in a house at the Atlantic Ocean. This is the last time where we meet him in a determinable place that the ocean water gradually washes away from under his feet at the end of the chapter i.e. the remainder of the soil where he could gain a foothold (Hořava 2018, 178). I wonder what might have remained from the toehold that could provide a basis for the existence. Can this be anything else than some of the little worlds that are interlaced through social relationships, that are considered petty or burdensome, whose natural givenness is vital, and we do not dare to think about losing them? Does Hořava still possess anything, or is the list of losses complete with himself as the last item?

In the closing chapter of the volume, the beautifully unfolding description is rather sinister; it is not hopeless, though. There is still some respite, a breathing space until he can be certain about his existence or non-existence. He is standing on conculcated mulberries. Alternatively, is he not? Where is he? He is not lifting his head being afraid of certainty. As he is having a cold, neither the smells nor the taste of the air go to his relief, which could help him to anticipate his surroundings, provided that the countryside, that surrounds him, still exists, or any worldlike place for his personal existence (Hořava 2018, 182–185). Even a single movement can be irrevocably fatal, namely, the certainty of nonexistence is just at hand.

We have seen earlier that the fear of an unbearable existential situation or its memory can act as some sort of fate-shaping power. Exactly this resulted in his stay in Waitzenried. We do not know what it was that made him leave, and how he perceived his own situation. He did not allow any insight into the details of the preparations. Thus, it is not obvious whether he reckoned with the fact that the integrity of the experience of those who stayed at home ceased a long time ago, and only pieces of memories remained. Neither does the letter writing span this relationship, thus, "[t]his situation of the separated persons is, to a certain degree, that of those in bereavement" (Schütz 1945, 372). However, he seems not to have been prepared for the comeback, as the waves washed away the remnants of the firm soil from under his feet. However, they have not swept him away; consequently, the world reference has remained. The fear, the well-known old pal that made him flee to Bánság, which presumedly saved his life earlier, just like the fear of the unbearable non-existence is saving him now. Save that, the possibility of losing Waitzenried has already taken root in this fear.

Battonya—The Northern Romanian and the Serbian Bánság

The other sensitive observer, who arrives in Bánság is Esther Kinsky, who set out from her former, unstated town, which later turned out to be London. The previous town is merely one of the settlements in one line, which comes after a settlement and precedes another one. In our case, it is a village in the northern corner of Bánság, called Battonya. The narrator does not disclose why she arrives exactly in this region, but this becomes clear through the text. She is also fleeing. The newcomer does not like the boundlessness of the flatland that she associates with the sight and feeling of nihility. The small towns and villages in the Romanian and Serbian areas of northern Bánság, that she visited, are crouching in the middle of nihility.

In the case of Hořava, it is obvious that his Czech experience shapes his perception. He is grasped by a deep affection to the Czech language whose two-hundred-year-old version was preserved by the Waitzenried community as an inclusion. Thus, the lover of the language takes part in a time travel. His observations and associations are not only the achievements of a keen-eyed observer in a general sense as his perceptions dispose of peculiar Czech characteristics, namely, they are imbued with the pathetic memory of the onetime common past transmitted by literature and folksong treasure.

In Kinsky's case, it is much more difficult to discover how the items that can be connected to Germandom can be detected in her observations and their

selection beyond the apparent fact that she is interested in the traces—like abandoned houses and cemeteries and photos of dilapidated sepulchers—of the Germans who used to live in this region. She comes across the traces of decay; this does not catch her unawares, though. She realizes what she has seen matter-of-factly in the cemetery in Gottlob (Kisősz), halfway between Nagyszentmiklós (Sânnicolau Mare) and Zsombolya (Jimbolia) (Kinsky 2013, 143). A precise, objective, and sophisticated glance transmits how the surroundings tilting on the borders of nihility are regaining the remnants of the places of remembrance commemorating the earthly eternity. Then something of the like happens that makes even the observer marvel. The non-place that seemingly cannot affect her more deeply, on a sudden compels her to confess something and to record an important recognition. She is thinking about homesickness and puts herself the question whether she is familiar with homesickness as a longing for a place to which she belongs, to which the warmth and confidentiality of home connect, and she is seized by this feeling to such an extent, that it surpasses, eliminates all other longings. This kind of homesickness is unknown for her but she experiences a different kind of homesickness on the verge of the village cemetery where she does not know anybody, and to which she is not attached through personal memories. She feels such yearning about which she presumes that even anybody else's heart might feel it (Kinsky 2013, 144).

It is beyond suspicion that the beautiful and low-key though emotional confession is genuine. Nevertheless, the contraposition seems to be overstrained, and this cannot be considered accidental. Who is it that would not be suspicious of a feeling in their heart whose origin cannot be detected, which can break through any barrier, reservation, overrule every finely emerized differentiation, and silence the quiet sighs of the heart? This would mean the cessation of personal freedom, subjectness, and servitude to a despotic passion towering above us, and exposure to manipulatedness. All these might fill any of us with fear and anguish, and presumedly this disquieting recognition results in the unacceptability of the homesickness understood in this way. Can homesickness really have such totalitarian characteristics? Of course, it can, namely, we know some examples of it but they do not have any significance in direct relation to Kinsky. The question is rather if homesickness would be like this considering its basic characteristics. Hardly do we think so. Kinsky does not want to be a member of the community that nurtures an emotional relationship imbued with enthusiasm of various degrees to the same particular fatherland, instead of that she connects the feeling of homesickness to generality. Anybody can belong to the community

that has come into being in this way, also the Germans. In case the longing for intimacy is a basic feature of homesickness (Schütz 1945, 373), Kinsky might nurture this desire for the proximity of akin souls, for their being together. As if her almost mute communication through gestures with the manual worker, Antal, who moved from the western part of the country to Battonya, and her more and more intensifying relationship with him would develop in this direction, creating the place for which yearning awakens in her heart, and that she can identify as homesickness.

Kinsky arrives in Battonya and Bánság as a stranger but the language of the home-borne she is getting more familiar with and the experiences have become integral parts of her life in Bánság. She does not get similar to the people living here; the idea that she would be one of them does not even arise. Although she preserves the position of an exterior observer, she does not see through the eyes of a stranger after a time. Namely, the immobility of the flatland deceives the stranger; however, she is now able to perceive the ceaseless changes behind the static picture and the inostensible motions (Kinsky 2013, 124–125). The place and the region begin to unmask themselves, and the details become more and more comprehensible. However, the sensitive, keen-eyed observer can notice that the theoretically cognizable has areas that are closed in front of her—as if remaining remote, retaining their singularity (see Gaál-Szabó 2018, 177). She refers to them in the text in various ways. After a time, Bánság, or as she calls it Banatsko unfolds for her as a uniform landscape, as a geographical-cultural entity. She bumps into the seemingly senseless boundaries at every turn, although she perceives that they define the local people's life and way of thinking, the boundaries seem to be unreal. As someone who comes from England, she makes a sharp difference between the natural border like a geographical formation and the border in Bánság that came into being because of human intention. The animals and birds of this region do not take note of it; it sets obstacles only in front of the people living here (Kinsky 2013, 50, 129). After she has identified the phenomenon as a text, the connoisseur in languages who is an experienced translator at the same time becomes confused. The region and its inhabitants do not entirely give in to the eyes of an observer who has come from far away. She cannot capture a static landscape image that becomes the source of uncertainty, thus, yielding to systematism she submerges in observing details (Kinsky 2013, 137).

To find an answer to the uncertainties about homeliness and homelessness, she has to leave this area. A detour in London offers interesting recognitions. The tourists, who spit into the River Thames and for whom the city remained

strange, disturb her; the behavior of the African office cleaner who is cleaning the shop, and whose broom she trips over, disturbs her. Because of a sudden downpour, she flees into a nearby café, teamed up with some other people, where she realizes that the overwheathered people do not have anything to tell each other. This is what disturbs her the most. On returning to Budapest, she is surprised again. On waiting for the Bucuresti train, she starts watching the people at the railway station, and she recognizes that the feeling of strangeness has disappeared; now the Hungarian language sounds familiar and more intimate than her mother tongue, and she feels like she has arrived home (Kinsky 2013, 193). The initial strangeness turns into homeliness parallel with her relationship to the Hungarian language becoming more trustful. The language experience is transmitting the quality of intimacy also at the moment when Antal tells her that he is going to visit her in the evening. It seems that the linguistic flexibility and the mastering the language do not lead to the feeling of homeliness on their own so that she can finally relate to the language as to an existential abode. Waiting for Antal, the theoretical questions of usage make her tired. She got used to the man's casual half-words that are exterior to the peculiar non-language of mute gestures and glances (Kinsky 2013, 199). The trustful relationship with Antal's peculiar language opens up the medium of the Hungarian language for her, her growing homeliness in the language is taking place parallelly with the engrossment of her relationship with Antal. Wittgenstein's often cited statement from Tractatus according to which "*[t]he limits of my language* mean the limits of my world" applies to Kinsky's case indeed (Wittgenstein 2001, 68). The truth of the following statements can be admitted immediately: "There are, indeed, things that cannot be put into words. They *make themselves manifest*. They are what is mystical" (Wittgenstein 2001, 89). The self-revealing inexpressibility is in fact the place that Antal's non-language refers to, and for which Kinsky's heart the peculiarly understood homesickness nurtures.

Kinsky admits that she has fled from England, but, fortunately, she does not disclose its cause, she rather starts to delineate the situation. The escape, the "immense jump" is a gesture: she says good-bye to the shades of the previously barren and pallid country. She associates cold white light with this place. Arriving in the new country, she experiences that she cannot find any transition from the old shades to the new ones that appear on the flatland sunbathing in the summer sunshine (Kinsky 2013, 24). Stepping from the opalescent white light into the bright sunshine, leaving the relationships of shade-existence behind, the contours become sharp and the shades of this place discloses more, perhaps even more than necessary, about

the individual. She describes the "immense jump" through differentiation between the language users in the old and the new country. Whilst the speaker in the old country presents the well-confinable lexical meaning of the notions, people in the new country do not only speak with their mouth but also with eyes, hands, and further gestures. This can result in the partial dissolution and frequent modification of the meaning, whilst they draw on the synchronized use of communication channels referring to each other. Kinsky leaving the island surrounded by water does not merely escape from human relationships growing cold. She is looking for broad perspectives instead of the surroundedness through barriers because she is afraid that her heart will coarsen. The volatility of life tests the heart (Kinsky 2013, 15), consequently migration, being-on-the-way-existence is a lifeform that saves the heart, and thus, escape occurs from time to time. The feature of the changes can be different. The volume *Banatsko* describes the characteristics of a certain change, and the characteristics lend the general structure of the lifeform a unique meaning.

Also, the paragraphs of Kinsky's text are worth mentioning. Here she describes her meeting with dogs mentioning how they were snarling showing their palate, or when others tell her that they have slaughtered the pig or the goat at home. These are everyday events in a village, and the guest from the town takes cognizance of them even if she would not be willing to cut the hen's neck. Kinsky's diet is covered in secrecy, we cannot see into her pots. We know, however, that the sight of meat or slaughtered animals arouse associations of brutality in her, thus, she is not able to think of them as basic ingredients of tasty food on our plates. When writing about pigsticking that is a special day in the village calendar, she uses the following vocabulary: it is slaughtered, stabbed, there are pieces and shreds of meat, and it is cut into pieces and ground (Kinsky 2013, 63). We might believe that the close sight of the well-practiced procedure might disgust her, as this cannot be experienced in the part of the world she has come from. As a customer, she can only see the end product of processing, i.e., the aesthetically processed meat that can even compel the customer who is inclined to contemplation to spend some time in front of the meat counter.

Actually, it is about more than that, namely, she does not like the sight of partially processed poultry although they are goods sold in shops and they result from the work of a capable hand (Kinsky 2013, 70). At first sight, she describes the processed chickens as disgusting cuttings, that she would like to avoid touching. Kinsky does not see animals slaughtered in the right or wrong way, but chickens that have suffered immense injustice. Former living

beings that have become victims of violence, dead birds are huddled together in crates, and on top of that, the corpses are exposed to further ferocities and obscene glances. As if, the border between animals and human beings would become thinner in the order of existence. As if, the characteristics of relationships between human beings and human beings controlled and kept in check by ethics would appear in the relationship between human beings and animals in Kinsky's version. Extending human rights to animals might compel her to write about butchery in the course of which the participants commit sins in such a way that they are not aware of the weight of their deeds, and this is why the morally uncomfortable feeling or the agonizing remorse are canceled, that otherwise appear when the conscience operates properly.

In case we would suppose that Kinsky is a sensitive souled animal protector and a vegetarian, this does not answer the question. Talking about meat processing and animal keeping call forth gloomy, disquieting pictures in the case of Kinsky, just like the neighbor, Todor's recollection about how he as a cook calculates the necessary amount of ingredients. Of course, he speaks about meat by choice. Kinsky does not understand every word, but Todor's sentences, in fact, her phantasies about the smell of burnt meat elicit a bodily stimulus in her (Kinsky 2013, 120). The conversation with Antal about slaughtering the goat diverts her thoughts towards violence and manslaughter committed in the name of the law when the word *butcher* involuntarily evokes the word *Henker* (meaning executioner) in her mind (Kinsky 2013, 199–200). As Antal hires himself out as a guard on a chicken farm, Kinsky's afternoon walks often lead to that direction, during which she has the opportunity to thoroughly observe the farm that seems to consist of low sheds. Antal works there as one of the laborers of death, his task is namely, to secure the planned procedure of slaughtering when the time comes (Kinsky 2013, 87–88). Sheds, snarling dogs, murder in the name of the law, and the smell of burnt meat, planned, complete and general slaughter. Reading these words in the book of a German intellectual, who was born about a decade after World War II, we can hardly think of anything else in the background of everyday perceptions and thoughts but the disquieting presence of the memory of the holocaust, which was planned by her nation and brought about almost completely. This was the specific way of seeing things characteristic of Kinsky's sensitive observations, which can connect to her Germandom.

It becomes obvious how meat processing and free-range or factory stock farming agitate the senses and then the moral judgment. Looking back, the

fact that the connectedness of all these with her earlier countries is canceled gets into a new dimension. In western, hypertechnicised societies there is no sign of the concentratedness of factory stock farming within the visibility zone, which gains its end through a seemingly middle ages massacre in the new surrounding. This is shut away from the customer view saving them from the stressful sight and the conscientious dilemmas. The problem roots exactly in this, namely, the knowledge disappears that blood sticks to the meat that gets on the plate. Although the hygienic factory operation is going on in the vicinity, it has no influence on moral sensitivity. It cannot be denied that the environmental protection movements and the groups that embrace various alternative consumption habits defy this disappearance when they demonstrate situations in a shocking way, which the postindustrial society of the Late Modern Age is reluctant to acknowledge on a daily basis. The radical follow-up of these special aims, however, calls the notions of man, transmitted from the past, into question directly or indirectly. In the wake of this experiment, further rightful fears might arise.

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Imre Kertész read a paper entitled *Homeland, Home, Country* in Munich in 1996, a few years before Kinsky arrived in Battonya. Kertész's realizations of the West are determined by the absence of ideas of the unipolar global order having remained without any alternative, and by its shadows thrown on Europe. He speaks about hangover atmosphere, grumpiness, and disgust, further on, about the unquestionable economism and pragmatism of thinking, and in connection with all these and with Auschwitz in the foreground the unavoidable supervision of the humanistic image of man (Kertész 1998, 28).

The nomad Kinsky returns to the West described like this, and of which Germany, that used to be determinative of the former Mitteleuropa, is a part in these days too. Hořava, having become a nomad, settles in Georgia, and the traces of his trajectory, also in a geographical sense, is unknown for the time being.

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Cristina Cheveresan

The Prague Orgy
Philip Roth and Central-European Totalitarianism

Introduction

Structurally closer to dystopia than to the detective search for the unpublished family manuscripts of a Jewish émigré to the United States (Mr. Sisovky), which it announces from the very beginning, Philip Roth's *The Prague Orgy* brings forth a combination of humor and absurdity, darkness and self-mockery, serious cultural investigation and satire: typical of the lasting heritage of the "joyful apocalypse," which the former Habsburg Empire still projects into the late 20th-century intellectual milieu. Published in 1985, the novella has been far less discussed than the novels that precede it, its reduced length possibly justifying a rather reserved, if not altogether indifferent attitude of the critics and the general public, by comparison to the trilogy itself. The existing analyses focus primarily on the issues of narrative and Jewishness, and on how Zuckerman's notebook entries document his encounter with Soviet-occupied Prague, as well as echo the city's muted Jewish legacy.

Rarely has this particular piece been approached from the point of view of its evident inspiration from and indebtedness to the history and literature of 20th-century Central Europe. Therefore, insufficient notice has been paid to its harsh critique of totalitarianism, and, although blatantly obvious in Roth's account, the paradoxes of communism as a despicable oppressive regime have not been fully investigated. This is, most certainly, a niche that deserves to be explored, alongside what one might call the biographical connection, i.e., the author's personal involvement, with the Central European space and its peculiarities, particularly via his real-life acquaintance with an entire series of writers and their artistic and personal plights. His commitment to understanding and popularizing in the U.S. what, up to that point, might

have seemed a rather marginal, distant culture (despite its undeniable interconnectedness with a considerable part of America's immigrant heritage) is as remarkable as his preoccupation with correctly grasping the nuances of the literary predicament of writing in/ about/ against/ despite a dictatorship.

The Diasporic Writer's Dilemma

The very first exchanges between Nathan Zuckerman, Roth's famous narrative alter-ego, and Zdenek Sisovsky, the Czech diaspora writer whom he befriends, take place in New York, where they become acquainted and attempt to understand each other's paths to literary accomplishment. Sisovsky's inferiority complexes, hesitations, (self-)reproaches and regrets are evident, as he realizes that his experience as an exile has taken a significant toll on his confidence in his vocation and future as a writer, which are essential to his nature. Aware of the scandal that his friend's book had stirred upon its initial publication back in his home country, and of the fact that its reception had been the major factor in his (literal) transplantation to the U.S., Zuckerman initiates his private inquiry into the absurdity of censorship and its inherent pressures.

What he immediately finds out is that drastic limitations of artistic freedom of expression prove prominent and inevitable in the world that struggles for survival under the communist rule. "Banning your book, prohibiting your publication, driving you from your country—what could be more burdensome and stupid than that?" (Roth 2007, 455) is Nathan's rhetorical question, which paves the way for his further, practical investigations of the matter. His interlocutor's matter-of-fact answer to his curiosity highlights totalitarian regimes' self-sufficient dismissal of alternative discourses. As self-proclaimed holders of the ultimate "truth," the members of the ruling class perceive writing as an insidious form of subversiveness and make sure to annihilate its alleged threats. Zdenek exposes the extent of ideological paranoia, (pro)claiming that, to the leaders of the country, it makes satire appear even more offensive than fanaticism, particularly when it dares target the unattackable system. As a result, "I published one harmless little satire in Prague in 1967. The Russians came to visit in 1968 and I have not published anything since. There is nothing more to say" (Roth 2007, 455).

Such an explicit passage, which appears early in the story, foreshadows the crucial importance that writing is bestowed upon in the novella: as an, ideally, undeletable form of witnessing and resistance, it is crucial to shaping

destinies, carrying messages, constructing and deconstructing identities. Moreover, one can sense not only the textual preoccupation with the condition of the writer and his/her rootedness in or uprootedness from an entire literary tradition, but also Roth's meta-textual concern with issues of rediscovery, recuperation, even symbolic reparation. In this context, in his article, "The Yiddish of Flaubert. *The Prague Orgy* and the Problem of Jewish Literature" (2014), Eitan Kensky analyzes the multiple strata of the novella, which help bridge spiritual gaps and establish valuable literary ancestry.

Thus, he points to the performativity of an emerging Jewish-American text, which unfolds progressively, as the fictional version parallels Roth's non-fictional involvement with the Central-European heritage via his own writing.

> Zuckerman is, of course, a literary creation, a tool through which Roth can explore his own preoccupations, and here a second aspect of the journal becomes important: time. Zuckerman's notebook begins in January 1976, exactly when Roth began to publish his *Writers from the Other Europe* series and, even more specifically, the time when he interviewed the Yiddish American novelist Isaac Bashevis Singer about Bruno Schulz and Jewish literature. Zukerman's notebook takes readers into February 1976, when Roth published an article on his own pilgrimage to Kafka's Prague. Here one sees the tension between the written and the unwritten. *The Prague Orgy* mirrors these texts but does not match them. It is the fictional component of Roth's own journey into the meanings of Jewish writing, one that supplements and exists alongside his lived experiences and their written accounts. (Kensky 2014, 202)

Within the creative sphere of this intriguing overlap between the factual and the imaginative, one of the major topics that surface has to do with the specificity of diasporic dilemmas, as Zuckerman's friend finds himself haunted by doubt while he considers his existential (and professional) options in between countries and continents altogether. Sisovsky's American existence is predicated upon ontological and ethical choices, which illustrate the plural nature of postmodern, contemporary identities, as well as the burden of being torn between both physical and cultural spaces, and the socio-political determinations thereof. Caught up in unavoidable hyphenation and self-splitting, he faces a painful loss of reassuring landmarks, a blurring of personal boundaries, an essential (trans)formation, determined by the necessary separation between his public and private spheres.

While the freedom to write—very dear, almost vital to him—is guaranteed in the U.S., as opposed to his homeland, the inspiration, context and fuel

of his narrative trade are provided by elements that he is forced to realize must be sacrificed for the sake of a presumably careless existence abroad. Sisovsky's meditation in this direction is bitter and extremely relevant:

> I am *totally* in doubt. In Czechoslovakia, if I stay there, yes. I can find some kind of work and at least live in my own country and derive some strength from that. There I can at least be a Czech—but I cannot be a writer. While in the West, I can be a writer, but not a Czech. Here, where as a writer I am totally negligible, I am *only* a writer. As I no longer have all the other things that gave meaning to life—my country, my language, friends, family, memories, et cetera—here for me making literature is everything. But the only literature I can make is so much about life there that only there can it have the effect I desire. (Roth 2007, 457)

Once given insight into the diasporic writer's struggle with and for self-definition and negotiation, the reader is provided with an in-depth perspective upon the ruminations of the born and bred intellectual, whose artistic and moral stands happen to collide with national policies. In the context of longstanding, heated international debates on the legitimacy and accuracy of political exiles' narratives, and on the authenticity of their voices as representative for the larger community they have, at least physically, left behind, Zdenek's quarrels with his predicament shed light on complex and tormenting circumstances, that largely eschew judgement.

Storytelling against the System

The type of discourse that Roth chooses for his estranged and alienated protagonist and his entourage is illustrative of an entire set of inherent tensions that writers and artists were confronted with in late 20th-century totalitarian regimes (the Czech one being a powerful, core example but, evidently, not at all unique in the region). By placing Zuckerman in the privileged position of becoming Sisovsky's model and confidant, the author can easily translate into fiction and make explicit to his readers the hopelessness of grim circumstances, which defy the logic of normality and turn everyday life into a torturing battle between resistance and acceptance, wherein fear plays a crucial part. Looking back on his European past, the Czech writer, though viewed as heroically rebellious by his American audiences, voices emotions that might seem curious or unexpected, but that perfectly capture a quasi-generalized state of mind. This existential mood explains, to an important degree, the proliferation and long-term flourishment of communism, despite its blatant ignoble practices.

Aware of the potential accusations he might face for not having courageously endured the hardships in his own country, he explains his decision to flee as a reaction against the ubiquitous resignation the system forced upon its subjects. Denied the right to public expression, or even appearance, prohibited to meet his friends, so that they might not plot against the regime, he realizes that "to try to do something, anything, is to endanger one's own well-being, and the well-being of one's wife and children and parents. [. . .] You choose resignation because you realize that there is nothing to be done" (Roth 2007, 456). Speaking about the perversion of brainwashing and the systematic annihilation of personality, alluding to the infamous types of blackmail and personal intimidation that were put in place to control the population of many Soviet-dominated countries, Zdenek exposes a reality that is all the more discouraging, as it does away with general questioning and reacting, dividing the people and condemning the few who do not comply by majority's rule to marginalization, at best.

> There is no resistance against the Russification of my country. The fact that the occupation is hated by everyone isn't any defense in the long run. You Americans think in terms of one year or two; Russians think in centuries. They know instinctively that they live in a long time, and that the time is theirs. The truth is that as time goes by, the population slowly accepts its fate. Eight years have passed. Only writers and intellectuals continue to be persecuted, only writing and thinking are suppressed; everybody else is content, content even with their hatred of the Russians, and mostly they live better than they ever have. (Roth 2007, 456)

Disappointed by the spread of conformism and the dissolution of ideals into perpetual compromise and protection of individual interests, rather than grand aspirations, Sisovsky meditates upon the different inner rhythms of free, as opposed to corrupted territories. While totalitarianism pushes the independent spirit towards the West, and (forced) emigration appears to him as the only possible and bearable form of liberation of the mind, Zdenek does cultivate an exaggerated admiration for the world that accepts him. He romanticizes its merits and aggrandizes its openness and generosity, alongside its moral and political superiority. Nevertheless, the reader, who is privileged to observe his sinuous trajectory from within, becomes painfully aware of the impact of socially-inflicted trauma upon the individual, as well as of something similar to survivor guilt.

Even if the ones he has left behind are not literally dead, in most of the cases, there are still moments of self-questioning for the one who has

chosen to save himself and his art from the inferno of constant surveillance ("Half the country is employed spying the other half" [Roth 2007, 472]), where being treated as the enemy has become standard-procedure ("Their interrogations are not to be dramatized. [. . .] It is routine work" [Roth 2007, 475]). However, what with threats of imprisonment and accusations of treason functioning as integral parts of the everyday agenda ("They told me I had committed a crime against the state [. . .] I was an ideological saboteur" [Roth 2007, 494]), Sisovsky has instinctively embraced the path that has offered not only personal advantages, but also the possibility to employ his artistic skills in order to raise awareness of the obscured, stifled, hidden pockets of history-in-the-making.

In this context, his existential quandaries are counterbalanced by his efforts to recover and publish his father's stories. He sees this initiative as a means of paying respect to his departed ancestor, as well as a way of doing justice to the oppressed and the silenced, whose destinies remain largely and dramatically unknown to the general public. Ira Nadel draws the reader's attention to this particular aspect of the novella, noting that

> *The Prague Orgy* is a story about disenchantment, displacement, and yet the power of literature. Frequent allusions to writers occur throughout, from the Polish Holocaust survivor Jerzy Kosinski to Robert Musil, Proust, and Thomas Mann. References to contemporaries such as William Styron (a friend of Roth's), Susan Sontag, and Gore Vidal also appear. Most important are not the false ideals held by the dissident writers about American writing, but the core ideas about storytelling as a form of resistance. (Nadel 2011, 225)

In this respect, the plotline of *The Prague Orgy* is conceived so as to foreground the double nature of writing under totalitarianism, as an active declaration of independence and, subsequently, as a potential danger to the comfortable installation of absolute power. Short as Roth's piece may be, as compared to his novels, it encompasses an impressive array of inside stories that denounce the abuses perpetrated by the cynical mechanisms brought to power by the communists. The systematic limitation of independent thought and action was a common feature of the regimes dominating the Eastern Bloc, and Zdenek's story seems to minutely illustrate the numerous faces of persecution against anyone who might have secretly questioned or openly challenged the triumphant leadership and its allegedly progressive ideas.

From intimidation to blackmail ("It is one of the laws of power, the spreading of general distrust. It is one of several techniques of *adjusting*

people" [Roth 2007, 492]), violence and annihilation, house searches and arrests, as well as the official imposition of socialist realism as the ultimate (and only acceptable) form of artistic expression ("Stalinist criticism, which once existed in this country until it became a laughingstock, always reproached characters for not being moral and setting a good example" [Roth 2007, 494]), anyone but briefly acquainted with the heavy atmosphere of the times will easily recognize its trademarks ("As one of our famous dissidents has said, a man who speaks only the truth, 'There is always a lower rung under the feet of every citizen on the ladder of the state'" [Roth 2007, 498]).

Americans, however, separated from this reality by an Ocean and a democracy, might have remained blind and deaf to such realities of the 1970s in Central and Eastern Europe, had it not been for authorized voices from within to draw their attention to the silent atrocities committed against the inquisitive, creative, scientific free minds of the time. In *The Prague Orgy*, it is Philip Roth who openly takes it upon himself to shed some light upon the situation that led to dissidence, exile, and other various types of intellectual protest (such as the notorious samizdat). The impulse to do so might have well stemmed from his own experience while visiting his friends and finding himself confronted with the tragi-comedy of absurd situations, ranking as normality within a system that equates writing, storytelling, witnessing with acts of defiance and, ultimately, treason.

In fact, Claudia Roth Pierpont's master monograph makes it a point to emphasize Roth's biographical connection to the Central European cultural space, and the author's particularly ingrate position as a suspicious American writer and, implicitly, an alleged informant for obscure foreign agencies.

> Roth also knew from experience the often-voiced sensation that half the citizens of Prague were employed in spying the other half. He was used to being followed, much of the time, by the obvious plain-clothesmen, but it took him a while to realize that he was also being followed by an acquaintance, the well-known double agent Jiri Mucha – the son of the famous Art Nouveau painter Alphonse Mucha and the host of the city's biggest parties. [. . .] The fiction takes the relationship between spy and spied-upon one madcap step further: when a government-sanctioned hack is threatened with dismissal because his reports on a dissident writer are so ill-observed that they are useless, the dissident offers to write the reports himself. "I know what I do all day better than you," he tells him. "And I can be rid of your company, you shitface." The lesson, lost on no one, is that a good writer and a god spy require similar gifts. (Pierpont 2013, 138)

The episode Pierpont invokes might well be one of the most painful for Bolotka, Zuckerman's devoted guide through Prague, despite its humorous twist (which contributes to the verisimilitude of the entire situation, as humor is known to have been a solid means of resistance all throughout the Eastern Bloc, where jokes constituted an underground network of communication worthy of its own critical investigation). Bolotka remembers in detail how he was "persuaded" to stay in law school, instead of matriculating at the School of Fine Arts, the main arguments having to do with the alleged good of the community to which he was bound to give back ("They say I cannot quit. The workers' money is being spent on my education" [Roth 2007, 477]). The ironical climax is reached once he tries to come to terms with the situation and comfort himself by relying on his best friend's support, only to find out that Blecha has been successfully recruited to spy on him and write weekly reports on his activity.

As Blecha's personal aim is fame, achieved via any possible form of literature, be it poetry, prose or drama, he chooses to betray their bond, paradoxically, exactly by using writing as a tool of moral perdition beyond repair. The author uses the opportunity to castigate this immoral choice by assigning Blecha a predictable fate, in accordance with his pettiness:

> He missed the point of everything I said, he got everything backwards about when I went where, and the writing was a disgrace [. . .] He was getting nothing accomplished for himself. He was full of sadness over this. He had thought he could just betray a few hours a day and otherwise get on with being National Artist, Artist of Merit, and winner of the State Award for Outstanding Work. (Roth 2007, 478)

By using biting satire to emphasize the absurdity of living within a reversed order of things and scale of values, all throughout the novella, Roth proves intent on observing the various, oftentimes opposite, ways in which writers chose to use their powerful creative tool (ranging from odes to the regime to denunciations of its abuses). The numerous examples that can be found in the diverse gallery of secondary characters, carefully drawn by a revolted author, constitute excellent starting points for further research.

Conclusion: The Moral of the Story

By focusing on the intrinsic value of writing against dictatorship and on the implicit curse such a gift would cast upon an intellectual struggling to survive in a totalitarian regime, Roth acts on multiple levels: firstly, he

raises his readers' awareness of the real-life situation in Soviet-dominated European countries during the latter decades of the 20th century, by focusing on indoctrination, manipulation, censorship, aggression, repression, the confiscation on authorized discourse as major *modi operandi* of a political system he does not address in terms of historical data, but rather in terms of its insidiousness and perverse will to conquer and corrupt the human mind and behavior. Secondly, he employs the exquisite mechanism that he meta-textually meditates upon, i.e., writing, to expose some hidden aspects and inherent dilemmas of living under vs. escaping communism. Thirdly, he projects his own beliefs into his fictional spokespersons, illustrating his fascination for the overwhelming—real or imaginary—power literature gains wherever power relations have been shifted by adverse circumstances.

It is not accidentally, of course, that Zuckerman, an empathic *flâneur* through 1970s Prague, has a stunning epiphany:

> That such things can happen—there's the moral of the stories—that such things happen to me, to him, to her, to you, to us. That is the national anthem of the Jewish homeland. By all rights, when you hear someone there begin telling a story—when you see the Jewish faces mastering anxiety and feigning innocence and registering astonishment at their own fortitude—you ought to stand and put your hand to your heart. Here where the literary culture is held hostage, the art of narration flourishes by mouth. In Prague, stories aren't simply stories; it's what they have instead of life. Here they have become their stories, in lieu of being permitted to be anything else. Storytelling is the form their resistance has taken against the coercion of the powers-that-be. (Roth 2007, 492)

Via such crucial moments of revelation, which contribute to the transformation of the characters and of the ways in which they view life, truth, history and their interrelatedness to memory and narrative, Philip Roth's *The Prague Orgy* proves a particularly intense and thought-provoking piece of writing. Its powerful statements, articulated by Nathan Zuckerman and, by extension, Roth himself, help support the major premise of the novella, which is not plot-development per se, like in some of the author's full-length works, but rather the opening of a necessary, critical conversation upon the untold, the unknown, the belittled that become integral parts of a transcontinental heritage which needs its own chroniclers.

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2.
MEMORY,
CONCEALMENT,
EXCLUSION

Yesmina Khedhir

Memory, Identity, and Power
A Tripartite Nexus

Memory studies knew a significant development and evolution in the early twentieth century, especially with the French sociologist Maurice Halbwachs (1877–1945), who introduced the concept of "collective memory" in addition to "individual memory." Halbwachs defines individual memory as "inward," "personal" or "autobiographical" while considers collective memory as "external," "social," or "historical" (1980, 52). While individual memory mainly involves personal and individual recollections, the term "collective" does not suggest primarily that the act of remembering or recalling of past memories or events is carried out by groups or nations (for in cases of rituals and commemorations, groups can get together to remember), but rather memory itself is collective and shared, i.e., it concerns a group of people, a community, a particular country or nation, and its reconstruction and representation in the present are also collective. However, despite this distinction between individual and collective memory, the two are interconnected and do not always function separately from each other for "[w]hile the collective memory endures and draws strength from its base in a coherent body of people, it is individuals as group members who remember" (Halbwachs 1992, 22). In other words, any individual memory is inherently collective as the act of remembering is performed by individuals as members of certain groups or social structures, while individual memories may also be individualized and contribute to collective memory.

Another major aspect of collective memory highlighted by Halbwachs and other thinkers before him (Emile Durkheim and Henry Bergson) is its social and intersubjective dimension. The act of remembering or recalling "does not take place in social vacuum" (Misztal 2003, 12), but happens in society and concerns a particular event, image, or conversation initially acquired in society and formed by interaction with other persons or objects

found in society, i.e., within particular past "social frameworks" (Halbwachs 1992, 38) and later reproduced according to other different socio-cultural contexts "shaped by the concerns of the present" (1992, 8). Memory is to be conceptualized first and foremost as a "representation" and "reconstruction" of past things or events in the present social and societal frameworks as they impact the ways of remembering. As the past is usually "stored in social institutions" (1992, 24), and transmitted by "mnemonic communities" or "memory groups," such as the family, ethnic groups, nations, which "socialize [individuals] into what should be remembered and what should be forgotten" (Misztal 2003, 15), the act of remembering is not just a personal act but a social one. But the question here is how collective memory is transmitted and mediated from one generation to another and how groups or societies remember.

Halbwachs contends in view of collective/historical memory that "the person does not remember events directly; it can only be stimulated in indirect ways through reading or listening or in commemoration and festive occasions when people gather together to remember in common the deeds and accomplishments of long-departed members of the group" (1992, 24). According to this definition, people are prompted to remember via their individual activities and in their social life, the defining points of which hinge on socially verified events. It is worth pointing here the reconstructive nature of memory for historical past events are not remembered as they happened, but as imagined and interpreted by the memory groups in light of present socio-cultural frameworks (Halbwachs 1980, 34). Based on the "beliefs and spiritual needs of the present" (1980, 7), groups can remember and make use of some collective memories or of particular aspects of past collective memories while intentionally or unintentionally ignore or discard other memories or aspects that they deem not relevant for their present needs. However, the diverse and multiple reenactments and representations of the past do not negate the reliability or credibility of memory, but rather show it dynamic and malleable nature compared to history. One of the fundamental differences between memory and history is that memory represents a "perpetually actual phenomenon" that is shaped by and connected to both the present and the past, while history is a mere "representation of the past," always unchangeable and unaffected by the changing socio-cultural contexts (Nora 1989, 286). History is impersonal, universal and "situated outside and above groups" (Wachtel 213–214); cultural memory, on the other hand, is personal, affective, and connected to group identities. However, this difference between history and memory should not be understood as an

absolute opposition (as argued by Pierre Nora and Maurice Halbwachs, both of whom insist on the contrast and polarity between history and memory), but rather history and memory should be considered as two different yet interrelated "modes of remembering in culture" (Erll 2008, 7). Despite its ahistorical and absolute nature, cultural memory, and especially cultural trauma in this regard, "has its fixed point" and originate from historically verified "fateful events of the past" (Assmann 1995, 129) such as (the cultural memory/trauma of) the Holocaust, (the cultural memory/trauma of) slavery, (the cultural memory/trauma of) the Vietnam War, to name but a few. Cultural memory by this definition is a form of cultural history.

While Halbwachs came up with the concept of "collective memory" and highlighted its social dimension, Jan and Aleida Assmann build on this concept and take it one step further "into the realm of symbolic mediation" (Assmann 2006, 6) and stress "that our memory has a cultural basis and not just a social one" (8). In their seminal studies on memory, they distinguish between two major types of memory: communicative and cultural memory. While both types are considered as a form of collective memory, they are many fundamental differences between the two. "Communicative" or "everyday memory" refers basically to short-term lived memory ("mémoire vécue") of 80-100 years, i.e., three to four generations, and to non-institutionalized and contingent memory which concerns mainly everyday issues, conversations, and informal traditions (J. Assmann 2008, 117). This type of memory is characterized by "nonspecialization, reciprocity of roles, thematic instability and disorganization" (Assmann 1995, 126). Due to its short life-span and lack of cultural and social significance, communicative memory can be easily forgotten with the passing of time or can die with the death of its bearers. "Cultural memory," on the other hand, is defined as "a collective concept for all knowledge that directs behavior and experience in the interactive framework of a society and one that obtains through generations in repeated societal practice and initiation" (Assmann 1995, 126). Cultural memory, according to this definition, comprises all the cultural forces, conceptions, meanings, and values inherited or acquired by particular groups, societies, or nations and transmitted from one generation to another through socialization and ritual practices. Besides being collective, cultural memory is both "socially and culturally determined" (Assmann 2006, 8), i.e., cultural memory can be regarded both as "socially embedded" (Gaál-Szabó 2019, 119) and as a "storehouse of cultural relicts" (A. Assmann 2008, 99). The cultural dimension suggests the "manifold intersection between memory and culture" (Erll 2008, 3) and concerns the fact that certain collective

memories are rendered "in illo tempore" or atemporal as they move from the mere factual level to the cultural and symbolic one.

Cultural memories are institutionalized (in museums, schools, courts, mass media) and mediated in different symbolic forms, like icons, texts, rituals, and performances of various kinds, which function as carriers of memory (J. Assmann 2008, 117). These symbolical objects and places are defined by the French historian Pierre Nora as "sites of memory" or "lieux de mémoire where memory crystallizes and secrets itself" (Nora 1989, 284). Sites of memory, Nora explains, are "material, symbolic and functional" (295), which means that they are embodied in physical "mnemotechnical devices" (Erll 2008, 21); they have an emblematic significance for a given collectivity, group or nation; and finally they serve a certain function that is often to provide "a store of knowledge from which a group derives an awareness of its unity and peculiarity" (Assmann 1995, 130). Nora explains that sites of memory "originate with the sense that there is no spontaneous memory, that we must deliberately create archives, maintain anniversaries, organize celebrations, pronounce eulogies, and notarize bills because such activities no longer occur naturally" (Nora 1989, 289), which means that *lieux de mémoire* are sites intentionally produced out of a "will to remember" (Nora 1989, 291) and consciously and selectively created to resist "historical amnesia" and "block the work of forgetting" (Nora 1989, 295–296).

In relation with this last point, it is essential to explain and elaborate on the notions of remembering and forgetting as they relate to or negate each other. First, we can say that forgetting is a more intricate process than remembering as unlike remembering, forgetting is more controversial and harder to accomplish. Remembering, both at the individual and collective level, is generally more accessible given the existence of mnemonic communities, institutions, or external objects (sites of memory) that stimulate and ensure the remembering act both by individuals and groups (though the remembering process becomes more complex when it concerns individual or collective traumas). At a first basic level, the selective nature of memory helps to determine what should be remembered and what should be forgotten for "[o]ur memory is highly selective. Memory capacity is limited by neural and cultural constraints such as focus and bias. It is also limited by psychological pressures, with the effect that painful or incongruent memories are hidden, displaced, overwritten, and possibly effaced" (A. Assmann 2008, 97). The "psychological pressures" and "painful or incongruent memories" refer here to psychological or individual traumas which are distinct from cultural traumas in that psychological traumas, as shown by Sigmund Freud

and Cathy Caruth, are often repressed and pushed to the subconscious due to their shattering effects, while cultural traumas are often remembered and reconstructed given their importance for group cohesion. Put in another way, "While cultural trauma is a narrated void, individual trauma is a void in narrative" (Wilker 2017, 7). In fact, in the case of trauma, we no longer talk about forgetting, but rather about, to use Paul Ricoeur's term, *escapist forgetting* (2004, 480) manifested in the repression of unwanted or painful memories.

Forgetting is as essential for memory as remembering. Aleida Assmann distinguishes between two types of forgetting: active and passive. She defines passive forgetting as accidental and non-intentional destruction, neglect or abandonment of certain memories (2008, 98). This type of forgetting does not concern cultural memories because at the very core of cultural memory lies its intergenerational nature; but rather, it is related to communicative memory which concerns everyday issues and has a short life-span. Active forgetting, on the other hand, concerns all memories willingly and intentionally brushed aside or forgotten because of their cultural or social irrelevance to a group's identity or due to a certain forced act of persecution perpetuated by a dominant or superior power (98). However, to assume that what is suppressed or censored can be forgotten is simplistic here. Indeed, no form of superior power is capable of making people completely forget their past simply due to the intergenerational and transhistorical nature of cultural memory. That is why the erasure or exclusion of the histories of injustices inflicted by dominant groups generally fail. Paul Ricoeur underscores also the essential yet antagonistic relationship between forgetting and remembering and contends that "[i]n the first instance and on the whole, forgetting is experienced as an attack on the reliability of memory. An attack, a weakness, a lacuna. In this regard, memory defines itself, at least in the first instance, as a struggle against forgetting" (2004, 413). While it is relevant to talk about a struggle between remembering and forgetting (especially in the case of forced forgetting as subsequently shown), forgetting, on the contrary, asserts the reliability of memory in that only what is culturally and socially significant will endure the passing of time and survive the struggle between remembering and forgetting.

Like forgetting, remembering can be both active and passive as "[t]he institutions of active memory preserve the *past as present* while the institutions of passive memory preserve the *past as past*" (A. Assmann 2008, 98). While passive remembering denotes the mere "objective" historical documentation of past events with no meaningful connection to the present, active

remembering concerns all the knowledge and objects that are loaded with certain symbolical values and cultural significance from which present and future generations derive and reconstruct their self-image. Thus, both active forgetting and active remembering reveal the selective and more subjective nature of memory for "the first task memory performs is actually not to preserve the events, but to select the few aspects that are considered remarkable for and that allow the insertion of data and events in an already known category ("chair," "invitation to supper," etc.) forgetting everything else" (Esposito 2008, 184–185). People deliberately forget unnecessary and insignificant memories and remember, preserve, and pass on memories that serve their social and cultural continuity and cohesion as a collectivity.

As explained above, cultural memory is transmitted through different cultural forms and artifacts that are either preserved in mnemonic institutions or *lieux de mémoire* or passed on actively from one generation to another by different mnemonic communities. But the question here is that why it is important to remember and transmit the past. The answer entails understanding the main function of cultural memory: the concretion of identity. Jan Assmann asserts "[c]ultural memory preserves the store of knowledge from which a group derives an awareness of its unity and peculiarity" (1995, 130). He adds that "[m]emory is knowledge with an identity-index, it is knowledge about oneself, that is, one's own diachronic identity be it as an individual or as a member of a family, a generation, a community, a nation, or a cultural and religious tradition" (J. Assmann 2008, 114). Cultural memory satisfies an individual need to belong to a certain group as well as a collective need to be identified as a group, to have a shared past, a point or points of reference, which can have a validating force in a constantly changing socio-cultural framework.

Groups resort to their collective and shared memories to maintain group cohesion and unity that often provide a sense of belonging to a certain social/cultural structure. Despite the "heterogeneous versions and various interpretations maintained by individuals" (Gaál-Szabó 2017, 78) of their collective memory, their "connectivity" to the "orientating symbols of identity of their social world" (Harth 2008, 86) maintains them as a group and defines their collective identity. In other words, individuals belonging to the same group feel a certain emotional/social bonding to the group's shared memories despite the multiple, individuated interpretations that they might have of these memories. The notion of "bonding memory" is postulated by Friedrich Nietzsche, for whom "people need a memory in order to be able to form bonds," and by Halbwachs, who "has shown that people need bonds in

order to develop a memory and to be able to remember" (Assmann 2006, 5). Memory and bonding prove interdependent and mutually connected. For memory to be embedded and integrated as constitutive of collective identity, it needs to comply with and conform to a previously well-defined identity. Cultural memory, in turn, strengthens and ensures group cohesion because of its "symbolic capacity" and its shared nature. Therefore, we can say that memory and identity are "mutually constitutive" (Ryan 2010, 156). Yet, since "collective memory allows people to have a certain social identification" (Misztal 2003, 81), individuals can identify with various groups at the same time, the evolving plurality of identities and memories might create certain discordance and conflict inside the same group or between groups, leading sometimes to the suppression and subordination of some memories and the dominance of others, and creating dynamics of power and resistance within and between memory groups. The latter leads us to the last point, which focuses on the interaction between memory and power.

Memory can be repressive of group identities when infused with and shaped by ideological values and power relations. In other words, cultural memory is not always produced and reconstructed in order to construct identities and ensure group cohesion, but can also be utilized to deconstruct and dismantle collective identities. In order to be able to distinguish between the constructive and deconstructive functions of memory, it is important to know "who controls and imposes the content of social memory" (Misztal 2003, 56) and who decides what should be remembered and what should be forgotten. In line with this point, Foucault writes that "if one controls people's memory, one controls their dynamism. And one also controls their experience, their knowledge of previous struggles" (2011, 253). As a narrative of the past, some hegemonic cultural memories are created to suppress or subordinate the cultural memories of minority groups. For example, the cultural memory of the American Civil War as represented in American master narratives often excludes the history of slavery as a main cause of the War and thus "obscure[s] the historical agency of black communities, especially black southerners" (Davis 2016). The process entails cultural erasure for African Americans as their underrepresented group memories are silenced and excluded from the American mainstream discourse. Here forced forgetting and forced remembering are at play in that subordinate cultural memories are purposefully discarded, obscured, excluded, and forced to be forgotten while other dominant cultural memories are pushed to the forefront, emphasized, and forced to be remembered.

Cultural memories of the dominant group are crystallized and circulated by the dominant power structures through different media, cultural artifacts, and narratives. Minority group members in an oppressive society are compelled to internalize memories either unconsciously because it is the only available version, or consciously for the purpose of validating their place vis-à-vis the prevalent status quo. Mnemonic communities also play a major role in performing the task of "mnemonic socialization"—an aspect of socialization that minority group members are drastically exposed to. It denotes "the process by which individuals learn to conventionalize, structure and narrativize their memories in accordance with the dominant social mores and beliefs" (Ryan 2010, 156). The plurality of memories is, in this regard, downplayed in order to be subsumed by the singularity of the dominant collective memory.

While "mnemonic socialization" into dominant memories can be imposed on minority mnemonic communities and their members, it is also possible to be socialized into subordinate memory, involving in certain cases "mnemonic resistance." The latter can be thematized in the tripartite framework of responses of subordinate groups and individuals to dominant discourses, namely assimilation, accommodation, and separation (Orbe 2005, 175).[1] The three communication outcomes are outlined in a more or less similar way by Ryan as for her individuals' responses to "dominant meanings" can be:

1. Hegemonic: memory consumers construe the cultural vector in the manner envisaged by its producer. 2. Negotiated: memory consumers accept the general argument of the vector but deem it irrelevant to their particular circumstances and then proceed to integrate it with their own oppositional view. 3. Oppositional: memory consumers identify the interpretative code being used by the producer and reject it in favour of an alternative one. (160)

Indeed marginalized members may ultimately blend into mainstream society by accepting hegemonic memories as their own. However, mnemonic resistance may also evolve as stances of negotiation and opposition with different degrees of self-assertion, though.

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1 These represent the three major responses defined by Orbe in his co-cultural theory (1998). Co-cultural theory "in its most general form [. . .] refers to interactions among underrepresented and dominant group members [. . .] including people of color; women; people with disabilities; those from a lower socioeconomic status, and gays, lesbians and bisexual" (Orbe 2005, 173).

Negotiation/accommodation and opposition/separation can substantiate "counter-memories" or what Foucault identifies as the "insurrection of subjugated knowledge" (Foucault 2003, 9), or, in other words, participation in historical knowledge production and representation by "resisting the 'omissions' and distortion of official histories, returning to lost voices, and forgotten experiences, relating to the past from the perspective of the present in an alternative (out-of-the-mainstream) way" (Medina 2011, 13). Since oppressed communities "tend to look toward memory for authentic stories about their past" (Misztal 2003, 14), cultural resistance and retention through memory represent one way to challenge cultural erasure and historical falsification. By positioning themselves within the narrative of the past, groups are able to understand and construct their identity not as conceived by the Other, but as lived and experienced by themselves and their ancestors (Hall 1993, 225). Thus, it is important to racial and ethnic groups to have their own interpretation of their past different from the official version marketed and constructed by dominant political and social structures.

By creating their own version of the past and of their cultural memories, subordinate groups use forced remembering to resist forced forgetting or "structural amnesia" (Misztal 2003, 56). Much as forced remembering and forced forgetting can be used by the dominant structures to make individuals or groups remember particular events or memories and forget others, what is suppressed and neglected cannot be totally forgotten (and returns later on as in the case of traumas). In fact, forced remembering can also be applied by subordinate groups in that group members remember the memories that consolidate their collective identity and reflect their true self-image. By remembering who they were, groups and individuals can define who they are and resist any form of external power that works to suppress their identity or impose a self-image on them.

Conclusion

In this article, I have attempted to provide a thorough definition and interpretation of cultural/collective memory as introduced by major memory studies thinkers and theorists and to highlight the inherent intersection and interrelation between memory, identity, and power. Memory, as shown above, differs from history in its perpetual connection to the present as it both defines and is defined by collective identity. Memory thus presents itself, in Zerubavel's coinage, as a "contested territory" (qtd. in Misztal 2003, 65), where the production and representation of historical knowledge of the past are determined by present socio-cultural contexts and depend on who remembers and for what purpose.

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Dan Horatiu Popescu

The Pain of Writing as Reflected in Patrick Leigh Fermor's Correspondence

1. Introduction

Following the success of *A Time of Gifts*, a letter reached Patrick Leigh Fermor in 1978, from the English editor, at the time, of *The Hungarian Quarterly*, Rudolf Fischer. The latter had been enchanted by the way the senior author of the travelogue had rendered his youth adventures, from crossing Europe in the early 1930s, while having Constantinople as his intended[1] destination. Nevertheless, Fischer had noticed several inaccuracies that he managed to underline to Fermor, and his observations made a powerful impression on the writer. "As you can imagine [. . .], your letter gave the greatest possible pleasure and help" (Fermor 2016, 325), Fermor was writing on "7. VII. 1978,"[2] after apologizing for his delayed answer and for having missed Fischer's first epistle.

The intense correspondence and the friendship that emerged, as a result of that—with more than 400 letters from Fischer to be found in Fermor's archive at the National Library of Scotland, and more than 100 letters from Fermor in Dagmar v. Fischer's personal collection—throws light on a series of issues relating to the history and culture of Central Europe and the Balkans. Both correspondents shared the gift for languages, being outstanding polymaths, and also the interest in peoples, populations, communities and their cultures. Moreover, they took turn in becoming each other's *confidant*, providing varied and colourful information on family and friends, yet almost never forgetting/missing/skipping the larger context, be it local or national. "I would never dare ask you such arduous things, did I not have a secret

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1   Not necessarily. That was indeed what he meant; in fact, once arrived in Constantinople, he reverted to Mt. Athos, where he did keep a more consistent diary.

2   All dates follow the respective format used in the original documents.

feeling that you share the same passionate interest in such matters as I am," Fermor was pointing at in another letter, from "12.7.1981."

The major focus in the first stage of this enriching exchange was on the sequel to *A Time of Gifts*, which Paddy was meaning to write so he was more than happy to have found someone like Rudi, whose expertise covered so many areas, given his origin and background: "I wonder if I am right in assuming from your name that you are a Siebenbürgischer Sachser?"[3] (Fermor 2016, 325). Paddy was asking in the first letter, and continued by questioning the reality of the historical premises of the Transylvanian legend re-told by Robert Browning in his *Pied Piper of Hamelin*.

Rudi was indeed the man to be addressed, as highlighted throughout the entire body of their correspondence: "Thank you so much for that marvellous stock of lore about The Pied Piper and his legends!" ("26. VIII. 1978"); or "You really are a goldmine of information" ("28.12.1978"), when Paddy made inquiries about a hypothetical Transylvanian prince buried in Rochester; or "I am always asking you library and historical favours" ("26.6.1979"), this time being intrigued by the English whereabouts of a 17th century Swabian poet and courtier; or "I wonder if you have got any pre-war gazetteers, reference books also handy?" ("1.10.1979"),[4] while attempting to track some of his former Transylvanian hosts in the 1930s; or "Thank you for putting me right about Café Gerbeaud near the Vörösmarty statue" (Fermor 2018, 329), when trying to regain a certain sense of place; and last but not least "All of a sudden, I realize that I have answered this letter, because you explain (right every time) all the words I asked about in Miorița[5]" ("13.2.1981"), which

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3   According to the obituary from 12 June 2016, in the *Telegraph*, "Rudolf Fischer was born on September 17 1923 in the medieval city of Brasov, Kronstadt, in the Transylvania region of Romania. His father, Josef Fischer, was a Hungarian Jew, a descendant of the Hatam Sofer, the 19th-century leader of the Haredic movement which resisted modernisation and mysticism. His mother, Bertha Meldt, was a Saxon Lutheran. Rudolf attended the local Saxon school. But talk of war prompted his father to migrate with him to Australia" ("Rudolf Fischer, Historian and Linguist—obituary" 2016). What is not mentioned is that Rudi also studied in Bucharest, so his linguistic background included (at least) German, Hungarian, Romanian, probably Yiddish, and English.

4   In a paragraph missing from the Sisman 2018 edition. Adam Sisman produced two excellent editions of Paddy's letters, yet he gave up, wherever he considered necessary, fragments he might have found redundant or not fitting the general *ensemble*. Our purpose in the present study is to bring to surface whatever possible and of interest for the process of designing *Between the Woods and the Water*.

5   *Mioritza*, the famous ballad on pastoral life, was one of Paddy's major topics of discussion when trying to capture and express the ethos of the Romanians. He tackled the issues of its content and translation almost obsessively in letters to various people.

says something about the rhythm of their correspondence, with some of the answers probably ready even before questions being asked.

2. The Devil Is in the Details

Published in 1977, *A Time of Gifts* had been met with enthusiastic comments by the reviewers, although, according to Artemis Cooper, "they were determined not to get carried away" (2013, 364). The remarks retained by Paddy's biographer speak forth of the people's general expectations when dealing with a travelogue: "less reportage than romantic impressionism" (364) had been one of the opinions expressed by Jan Morris in the *Spectator*, emphasizing the hesitation of this particular category of readers between the clarity/presumed rigidity of a guide book and the emotional challenge of fiction. "It doesn't matter a damn whether he is describing it as he remembers it in 1934 or in 1964 or simply as he fancies it might have been in 1634" (364) wrote Dervla Murphy in the *Irish Times*, placing the book and the genre well within the paradigm of a *product of imagination*, while Frederic Raphael in the *Sunday Times* had noticed the "generosity of [the] footnotes" (364), definitely an expression of Paddy's constant preoccupation for maximum accuracy.

We have counted about 70 footnotes in *A Time of Gifts* and almost the same number in *Between the Woods and the Water*, all of them authorial notes of many kinds, providing the readers with the extra information considered useful: historical and geographical data, translation of the phrases or sentences from various languages encountered by the *then* young traveller, explanations etc. Nevertheless, such notes, if we take Gerrard Genette's words for granted, "even more than prefaces, may be statutorily optional for the reader and may consequently be addressed only to certain readers" (Genette 1997, 324). Probably the readers who, although they already *know*, would surely take pleasure in finding out more.

In what prefaces are concerned, as in *A Time of Gifts*, its sequel contains an authorial "Introductory Letter to Xan Fielding", Paddy's wartime comrade in Crete. But unlike in the previous one, which is a longer exposé mainly of the events that had eventually triggered the walking across Europe started in December 1933, one third of the authorial "Introductory Letter" from *Between the Woods and the Water* is allotted to the acknowledgments expressed by Paddy to people he had met, befriended, asked for support and encouragement, etc. Amongst them, Rudi is given the most space:

My debt to Rudolf Fischer is beyond reckoning. His omniscient range of knowledge and an enthusiasm tempered with astringency have been a constant delight and stimulus during all the writing of this book; his vigilance has saved it from many errors, and I feel that the remaining ones may be precisely those when his advice was not followed. (Fermor 1988, 13)

An eloquent example of this "vigilance" can be found in an undated letter to Paddy—presumably the end of 1984/beginning of 1985—, in which Rudi was trying to assure his addressee that "everyone is more annoyed by misplaced accents, umlauts &c. than by missing ones," and he invoked the spelling of *Molière*. Another aspect he insisted on was making use of the most appropriate maps, which in his opinion were the ones of the former Central European empire—"Also why show the pre-Great War frontier of Bukovina but not the Austro-<u>Hungaro</u>-Rumanian one?" (undated letter). Rudi was aware of the crucial importance of the correct representation of places and their names in a travelogue. Therefore he was hoping that the final intervention of editors, especially Penguin & Americans, "will clear the Transylvanian Plateau [. . .] & make Maramureş mountainous" (undated letter) when drawing the covers and the maps inside the book.

The truth is that, by the end of 1984, Paddy had already sent Rudi a good number of letters showing his concern for retrieving all possible memories, i.e., words, languages, people, gestures, places, history, nature, birds, etc. In the very first one, he had expressed his admiration for Rudi's erudition—"Your researches in Slovak-Magyar toponymy were fascinating and rewarding" (Fermor 2016, 324)—, and he promised to "get hold of the Austrian 1: 200,000 map", which he believed it was the one he actually "had, given me by Baron Schey"[6] (Fermor 2016, 324).

6　A polymath and a mild father-figure in *A Time of Gifts*, Philipp Schey was of noble extraction: "The Barons Schey v. Koromla, to give them their full style, were an extremely civilized Austrian-Jewish family—friends of artists, poets, writers and compositors and with kinsmen and ramifications in half a dozen countries—that had played an important part in the life of Central and Western Europe" (Fermor 1977, 311).

3. From Fading Memories to Lieux de Mémoire

3.1. Fading Memories

My route after Budapest was Alberti-Ilsa (?),[7] where I was lent a horse by C_tess Szápáry, which I rode through Cegléd to Szolnok (right order?) then continued (roughly, and the order to be checked) Pusztatenyő, Puszta, Mezőtúr, Gyoma, Kőrősladany (Meran[8]), Vesztő, Doboz, O'Kigyos[9] (Wenkheim[10]) into Transylvania at Decebal. ("7. VII. 1978")

In the above (missing) fragment from the letter included in the Sisman edition, Paddy attempted at drawing a first sketch of his journey, pointing to the main stops on the route, while also asking, as reflected by the question marks, for Rudi's confirmation. But one great enemy of finely recapturing the flavours of a journey could be a fading memory. In Paddy's case, it took him almost half a century to produce the first part of the account of his 1933-35 adventure, based loosely on what he could properly remember and on the lines from the green notebook saved by Balasha Cantacuzène and given back to him in 1965.[11] So, he realized that he had to double check everything in order to avoid any possible error with regard to the sequel, as he had learnt his lesson from Rudi's reaction to *A Time of Gifts*. Besides meticulously checking, especially with Rudi but also with other friends from the area, he also underwent a number of field trips to put whatever possible into place.

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7   The correct spelling is Albert-Irsa, but Paddy could not remember it at the time of his 1978 letter to Rudi.

8   Correctly spelled "Kőrősladány", it was the place where the family of Count Johann Meran, one of Paddy's hosts, lived, in "a long ochre-coloured late eighteenth-century building with convoluted and rounded baroque pediments" (Fermor 1988, 67).

9   One of the issues was placing the right accents, some of the names being misspelled or missing in the letter. "Ókígyós" would probably be the correct Hungarian spelling. Rudi was going to be very keen on that, in the final stages of the editing of *Between the Woods and the Water*.

10 There is a kind of ambiguity or lack of precision in *Between the Woods and the Water* with regard to the Wenckheim family, and its exact location, that speaking forth of Paddy's sometimes painful effort to remember certain details of his 1934 walking across the Great Hungarian Plain.

11 Paddy did not know that he had left the notebook at Băleni, in 1939. His Romanian lover, Balasha Cantacuzène, had come across it when forced by the communist authorities, in 1949, to abandon her estate. The notebook was one of the few items she managed to take with her and she was happy to give it back to Paddy when they met again, 26 years after his departure for England. The Green Notebook (as one can access it on the site of National Library of Scotland) eventually triggered the idea of writing about his walking across Europe in the 1930s.

"Yes, I <u>did</u> go back to Esztergom last year, and noted the forlorn state of the bridge" (Fermor 2018, 316) he stated in a letter from "1.10.1979," having noticed the changes "both in fact and in my memory" (Fermor 2018, 316). He had already written the bit dedicated to Esztergom, yet he tended to resist the idea of making the necessary adjustments—"One's first glance at something, one's age, and make-up at the time, have their rights, too" (Fermor 2018, 316). Three years later though, in "2.2.1982,"[12] he was complaining about the scarcity of his notes, the waning of memories, and he was looking for paratextual solutions:

> I'm rather worried about my Esztergom-Visegrád journey. My diary entry is extremely summary—I suddenly slacked off, for some forgotten reason, when crossing into Hungary, just where I need it most. Perhaps I did lose my way! The way I wrote it is all I can remember. I think I'd better insert a footnote, since it doesn't quite fit in with times and distances. (Fermor 2018, 329)

What had been relatively new with *A Time of Gifts* and continued in the same vein in the projected *Between the Woods and the Water* was the challenge of writing both a travelogue and a *memoir* at the same time. "Now, to begin, do you expect someone to grant you that a man's present memory of something which he has experienced in the past," Socrates was asking Protagoras in Plato's *Theaetetus*, "but is no longer experiencing is the same sort of experience as he then had? This is far from being true" (as qtd. in Ricoeur 2004, 8). So the immediacy and vividness of the two books could be either a matter of style and composition, therefore the great accomplishment of a mature writer, or an issue of bringing to the surface pre-WWII memories so powerful that the post-WWII reader would accept them as sensationally compatible with his/her decade(s).

We have to remember that both books appeared when postmodernism was at its height, in 1977 and 1986, respectively. From a closer to our time perspective, the autobiographical dimension is played at a higher level, with travel writing read not only as life-writing, but also as a route into cultural memory (see Saunders 2008, 322, 323). The immediacy in Paddy's Green Notebook must have been mediated, in the 1930s, by short-term memory. The feeling of immediacy in the end-products, i.e., the first two parts of an intended trilogy, more than forty years later, was to be the result of a re-

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12 The way dates are rendered in this study corresponds to the ones found in the manuscripts.

mediation through letters, dictionaries, maps, other books, writing etc., all-encompassing memory-triggering games.

In a letter from "15. IV. 1981," for instance, Paddy "discovers"—interesting choice for *to remember*—that in he had stayed with a certain "vitéz Haviar Gyula, Dr." I suppose a "hero" of the counter-revolution. A tall, dark, sad man." In the book, readers were going to be given an enlarged portrait, from which we retain the shift in the noun the adjective determines—"high narrow temples and a rather sad *smile*"[13] (Fermor 1988, 64). Paddy continued by diving into some linguistic endeavours—"Can his name be Armenian? It rhymes with Caviar, not ending with an <u>n</u>, in the usual Armenian way" ("15. IV. 1981").

Also in the book, half a paragraph is dedicated to such inquiries, involving references to Hungarian and Rumanian names as well, and to the languages spoken by the doctor. And against this background, the page ends with a burst of memory, as he and his host's family were sitting by—"trellis heavy with lilac (*orgona* in Magyar; the word has suddenly surfaced in my mind after nearly half a century" (Fermor 1988, 64). The last quote might be an example of what the Greeks called *mnēmē*, designating "memory as appearing, ultimately passively, to the point of characterizing as an affection—*pathos*—the popping into mind of a memory" (Ricoeur 2004, 4).

In the same, above mentioned, letter, Paddy remembered having seen buffaloes "on the Tisza and the Maros" ("15. IV. 1981"). Yet he was not sure whether those images belonged to another stage, either from during his travel or to his prolonged staying in eastern Rumania in the late 1930s—"could it have been some later, [. . .] or were there lots in Hungary?" ("15. IV. 1981"). Although confused and somehow rhetorically addressing himself, he remained linguistically alert—"Is it my imagination, or do I remember somebody telling me that the words of command to drag [. . .] animals,— oxen, etc.—in Transylvania prove related to 'hic' and 'huc' etc in Latin? (How about Alföld?)" ("15. IV. 1981"). The last question is meant for Rudi, but the conclusion is rather sad—"Perhaps it's the invention of a diseased memory!"[14] ("15. IV. 1981").

"[T]he truth of narrated memories can be argued over" (Saunders, 2008, 323) and such worries were to resurface in later correspondence, as

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13 Italics ours.

14 And he continued by admitting that "I <u>do</u> remember that the two commands in Moldavia were something like "Hö-isss?" and "Ceala!" ("Tchála"), but can't remember which is left and which is right" ("15.IV.1981"). The correct spelling of the Romanian words/ commands is "Hǎis" (to the left) and "Cea" (to the right).

the manuscript was growing and getting closer to its publication in 1986. On 22 November 1984, he acknowledged that "This book's main difficulty has been that it all happened fifty years ago" (Fermor 2016, 365), and he was complaining that his "patchy and spasmodic notes, sometimes very full, are scattered with gaps" (Fermor 2016, 365). Again, memory was to blame for swinging "very erratically from the lucid to the nebulous and back" (Fermor 2016, 365). And again, while actually being into the very last chapter, he was asking for Rudi's support, as he relied so heavily on the latter's objectivity—"Could you, as it were, take a sponge and momentarily wash all our correspondence from your mind, pretend the book is by a total stranger, then report and advise?" (Fermor 2016, 366).

Not without reason, the section of the letter including the last interrogation, had as its heading *TRAVAILS OF A WRITER*, thus adequately illustrating Paddy's version of *love labour's lost*. And not without reason, one should count Plato's *anamnēsis* or *reminiscentia* when trying to account for Paddy's efforts to recall and give meaning to the past. "If we can reproach memory with being unreliable," said Paul Ricouer, "it is precisely because it is our one and only resource for signifying the past-character of what we decide to remember" (Ricoeur 2004, 21).

3.2. Lieux de Mémoire

But what did Paddy truly attempt to recover that made all his efforts seem sometimes improbable or even useless? On the one hand, *A Time of Gifts* had been successful, so he did not want the sequel to prove "an anti-climax"; on the other, he "was determined to try and capture the glow of happiness and excitement that suffused" that particular "stretch of the journey" (Fermor 2016, 365). It was not just the stretch of the journey that mattered—due to its rich epic, charming narrative, and lush style—, but also the feeling of accessing the spirit of a special place, held captive, in a way, through several temporal frames functioning as filters. The post-WWII time of telling the story slips through the slides of the pre-WWII time of the events, whose protagonists in turn slip through the slides of their pre-WWI past.

Somehow Rudi had given voice, through some of the aspects hinted in his undated (presumably the end of) 1984 letter, to issues pertaining to all these realities. They had just been approached, in Paris, in November 1983, by Milan Kundera in his seminal essay "The Tragedy of Central Europe"; and in May 1984, by György Konrád, who had presented "Der Traum von Mittel Europa" at a conference in Vienna. The concept of *Mitteleuropa* as *lieu de mémoire* stood at the heart of those realities, and a series of latent cultural

frontiers made their way into the works of inspired authors such as Paddy, who either lived or simply travelled within the area at the right timing.[15]

According to Jacques Le Rider, among these frontiers—read spaces of confrontation—, we could count the one between "German *Kultur* and other cultural identities" (2008, 37), a topic that showed up quite early in Paddy & Rudi's correspondence. In his very first letter, from "7. VII. 1978," Paddy had been so sketchy in tracing his former route that one can retain enumeration as the major stylistic device. Five months later he came up with an improved list, of people as well as places, with comments on some of them, a kind of preamble to later portraying—"Capt Jenő Jakobovits, Villagos,[16] who I think married Georgette [. . .]. He was a marvellous horseman [. . .] Laszlo v. Lázar[17] (had once been a cowboy in Arizona) Lapuşnic, Hunedoara…etc." ("28.12.1978"). The first one did not seem to make it into the book, but the second was bestowed a short, yet sympathetic portrait.[18] More room was going to be given to a certain "Heinz Schramm, who had a timber factory on the left bank of the Cserna" ("28.12.1978"). Regardless of their ethnic origin, the three fellows plus others from Paddy's list fell within the same Cisleithanian frame of reference—"I notice most of them used the Germanic 'v.'!" i.e., *von*. In fact, this last and light note on *von* is nothing but an extra proof that "letters, diaries, and travel narratives [. . .] are heavily invested in the production and representing of sociability" (Saunders 2008, 324) within a specific cultural paradigm.

Probably the most complex example of this type of interaction and of the German prevalence is the case referred to in a letter by Paddy, from "17.9.82." In it, he expressed his satisfaction with regard to Rudi having enjoyed a book by Gregor v. Rezzori, a multicultural personality and a native of Bukovina.[19] Rezzori came from a German speaking family with Sicilian roots.[20] After

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15 The *right timing* issue was also at stake with travellers in Romania before WWII, among them Sacheverell Sitwell. One of Paddy's friends, he was the author of a book published in 1938, *Roumanian Journey*, based on his four week trip in 1937; a trip that, according to Paddy's comments in his foreword to the 1991 edition, had it been undertaken one year after the book's appearance "it would have been too late" to capture the spirit of the age.

16 The correct Hungarian spelling would be "Világos."

17 The correct spelling was Lászlo v. Lázár", as eventually appeared in the book.

18 "his side-whiskers, piercing eyes and handsome, leathery face perfectly fitted the role" (Fermor 1988, 168).

19 Like Transylvania, another Habsburg possession, but only since 1775, when it had been annexed.

20 He was the author of the famous *Memoirs of an Anti-Semite* (1979), a half-novel and half memoir depicting events and people from his youth in pre WWII years, in Bukovina,

briefly characterizing him, Paddy skipped to the other great writer born in the same linguistic pot, this time from a German speaking Jewish family— "I was intrigued by your Celan reference, as he has always fascinated me, not that I can understand him properly" ("17.9.82").

Rudi shared Paddy's admiration for Celan and would come up with more information on his emerging as a poet from the multi-layered cultural frame of the former Austrian-Hungarian province. While mentioning, for instance, Alfred Margul Sperber, an author and translator in communist Romania, also from the same geographical area and with the same ethnic German-Jewish extraction, Rudi criticized his command of German as "absolutely dreadful, provincial schoolmaster-maiden aunt dilettantism of the worst kind."[21] ("March 1st 1987") Nevertheless, it was this controversial writer that "discovered Paul Celan, possibly the greatest German poet of our age" ("March 1st 1987").

In a letter from "March 8th 1985," Rudi had provided Paddy with another example of German *Kultur* prevalence, however in a particular geographical context—"If you go straight on instead you come to the Siebendörfer, the Hétfalu, seven villages strung along in the valley. Their feudal lord was the town of Kronstadt." The intriguing issue there related to religious vs. ethnic (confrontation and) denomination—"The inhabitants of the valley are Hungarians known as Csángó. Unlike other Hungarians in Transylvania (because Kronstadt ruled them), they were Lutherans" ("March 8th 1985").

That mix of religions was not something out of place in Transylvania. In fact, Central Europe, to which Transylvanians proudly assert they belong to, had been for centuries a space of religious confrontation. And according to the same Jacques Le Rider, "The distinction between Byzantine Europe and Central Europe [. . .] created religious and cultural borders separating Orthodox peoples from the small islands of Islam [. . .] and Catholics from Protestants" (2008, 38). An illustrative paragraph shows these *lieux de mémoire* micro-scaling from countries and provinces to neighbours and families even:

> The Mocsonyis, I remember, were Griechisch-Katolisch (Uniat?), and the Csernovits family—rather wildly it was thought!—Griechisch Orientalisch (Orthodox). The

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Bucharest, and Vienna.

21 Still, Margul Sperber had been included in the 1970s high-school handbooks on contemporary Romanian literature, as an outstanding representative of literature written by minorities.

Klobusickys at Gurasada seemed to be divided up between Rome and Geneva; the others—Solymosys, Zays, some tall chaps (twins) called Pallavicini at Ui-Arad, and a nice man called Linthay Béla at Lovrin, were all Catholics. Quite a lot of Jews in the towns, a few Armenians to my surprise, some Schwabs, not many Saxons, a few as I remember [. . .] What a fascinating region. ("26. VIII. 1978")

4. Instead of a Conclusion: Transylvania, Book Worming and the Pain of Writing

A fascinating region indeed, as Paddy remarked, while remembering his conversations with one of his hosts "about Transylvanian superstitions", [. . .] apropos of the Dracula nonsense" ("26, VIII. 1978"). Not giving too much credit to Bram Stoker's fantasy—"I've always thought it was rather rubbish" ("28.12.1978"), Paddy was also against its association with Vlad the Impaler—"There's been a lot of fuss about it in Rumania, with an eye on tourists, I think, including a book[22] [. . .] Surely this must be a recent invention?" ("28.12.1978").

Transylvania remained for Paddy a complex and complicated territory, the exact mapping of which had puzzled him when he started to put together all his recollections. "How odd Zám being the true Transylvanian frontier", he was writing to Rudi in the letter from "26. VIII. 1978," as Zám, where he had stayed in a "tumbling-down kastely,[23] which belonged to a family of Serbian origin" ("26. VIII. 1978") was situated in between Banat and the actual Transylvania. But where Transylvania began and where it ended was not something to be clarified and consequently detached from the all-encompassing *imago* of a mythical reality/past. *Between the Woods and the Water* had been planned to cover Paddy's walking from the border between Slovakia and Hungary, and then into Transylvania and a little beyond, yet not that much beyond as to make it impossible for the last chapter to justify its title—"The End of Middle Europe." Apart from field trips and persistently inquiring friends, it was reading books on both the most general and the most delicate issues that helped Paddy to sharpen and refine his perception on Transylvania, as he was cautious to not be suspected of partisan views. He appreciated, for instance, Paul Ignotus's *Hungary*,[24] which he had found "very good, well written, readable and honest" (Fermor 2018, 316). He had also found the book upsetting, as he considered that the author's stereotypes

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22 See Florescu and McNally 1973.

23 Misspelled, as the correct Hungarian form would be "kastély."

24 Published in 1972 in English. The author had been living in England at the time, self-exiled since 1956.

did not work for certain "original, odd, well-read, good and real people" (Fermor 2018, 316) whom he had met in Transylvania in the 1930s.

On "13.2.1981," Paddy signalled to Rudi[25] that he had been sent a book by an "old friend, Matila Ghyka, written in London [. . .] when he was marooned" ("13.2.1981").[26] The tone of the letter showed Paddy's surprise with regard to the totally unexpected shortcomings of the book, as its author had been a scholar of international reputation—"It's very boring, almost entirely polemic about Transylvania" ("13.2.1981")—, therefore he asked Rudi to have a look at it and express his opinion. Rudi's verdict, two months later, was exactly what Paddy "feared it would be, as it seemed, even with my limited knowledge of the problems [. . .], ill-written, tendentious and ungrammatical farrago" ("Orthodox Easter Monday 1981").[27] Since in 1981, Matila Ghyka had been dead for sixteen years, Paddy could get no clues at his old friend's failure, a friend who used to be "a civilized scholar, totally free of chauvinism" ("Orthodox Easter Monday 1981").

After thanking Rudi for having taken the "trouble to read and annotate that meticulous book on Rumania" ("Orthodox Easter Monday 1981"), Paddy also expressed his gratitude for having been sent a "splendid book on Transylvania, which I am certain is going to answer nearly all my questions"[28] ("Orthodox Easter Monday 1981"). The book was going to be approached and treasured feverishly as if with a miser's touch—"I haven't used it yet at all, only leafed through it, and it made my mouth water. I have purposely left it at home till I return at the end of next week" ("Orthodox Easter Monday 1981"). Such episodes would only add to Patrick Leigh Fermor's desire and torment to design an as clear and unbiased as possible picture of the places that had worked their magic on him half a century before.

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25 In a note on the left of page 2 of the letter.

26 It could be *A Documented Chronology of Roumanian History from Pre-historic Times to the Present Day* (1941), B. H. Blackwell, London, 1941. At the time, Matila Ghyka was in London, trying to speak on behalf of those Romanians who disagreed to their country's government orientation towards Nazi's Germany.

27 Sometimes, instead of writing the date in the conventional manner, they would point to religious celebrations from the area, i.e., both Central Europe and the Balkans.

28 It could be a book by László Makkai (1914-1989), Hungarian historian of Transylvanian origin, author of numerous articles and books on the Hungarian history, and on Transylvania. Actually, in the same year, in "12.7.1981," Paddy, after excusing himself for being (again) so slow in answering, expressed his "very many thanks indeed for the Csontváry card with the splendid news that Makkai Transylvanie is here for good" (The words are underlined as in the original letter.).

"I realised how urgently I wanted to write some more about Transylvania" (Fermor 2016, 362), he confessed on 22 November 1984, while getting at those parts of the manuscript, and he was "determined to drag all this into the book. But how?" (Fermor 2016, 363). Rhetorical interrogations *followed* the feeling of fascination and insecurity—"It had always been a mysterious name [Transylvania] to me, and it still is" (Fermor 2016, 362)—, and *were followed* by an increased burst of a writer's professional consciousness:

> I knew that if I wrote ten or twenty pages into the book about Transylvania, based (as it would have to be) on hearsay and mugging up, it would have no life there and would probably have to be cut, in the end. (Fermor 2016, 363)

His ultimate concern, clearly stated on 30 November 1984, when writing from Adrianople[29]—Turkish Eastern Thrace, was not "to hurt either Hungarian or Romanian susceptibilities—it's not a polemic book" (Fermor 2018, 346), and to maintain a fair distance—"but I don't want to suck up, either" (Fermor 2018, 346). And he invited Rudi to read the chapters, once more, and realize the huge amount of support he had given, through his pieces of advice and "the literature on Transylvania you sent me" (Fermor 2018, 346). So it must have been truly comforting for him eventually, when Rudi, after having been through the manuscript over and over again, in late autumn 1986 came to the liberating conclusion that:

> It should be absolutely clear to readers that this is not a) a book about Hungary & Transylvania (though it is that too); nor is it b) a travel book, a book of a journey (though it is that too). It is a book of a journey by a 19 year old boy as recollected by a man close to seventy I am sure that everybody with minimum reading abilities who has read *T & G* would be aware of this. ("Nov. 22nd 1986")

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Dávid Csorba

Alteration of the Cultural Memory of
the Galley-Slave Cult

The galley-slave cult in Hungary is a historical paradigm, to which the Lutheran and Reformed denominations, as well as the Hungarian and Slovakian identities, relate, sometimes forgetting about it for centuries, sometimes reviving it again. Looking at the galley-slave cult through Catholic eyes, it might seem as if the Protestants had established a cult of martyrdom that was not clarified and could not be connected to the notion of sanctity and the cult of relics, however, it functioned according to their pattern. From a historical point of view, this is, by all means, appropriate parallelism: the narrative about the sufferings of Reformed martyrs, confessors, "quasi-saints" serves, beyond "a revitalizing counter-history [to] counter[] official versions of history" (Gaál-Szabó 2017, 77), the spiritual growth of the Protestant audience.

The first and deservedly famous source of the galley-slaves' history (*Narratio brevis*) was written by Bálint Kocsi Csergő, a teacher in Pápa, who had been turned into a galley-slave, too. One hundred years later Péter Bod translated this text into Hungarian (the title in Hungarian is *Kősziklán épült ház ostroma* [*The Siege of the House built on the Rock*]). The latter one remained a manuscript and it was based on Pál Debreceni Ember's abbreviated text that was published 100 years earlier. The question is why this 350-year old story can still be interesting. In the memorial year of the Reformation, it is a convention to remember this memento of the Protestant heritage. This story is part of the denominational consciousness even if not on an everyday level: it is one of the memories of the Protestant tradition. The Protestant denomination that has survived despite persecution sparkles in the role of chosenness. What the cultural memory has preserved from the history of galley-slaves is quite unifacial and has two bigger formae, namely, a forma

with a dominantly regional and small community character, and one with an international character when the history of galley-slaves is set into the historical pantheon of persecutees, respectively. In this paper, I am analysing this tradition and the question of how the thinking about the galley-slaves has changed in the course of the past 350 years.

One-Sided Memory

A short time ago one of the speakers in a regional diocesan conference gave a presentation about a version of the sufferings of the galley-slaves, which had been written by a church historian one hundred years before. This version was interwoven through naturalistic elements and presented with romantic pathos. This presentation was acknowledged by the audience and the representatives of the press as authentic, it was apprehended as individual research. This is a catastrophe from two points of view. On the one hand, the speaker could not give any new information about the topic. Thus, the inaugural of one of his "predecessors", which was created in the style of an earlier epoch, appeared in the disguise of technicality. Otherwise, it was also known as a publication that contained several erroneous data and explanations. As for the audience, the one-hundred-year-old narration appeared to them as a novelty; it even exerted a spiritual effect on them. To make the whole situation even worse, the lineal and factual enumeration of events provides the air of authenticity for a lay audience that is interested in the topic and wants to identify itself with it. As neither party had enough preliminary knowledge about the facts and their evaluation, they preserved the one-hundred-year-old but even then outdated narrative about the past reflected by the empathizing historian, instead of sources. According to this, it is not necessary—if it is worth at all—to say any novelty about the sufferings of the galley-slaves at least to the Hungarians.

This is only a sarcastic side of the picture put into a very negative connotation. If we consider what works whatsoever are available for Hungarian readers in the Carpathian basin, we have to state that presenters are in a difficult situation: If we shake the dust off the narratives and have a look at the national sources, it seems that nothing new can be said. However, it is a sign of the audience's identity that the narration from the middle of the 19th century and the numerous implements of the martyrs' story evoke a response in the soul of the listeners. In some Hungarian speaking communities, mainly beyond the borders of Hungary, these hardships are apprehended as the parallels of the local listeners' life story. The ancient,

archetypical forms of the stories about the suffering of individuals, families, the church, small communities, which have not been clarified since World War II, appear in the narrative about hardships and persecutions of the "ancestors," the predecessors who suffered as galley-slaves. On the other hand, there are places where the audience is not addressed by the almost 350-year old narrative, and they do not take notice of the emotional elements because they do not stick to the identity determined by their fatherland, mother tongue and religion, and many-centuries old traditions with such elementary power.

The above-mentioned speech presented by a student of local lore contains the basic data and events till 11 February 1676, i.e., the liberation by Admiral Ruyter. Sandor Payr's work (1927) contains these data from the beginnings until 1927 with minor differences though,[1] just like János Bottyán's narrative (1971) written for students in an even more popular style, and which has been published several times. Beyond my ethical doubts and apart from the fact that the above-mentioned speaker relied on the presentation that a generation of historians had compiled and formulated hundred years earlier, it has to be stated that his presentation was not far from his contemporaries' narratives about this topic and from their source base either. In the course of the past 15 years, there have been several chances for commemoratory occasions, of which the universities have taken advantage. They have organized several conferences where numerous presentations have been given. It is welcome news that some new sources concerning the case of galley-slaves and the period of Protestant persecution have turned up. Despite all these, there is one mutual element in the regional academic narratives. Be it either a professor or a young researcher (e.g., Kónya 2015, Kónya 2013, Papp 2011, Ferencz 2004), the basic texts their narratives were based on, were or might have been the historical work by Bálint Kocsi Csergő (1866) and the work on the lives of the galley-slaves, published by Károly Rácz (1905 [1874; 1899]).

Another one-sided commemoration has taken place recently. Earlier the memory of the Hungarian galley-slaves was kept fresh by the Hungarian congregation in Vianen in Holland and by the Mikes-circle. They combined their activity with the celebration of the Dutch admiral, de Ruyter. Following the centenary commemorations in Hungary, it was Gábor Pusztai (2008), who drew our attention to them again in the 21st century and published

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1   Such works are the classical, basic, popular elaborations (see Farkas 1869, Borsos 1893, Marton 1894, Balogh 1900, Okolicsányi 1904, S. Szabó 1926, Marton 1926, Kiss, 1926, and Kiss 1936).

several papers and volumes on the topic in Hungarian and foreign languages. The Dutch and Hungarian friendship appeared in history as an underground stream, which was obvious especially in the case of the Hungarian refugees who were admitted to the territory of the historic Netherlands in 1948 and then in 1956. Preparing for the latest celebration, the organizers in Amsterdam borrowed one of the relics, a door key, from the Reformed College of Debrecen, thus, strengthening the contact between the two countries symbolically. Four door keys were made to the tomb of Admiral de Ruyter in De Nieuwe Kerk. In 2001 a descendant of de Ruyter, Mr. Frits de Ruyter de Wildt brought one key to Hungary. After he had visited the Reformed institutions in Pápa, Budapest, Sárospatak, and Debrecen, he gave it to Debrecen as a gift. Having seen the end result, the Dutch admiral's descendant supposed that this was the town that deserved the honour of keeping the ancestors' memory, cultivating their traditions, consequently holding the door key because of the imposing and over and above the oldest monumental memorial, i.e., the column of the galley-slaves.

This key was borrowed temporarily. However, the public institution did not take advantage of lending the key; namely, a representative of the Hungarian institution could have participated in the celebration in Holland, thus, strengthening the historical contact. This was an awkward situation as only one galley-slave came from the "civis" town, Debrecen. In the first place, the towns Veszprém, Győr, Kassa, and most of all Rimaszombat would have deserved to be the spiritual centre of the galley-slaves' cult as the Habsburg politics, so to say, devastated the Reformed colleges in Pápa and Sárospatak. Thus, it was right and proper that the galley-slaves' monument (a masterpiece by the sculptor Péter Gáspár) was inaugurated in Rimaszombat on 17 November 2017. The names of the persecuted can be read in several languages on the monument.

These two kinds of approach are one-sided, i.e., there are the inland representatives of post-romanticism who use only hundred-year-old publications written in Hungarian, on the one hand. On the other hand, there is the world of researchers with an international outlook, which is abundant in philological beauties, though, not perceivable by the general public. In the first place, the distance between them indicates that the memory has grown stiff, which is inevitable at this distance of time, however, it shows the rootlessness of the memory even more. The knowledge about the galley-slaves is part of the Protestant public knowledge that comprises the commemorative column, Pope John Paul II's paying tribute to the galley-slaves (1991), and perhaps also the book by György Moldova (1973) entitled

Negyven prédikátor [Forty Preachers], however, the depth of the knowledge about them varies, indeed. Theoretically, this can be caused by the long period of time between the past events and the memory horizon of the people who are commemorating them today.[2] In reality, this is not essential as compared to the general mechanism of reminiscence "subsum[ing] individual and alternative stories" (Gaál-Szabó 2019, 123) and thus maintained by cultural memory, cult, symbols, and sites of memory. The memory of the battle of Mohács, that took place 490 years ago, is much more alive (Farkas, Szebelényi, and Varga 2016), or the relevance, the powerfulness and the abiding presence of the governor Lajos Kossuth or the poet Sándor Petőfi's traditions are not due to the shorter period of time but they result from several other factors. In the case of Kossuth numerous sites of memory, from statues on public squares, through his funeral that was a nationwide event (1894) to the audio record found recently, make his memory evident. In the case of Petőfi, it is even now obvious for a lot of people that he is still alive.

The Alteration of Cultural Memory

Interestingly, the memory of the galley-slaves has been one-sided from the beginnings. The galley-slave cult relies on imperfect cultural memory and it has remained like this ever since. It took the last 16 people, who made their way home from Zurich in 1677, a long time to get home, and no justice was done to them. The statute 1681/26 regulated religious dissensions; however, neither did the spirit of the laws act on the principle of parity nor did the enforcement of the laws go on smoothly: not in vain does church history call the following hundred years "the age of quiet counter-reformation." There were Calvinists in the country despite the pressure put on them by the Habsburg government. In the 18th century, the memory of the galley-slaves was still palpable. The heirs of the pastors who were persecuted in the 1670ies preserved their relics and passed them onto their descendants (Csorba 2016; Bujtás 2017). A huge amount of the chapters 1 to 9 of the text by Kocsi Csergő, which was translated by Péter Bod, and several other texts spread in the public space of manuscripts (e.g., the valediction by István Séllyei in Zurich, or the letter of thanks by Jakab Csúzi Cseh among the inland and Swiss readers, respectively).

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2   See also the well-known research by Pierre Nora and the Assmanns.

At the beginning of the 19th century, the Unified German Protestant Church (EKD) came into being and the disclosure of sources started concerning the previous periods. The Slovakian and Hungarian Lutherans continued the research of the Protestant martyrs' history: church history was translated from German with an anti-Catholic sting and source publication was added (Fabó 1861; Farkas 1869). Considering the intellectual history and spirituality, the late 18th century created totally different circumstances from those that the 17th century created for the galley-slaves. The cultural memory laid emphasis upon totally different values: neither the epiphany of Christ's face nor the Calvinist or patriot attitude was important any longer. More likely, the scraps of algid memory were adorned with the role of the faith hero who embodied the whole virtue-catalogue. The intellectual world of the Enlightenment and Romanticism did not attract the people who were still interested in history towards denominational dissimilarities but rather towards unification (e.g., it was then that Mohács and Zrínyi started to be presented as parts of the national past. However, there is no deeper knowledge about them in the common knowledge than about the galley-slaves in the case of Protestants). Thus, when the galley-slaves' lives become the topic of historical tableau-painting, it serves just as a device or a metaphor of reverent commemoration of martyrs of 1849. The portrait of Jablonski painted by Bálint Kiss in 1846 and its reception after the surrender in Világos 1849 showed that the painting was interpreted as an analogue of most recent events.

In professional circles the story written by Gergely Tamás Fazakas about the inauguration of the Galley-Slaves' Memorial Column is well-known. It happened exactly in Debrecen in 1895 following a lot of individual initiatives, finally, it was the result of the donation by a descendent of a galley-slave (Fazakas 2015). Since the end of the 19th century, the self-perception of Protestantism, its representative strategy, and historical crises have fixed this picture of them in this way (see Hatos 2013). An attempt to revise the one-sided picture of history hides behind the setting-up of the memorial column of the galley-slaves. This was undoubtedly the strongest catalyser that made their case become a matter of common knowledge, which at the same time created a new tradition.

Consequently, celebrations were held on the day of the liberation of the galley-slaves (11 February) for a long time, then there were celebrations at several points in time (like on 11 February, 31 October, and 21 September, i.e., on the day when the monument was installed). There was a special liturgical ceremony in Pápa, Sárospatak, Debrecen, and Budapest in the

first place in theological circles. Prior to World War I, the establishment of a self-contained image as opposed to the Catholic representation lay in the background of the festive events that were extending and attracting bigger and bigger crowds. The traumas during the period between the two World Wars changed this opposition: the cataclysm of the big war did not only cause geopolitical transformations (e.g., the Treaty of Versailles that transformed the Austrian-Hungarian Monarchy), but also a theory historical crisis (religious, philosophical, worldview crisis). The galley-slave symbolism that also functions as one of the metaphors of the Reformed self-consciousness became an element of the national cultural trauma. It was much more in this paradigm that at that time the most varied celebrations demonstrated this tradition that earlier had been looked upon from a denomination-historical point of view. They were commemorated on the occasion of inaugurations of schools, Calvin anniversaries, and speech-days, too.

Fortunately, several historical sources are cited in one or two centenary memorial speeches (1896, 1926, 1976) which are accessible for a modern lecture in case of an irrefutable request. However, borrowing them from a library, collating them with each other, and evaluating them in the light of a source-critical analysis need long and arduous work. The story of the galley-slaves is not deeply rooted in the cultural memory, thus, following the easier path it holds out apparent promises of success when writing a memorial speech.

Colleges of Sárospatak and Debrecen, Researchers from Pápa and Budapest

At the great age of the revival of the Hungarian national consciousness, at the beginning of the reform era, Ferenc Kazinczy's compendium entitled *Protestáns olvasó-könyv* [*Protestant Reader*] was published in Sárospatak, 1830–31. It was a secular catechism for children, in which the history of the galley-slaves was designated as the only memory of the Protestant past. He re-created the basic knowledge of the catechism from the viewpoint of a layman with a pedagogical background, though. It is well-known, that in Kazinczy we do not only honour the poet, writer, and neologist of Széphalom but also the regional inspector of schools in Kassa (1786–91) and the curator-in-chief of the church district (1814–18). His *Protestant Reader* gives a concise summary of the Calvinist biblical and church historical knowledge; besides this, he also offers sample prayers. In the passage on the Reformation, he describes the history of 4 regions on separate pages each, in the part on Hungary, short as it may be the concise description of the

events between 1671 and 1674 can be found (Kazinczy 1991). This example teaches us a twofold lesson. On the one hand, it is obvious that the galley-slaves' history of suffering had been codified in the common knowledge by that time; it might have become emblematic. The writer, who was a descendent of the Komáromi Csipkés ancestors and had constant contacts with Debrecen, might have been acquainted with this tradition much better for the very reason of his background. It was nevertheless his pedagogical self that mentioned the craggiest identification tradition of the Hungarian Protestantism when summarising the biblical and catechetical basic doctrines as briefly as possible. On the other hand, not an ecclesiastical but a secular pedagogical textbook was born, which clearly determined the 17th-century segment of the Hungarian Calvinist past in the public knowledge.

The reviver of these processes was scientific research in Sárospatak, which started up after 1861. It has incessantly strived to reveal the heroic walks of life of Protestantism since the second half of the 19th century. The *Sárospataki Füzetek* [*Booklets of Sárospatak*] that was established by János Erdélyi, published national and foreign texts continuously, then about half a century later the librarian István Harsányi disclosed new printed and handwritten sources (see the database of Hungaricana). Imre Révész Sr., then Ferenc Balogh, and his disciple Károly Rácz maintained the cult in Debrecen. Imre Révész was in Zurich and saw the famous painting that depicted Harsányi and Séllyei. Ferenc Balogh examined the Huguenots' and the Scots' religious world and piety, and he organized similar events for the Theology students. Also, Károly Rácz left for the West but he only got to Vienna, however, he started to publish Hungarian sources: his best-known book is the reference book that was published in 1874 on the occasion of the 200th anniversary of the Pozsony lawsuit, and which was written based on one of the copies of the minutes of this lawsuit (it was published two more times).

The son of Bálint Kocsi Csergő, the best-known galley-slave, was the first to start to disclose the life-work of his father, but the research has continued to our age to disclose the original documents. At first, the first 9 chapters of *Narratio brevis* appeared as the appendix of Pál Debreceni Ember's book on church history (1728), and then it was published again abroad through Sándor Szilágyi in the translation of Péter Bod (1866). The Latin version of chapters 10 to 12 was published by Elemér Balogh (1902), and their Hungarian version was published by Lajos Szimonidesz (Kocsi Csergő 1944), who had galley-slave ancestors, too. In the end, the whole book was translated into Hungarian and published by Dezső Miklós (Kocsi Csergő 1995).

Hence an abbreviated Latin and an abbreviated Hungarian version invented tradition; both of them finished with de Ruyter meeting the galley-slaves and a dialogue between them. This picture could be completed with Ferenc Otrokovics Fóris' narrative that was translated into Hungarian in the 1930s and with several other sources from about 1676. It came to light in foreign languages (mainly in Latin, and a few in German, Italian, French, and English) between 1861–1944. The sources published until the end of the 19th century were used as a basis and indeed, some people use them even today.

The centenary celebrations after 1895 were in full swing when an initiative was started in Pozsony. The initiative started from the Pozsony office of Elemér Balogh, a former Theologian in Pest (1902): he contacted the archives in Zurich, carrying out research work to find out more about the old galley-slave sources. He collected sources to elaborate on the history of the galley-slaves, and he also published a shorter article on this topic (Balogh 1900; see also the Balogh-legacy in the Ráday library, score K 0.310.).

The church historian of the College of Pápa, Etele Thury, formulated the aim in 1904 and suggested that the disclosure of historical sources should be carried on, specifically, through bringing the archived materials to light in international public institutions (Csorba 2014). Thury's scientific life-work remained unfinished: in vain did he do research and bring home the copies of numerous and rare sources. These materials named Thury-legacy have been lying unused and undisclosed at archives of manuscripts of the Reformed College in Pápa for 100 years (See the Thury-legacy at the Reformed College Library, score O 662.).

The memory of the galley-slaves had faded entirely by the end of the 19th century, partly because the most numerous sources about them could be found in Switzerland, partly because the peregrination of the students in the Carpathian basin changed its direction from the end of the 18th century. At the turn of the 19th to the 20th century, when the history of the persecuted communities was written, the fate of the one-time refugees from Zurich was visualized on a broad historical tableau as part of the image of Switzerland, i.e., the country of the persecuted (Mörikofer 1876). Although at least one copy of the Hungarian galley-slave-text was a basic item of the city-leader citizens' book stock in Zurich, by the turn of the 20th century the keeper of the records of the municipal archives in Zurich had compiled an exact financial study on the one-time galley-slaves, condemning them for their ingratitude, namely, he did not find any sources in the archives about their thank-you letters (Häne 1904). The summing up of the manuscript

legacy started 100 years earlier; chronological and thematic descriptions were prepared in the course of systematization. Apparently, the Hungarian preacher Elemér Balogh in Pozsony and the director of the National Archives were looking for the main work of Kocsi Csergő in vain, though; these texts existed and still exist this very day. The Swiss scientists and the Hungarian scientists from Patak copied it in numerous forms—only they borrowed it from the book stock of the municipal library. A copy with the handwriting of Kocsi Csergő can be found in numerous family legacies, e.g., in the family collection of Johann Heinrich Heidegger in the Zentralbibliothek Zürich (Mss D 158–183).

In 1917, the 400th jubilee of the Reformation took place in World War I. But the Reformed presbytery of Gömör with the lead of church historian József S. Szabó erected a monument to the memory of István Harsányi and his fellows in Slovakia, Gömör used to be at that time a Hungarian territory. Several congregations keep the memory of their heroes of faith, they set up memorial tablets and organize commemorations. Amazingly enough, there is still a volition to keep and hand down the galley-slave tradition. Owing to the territorial division of Hungary after the Treaty of Trianon the story of the galley-slaves was interpreted in new ways: not only the Transdanubian but also the Hungarian Calvinist churches in Slovakia have the image of a galley in their courts of arms, which refers to this story. Doubtlessly, the historical catastrophe afflicted these regions the most. Let me emphasize one personal element: this design of the courts of arms is not by chance as the two church districts used to share the "same" person as a preacher. Elemér Balogh had been a preacher of the unified Transdanubian church district and later he became bishop of the Slovakian church. The case of the galley-slaves occupied Elemér Balogh even after the Treaty of Trianon: from a professional point of view and from that of human piety. This is testified by his collection that is kept in the Ráday Library and his manuscripts that were disclosed in the Great Library of the Sárospatak Reformed Theological College. They demonstrate the disclosure of sources and the search for a new narrative (see Balogh 1900; as well as his legacy in the Ráday Library at K 0.310.). On the other hand, the story in his obituary characterises his personal faith and spiritual complexion, namely, at one time he walked all over the route his galley-slave ancestors traversed. Between the two World Wars memorial plaques, publications, paintings objectified their remembrance. It was then that the hymnic performance of the hymn Nr. 394 known as the galley-slaves' song, became part of the commemoration (Balogh 1900); this has remained so ever since. The text, however, survived in a 17th century Lutheran hymn

book called the *Tranoscius* but its Hungarian translation entitled *Hungarian galley-slaves' song* appeared as late as in 1885. A series of poems, songs, literal and dramatic commemorations were born, and between the two world wars commemorative plaques, publications, paintings objectivized the memory. Regional celebrations, commemorative plaques, the inauguration of towers, and bells immortalized the memory of the persecuted; today even a memorial path bears the names of the galley-slaves.

The Kádár era did not let the analogy of personal persecution be perceived, which would have recalled the reminiscences of the period between the two world wars. The retrospection was allowed to start only after the Velvet Revolution in 1989. Because of this the data storage and recollections of the pastors who were persecuted in Communism (Papp 2011) resorted to an older symbolism and were filled up with the galley-slave metaphors. They were gathered and edited by Vilmos Papp.

However, the link between the martyrdom of Kálmán Csiha in Romania and the past is not any longer only a spiritual rainbow arc. Though the first hymn "The song of the martyrs," which appeared as a text in the volume entitled "Those who prayed for their persecutors," came from the 17th century, it was written after the age of the galley-slaves (hymn 394). Dezső Bustya interpreted their role in the title of his essay ("In the Rows of Martyrs") broader; however, the message is merely about the victims of Communism (Bustya 1996). Kálmán Csiha starts his personal story about his sufferings at the Danube delta reviving the memory of his grandmother on his mother's side about whom he remarks that she is a descendent of a "galley-slave" ancestor (Csiha 1996, 57).

The Latest Researches

After 1948 another political reversal passed off in Central Europe that prohibited the reminiscence for the church; only László Makkai, who was a professor at the Debrecen Reformed College at that time and who had a strong political background, was able to achieve that reminiscence was allowed again from 1976–1977. At the time of the Communism, the heroes of faith were turned into "revolutionists" who were against the Habsburg power: besides their excellent historical observations and source publications, the text editions by Makkai (1976) and the Slovakian text edition by Minarik (1981) confirmed this interpretation. The cause of this overdue situation is not only the beginning of a new era after 1948 but also a simple research historical phenomenon: the level of the systematic

arrangement of data collections abroad did not make research easy even in the 80s. The correspondence between Sándor Ladányi, who lived in Budapest and Endre Zsindely, who lived in Zürich refers to this situation. The scientist who lived abroad mentioned that it was difficult to do research under the circumstances of that time (see the Zsindely-legacy at the Ráday Archives, score C 206.). I have to add, however, that the sorting and cataloguing of the old manuscripts and presswork were going on (the result being, e.g., the so-called Gagliardi-Forrer's manuscript catalogue). Consequently, until the middle of the 80s and the early 90s, nobody could be blamed if they could not come to basic source texts.

In the meantime, the researchers who work in public collections in their home country have found new sources (Varga 2002; Szabadi 2008). As a result of the work by the colleagues who did research abroad in public collections in the past 15 years[3] like László Zsigmond Bujtás in Holland, Ádám Hegyi, Jan-Andrea Bernhard, and the writer of this paper, numerous new sources have become scientific common knowledge. Accordingly, there is a lot of information to speak about in a different way both at home and abroad.

There are unveiling ceremonies and commemorations in several research institutes of Hungary (Sárospatak, Debrecen, Budapest), in Switzerland (Zurich, Chur), and in Holland (Vlissingen, Franeker, Utrecht) too. The present academic research approaches the galley-slave literature from three different points of view: Eva Kowalská, a member of the Academy in Pozsony interprets the history of the Slovakian Lutherans from a more modern perspective and examines it in the context of exile-literature (Kowalská 2004; Kowalská 2006). Jan-Andrea Bernhard, the pastor of the Italian region of Switzerland and professor of University Zurich analyses it from the point of view of Calvinist communicational strategy (Bernhard 2017). The Institute of Reformation Research and the Workshop of Early Modern Cultural History (University of Debrecen) examine it in the context of martyrdom (Csorba and Fazakas 2012; Fazakas, Imre and Száraz 2012), and the Workshop of Reformed Heritage (Budapest, Károli Gáspár University) strives to hold the research together.

Whereas the commemorative speeches at the memorial places and the summaries of regional history make no headway as far as the use of sources is concerned, they are even sleeping their hundred-year sleep; the latest academic trends follow the Protestant ancestors' source-critical theory (i.e., "back to the sources"). Thus, they make the re-canonisation of the history of

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3   For a detailed cultural/historical background see Csorba 2014.

galley-slaves possible. The analysis of the sources in the manuscript offers a much more complex and stratified picture of past events, moreover, through the latest online and media techniques, we can imagine this past world and its century-old symbols that unfolded in history in the course of research much more plastically. Consequently, it would be advisable to converge these ways (in the many countries) and the two levels (scientific research and regional memory) to each other and inform each other about the results on several forums and in foreign languages (in Hungarian, German, Holland, and Slovakian). Thereby we will bequeath to our descendants a more authentic, multifaceted narrative on the 350th anniversary of the liberation of the galley-slaves in 2026.

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Fatma Chenini

Representations of Black Masculinity in Oscar Micheaux's Silent Film *The Symbol of the Unconquered*

Oscar Micheaux was one of the most significant figures in the history of African American cinema. He was the most prolific black filmmaker, who was able to contribute to the so-called "race film" industry more than any other African American filmmaker, producing and directing forty-three films between 1918 and 1948. His reputation as a successful filmmaker also stemmed from his ability to overcome economic obstacles which led to the demise of most of the African American film companies at the time. Relying on Clyde Taylor's definition of the term "technical proficiency," Pearl Browser, Jane Gaines, and Charles Musser explain the economic vulnerability of black film companies in the silent era, contending that

> A question of economics, [. . .] and race cinema is best understood as "underdeveloped" in relation to Hollywood, which might then be seen as an "overdeveloped" cinema. Underdevelopment is the "invisible hand" that "determines everything," says Taylor, from the budget constraints that dictate a single "take" on the set to the number of black theaters that, as he says, "limits the take" in another sense. The consequences of underdevelopment are dramatized in Richard Norman's assertion [. . .] that whereas white films could play 15,000 theaters, race films could only count on the 105 theaters that catered to the black trade, all facilities that would have been more or less segregated in these years. (2016, xxv)

Race films, produced and directed by African American filmmakers with an all-black cast, aimed to challenge the negative stereotypes associated with African Americans as savages, criminals, and ignorant, which were adopted by the popular culture at the time. The emergence of motion picture

production in the United States encouraged the dissemination of these limited and reductive stereotypes, it also targeted the black man in particular "in the most overtly racist activities, including stereotyped behavior, ridicule, violence, and lynching" (Butters 2002, xvi). Race films were produced in response to the racist representation of the black man and they created a counter representation of him to defend his "honor" and "reputation." These films were produced in a period where violence against black men manifested itself in lynching and laws of discrimination (such as Jim Crow), particularly in the South. This led more than 700,000 to 1,000,000 African Americans to flee to the North between 1917 and 1920, and another 800,000 to 1,000,000 during the 1920s (Butters 2001, 1–2). Commenting on this phenomenon, W.E. Du Bois wrote in the magazine *The Crisis:* "As to the reasons of the migration, undoubtedly, the immediate cause was economic, and the movement began because of floods [and] the boll weevil. [In] back of them is, undoubtedly, the general dissatisfaction with the conditions in the South" (qtd. in Butters 2001, 2). However, the North did not offer the safe and better life that most African Americans longed for. The growing population of African Americans in the North was seen as a real threat to the economic and social prosperity of white people, which was faced by "a new virulent strand of racism" (Butters 2001, 5). In Oscar Micheaux's silent film *Within Our Gates* (1920), the opening intertitle refers to the grievances of African Americans in the North: "At the opening of our drama, we find our characters in the North, where the prejudices and hatreds of the South do not exist—though this does not prevent the occasional lynching of a Negro." Micheaux's film was released during the summer of 1919 which is known as the "Red Summer," a reference to the blood that was shed. It marked the peak of race riots and the number of lynchings of African Americans—there were at least 25 race riots that took place around the United States.

The historian Joel Williamson argues that economic depression and psychosexual tensions encouraged white men not only to lynch African American men and practice violence against them in real life but also to experience "these fantasies [again] through violent cinematic attacks on black men" (Butters 2002, xvii). One of the main early cinematic productions that attests to Williamson's argument is D. W. Griffith's notorious film *The Birth of a Nation* (1915). Griffith's film perpetuated the hegemonic racial images of the black man and presented him in the worst cinematic portrayals imaginable. Cinema critics deem the film "a milestone in the history of the cinema," and the trigger for the formation of the race film industry (Butters 2002, 63). Numerous African American film companies were formed,

among which Micheaux Film Corporation was one, and over a hundred films were produced. Black filmmakers used their films to defend black men's reputation through creating new, positive, and (sometimes) idealistic images and portrayals of black men which stood in sharp contrast to the existent stereotypes at the time. As Kevin Gaines argues:

> Mass-media technologies and industries provided new, more powerful ways of telling the same old stories of black deviance and pathology [...] It should be noted, however, that at the same time mass-culture industries provided opportunities for black cultural production, the construction, or reconstruction of black consciousness, and further struggle and contestation over representations of race. (1996, xvi)

Oscar Micheaux's silent films can be regarded as paradigmatic examples of this cultural (and political) shift in the representation of black manhood.

Oscar Micheaux's earliest films were controversial in the eyes of the larger public due to his boldness in presenting topics such as lynching, white mob, disenfranchisement, rape, interracial relations, as well as legal and social discrimination, which his peers would not dare to include in their films, and which caused him numerous problems with the censors. Furthermore, Micheaux's silent films did not present simplified images of black men as gentlemen or villains as most black filmmakers attempted to do. Gerald Butters explains that the majority of black filmmakers presented unrealistic embodiments of black men which "did not consider the economic, political, and social frustrations that African American men faced on a daily basis" (2001, 3). Micheaux used his films to achieve the "uplift" of the black community by adopting a realistic approach in presenting his black male characters. For this reason, many of his black male characters are villains, crooks, pimps, and corrupt officials, who are willing to use their people to cater to white society. Micheaux aimed to expound the reasons behind "the negative characteristics of some African American men" (3) to prove that these men are not inherently villainous, but it is the influence of white society that made them act so. Micheaux's films do not depict a "simple reduction of black representation to a positive image," as bell hooks argues, but rather representations "that would convey complexity of experience and feeling" (1992, 133). Micheaux aimed to reveal "the original stories of Negro life," as Micheaux himself explains (qtd. in hooks 1992, 134), stories of success and failure to which black men can relate. "[The] race needed example; they needed instances of success," Micheaux writes in his novel *The Homestead* (109).

One of Micheaux's main films, which tells the story of a successful black man, is *The Symbol of the Unconquered* (1920). The film is about Hugh Van Allen, a young black prospector who recently came to Oristown in the Northwest, and a woman whose fair-skin does not reveal the truth of her mixed-race identity, called Eve Mason. The opening intertitle of the film explains that Eve's grandfather, Dick Mason, is "an old negro prospector" who lives in Alabama. He is about to die, leaving the land and a small house for his only living relative, Eve who then "alone in this world," leaves Alabama for Oristown to locate her inheritance. Micheaux makes it clear that he is presenting black men whose chief characteristics are hard-work and self-reliance. He also indicates that Van Allen and Dick Mason couldn't succeed in their career and make money if they did not migrate to the North (Oristown) seeking for a better life. Furthermore, describing Eve as a "white-skinned" lady reveals that the film will deal with topics like interracial relations and passing for white, which were not common in the work of contemporary African American filmmakers.

The viewer is soon introduced to Jefferson Driscoll, "one of the many mulattos who concealed their origins," as the intertitle reads. Driscoll owns a hotel in Oristown in which he serves only white people. A dark-skinned man, called Abraham, walks into Driscoll's hotel and asks him if there is "a place for a good Negro to sleep." With eyes filled with hatred and disgust, Driscoll looks upon Abraham and remembers "a cursed moment" he had experienced in the past, which made him develop "a ferocious hatred for the black race, from which he was born," as the intertitle explains. In a flashback (a technique that Micheaux uses frequently in his films to share details about the characters), Driscoll is sitting next to a white woman who does not know about his black origin yet. Driscoll was proposing to the white woman before his black mother interrupts them and runs towards him to hug him tightly. Apparently, the black mother has been looking for her son after he abandoned her to conceal his black identity. The white woman looks shocked and she runs off in panic after she learns the truth of Driscoll's identity as the intertitle reads "[the black mother] had involuntarily betrayed the secret of his race." The flashback ends with Driscoll trying to choke his mother in furious anger. Returning to Abraham after this short flashback segment, Driscoll decides to deny Abraham a room in his hotel and to send him to the barn instead. Micheaux depicts Driscoll as a black man who passes for white; a man with an ambivalent identity who embraces his white heritage, and denies his black roots. Later in the film, Driscoll plays the role of the white oppressor, again, in dealing with Eve when she comes to stay in his hotel. Initially, Driscoll

treats Eve with respect due to her fair skin, but this changes shortly after he finds out about her black identity. He humiliates her by sending her to stay in the barn, just like he did with Abraham. In the next scene, Driscoll enjoys watching Eve from his bedroom window, struggling to find her way in the storm after she runs out of the barn terrified. In this scene, Micheaux attempts to demonstrate the significance of solidarity among black people, which Driscoll does not exercise to achieve whiteness. Therefore, through abandoning his own people, whose black skin endangers his hidden "true" identity, Driscoll believes that he is on the right track toward becoming white.

Unlike Driscoll, Micheaux presents Van Allen as a "man of race," who is dedicated to helping others. After spending the night in the woods, Eve meets Van Allen at dawn on his way to his homestead. She does not tell Van Allen the suffering that Driscoll inflicted on her, instead she says that she is lost. When Eve shows Van Allen the documents of her inherited house, with joy on his face Van Allen says "What's this? But we are neighbors!" and he decides to drive her home. On the way, Van Allen displays a high level of gentility and self-denial—he shares his food with Eve, then offers his shoulder for her to rest on, and he never acts on his feelings despite his admiration for her. Micheaux uses the character of Van Allen to interrogate the myth of the black brute and rapist through his relationship with Eve, whose black identity he does not realize until the last scene in the film. "The black brute is not only a racial myth but, more particularly, a forceful ideology of black masculinity," Anna Pochmara explains, "in the collective imagination, it developed into a powerful and complex lynch logic, according to which pure white womanhood needs to be protected from uncontrollable black male sexuality by white noble manhood" (2011, 20). Through Van Allen, Micheaux counters the myth of the black brute and represents the black man as the protector of women.

Micheaux then crosscuts the film, alternating the encounter of Van Allen and Eve with another scene in which he presents the viewer to a white man called August Barr, who lives several miles from Van Allen. Barr is "a former clergyman [who] has become a swindler and a man of dubious financial schemes," as the intertitle reads. He lives with his wife Mary, his innocent victim whom he forbids to see people in his absence. By interweaving the two scenes, Micheaux intricately implies a comparison between Van Allen's genteel attitude with Eve and the oppressive behavior of Barr towards his wife to demonstrate who is the real savage. Later, viewers learn that Barr and his two associates Tugi (an Indian fakir) and Mary's brother Peter Kaden, who "is more Barr's victim than his accomplice," are scheming to seize the

house that Eve inherited from her grandfather. Barr sends Peter to search for the documents in the house that Eve and Van Allen are heading to in the meanwhile. Micheaux here demonstrates the economic underpinnings of the white supremacist ideology which is based on targeting the harvest of the hard-working black men.

Arriving at their destination, Van Allen and Eve appear inside the house. While Van Allen is looking around, the image changes to a shot of the same room but the camera focuses on a wall where the portrait of Booker T. Washington appears much closer. Micheaux used the portrait to remind his viewers of the values of Booker T. Washington, whose philosophy influenced his work. These values are based on hard work, self-control, and restraint, which are also part of Micheaux's model of the black man. In his autobiography *Up from Slavery* (1901), Booker T. Washington writes:

> I have observed that those who have accomplished the greatest results are those who "keep under the body"; are those who never grow excited or lose self-control, but are always calm, self-possessed, patient, and polite. I think that President William McKinley is the best example of a man of this class I have ever seen. In order to be successful in any kind of undertaking, I think the main thing is for one to grow to the point where one completely forgets himself. (130–131)

Before Van Allen leaves Eve alone, he hands her a weapon, and the intertitles have him say "take this just in case. If something makes you nervous, fire this [gun] twice. And I will come running." Later on, the scene changes to Eve in her bed terrified a villain is trying to get into the house at night. The shot changes to give us a close-up of the face of the villain, who turns out to be Peter, who comes looking for the documents. After hearing Eve's cry, Van Allen comes running to rescue her, and he promises her that he will keep watch outside during the night. Micheaux clearly uses Van Allen's character to alter the image of the black man from being aggressive, criminal, and rapist, and replace it with a new image of the noble black man, the one who protects, rather than rapes, while the white man is represented as the real threat to women. Van Allen is able to restrain himself from having feelings towards Eve (a light-skinned lady), and he can also hide his admiration from her, and even from the spectators of the film. It is the last scene in the film, which reveals the truth about his feelings when he kisses her after she reveals to him the fact of her black identity. Micheaux tells us a similar story about himself in his semi-biographical novel *The Homesteader*, namely when he fell in love with his Scottish neighbor, but he could not marry her because

she was a white woman (Bowser and Spence 2016, 83). So Micheaux "refutes the charges of black male sexual aggression by constructing the persona of a devoted and loyal [black man]" (Pochmara 2011, 25).

At this stage in the film, viewers learn that Driscoll has sold his hotel to establish a new business—deceiving black men through selling them stolen horses. In the next scene, Van Allen and Driscoll are sitting in an office, discussing a horse trade as the intertitle reads "I have two superb beasts. Two Half-blooded Arabian blacks, guaranteed thoroughbreds." Later, Van Allen meets a white man who thinks that Van Allen has found his stolen horses, realizing that he had been swindled and deceived by Driscoll. In a barroom scene, Driscoll is mocking Van Allen and narrating the story of the horse trade to the bar owner when he recognizes Van Allen's face on the wall mirror. Micheaux employs "the device of looking over the shoulder" of a character to focus on what he sees or reads (Butters 2001, 6). This time the focus is on the mirror in which Driscoll and Van Allen are framed. Cinema scholars Pearl Browser and Louise Spence wonder if Van Allen's reflection in the mirror represents Van Allen "as the horse-trade victim [that Driscoll] has been mocking?" or as "that moment of racial recognition?" to conclude that "perhaps Driscoll sees his despised self, his own blackness, in Van Allen" (2016, 93). The two men initiate a fistfight which ends up with Driscoll being beaten and shouting, "I'll get my revenge." At the end of the scene, Driscoll is thrown out of the bar after Abraham, the black man whom Driscoll humiliated by sending him to the barn earlier in the film, has kicked him in the butt—a gesture "that clustered around the 'Tom' character in minstrelsy" (95). The victory of Van Allen (the dark-skinned man) over Driscoll (the white-looking man) reverses the white standards according to which the black man is the object of contempt and ridicule—such a scene makes a victory for black manhood as well. Micheaux uses Driscoll's attitudes towards Eve and Van Allen to demonstrate the moral dilemma of interracial relations and of their offspring. In his novel *The Conquest* (1913), Micheaux writes "what worried me most, however, even frightened me, was, that after marriage and when their children had grown to manhood and womanhood, they . . . had a terror of their race" (162).

In one of the main scenes in the film, Micheaux presents the Ku Klux Klan as the real antagonist to the black man. The cinematic portrayal of the KKK's members as gangsters and murderers is a bold move that no other filmmaker, African American or Anglo American, dared to do in the 1920s. In Baltimore, *The Afro-American* journal advertised the film with the caption: "SEE THE MURDEROUS RIDE OF THE INSIDIOUS KU KLUX

KLAN in their effort to drive a BLACK BOY off of valuable Oil Lands—and the wonderful heroism of a traveler to save him!" (1920, 4). Further, a film review, in the *New York Age*, wrote: "the viciousness and un-Americanism of the Ku-Klux-Klan which . . . is beginning to manifest itself again in certain parts of the United States . . . [The film] is regarded as quite timely in view of the present attempt to organize night riders in this country for the express purpose of holding back the advancement of the Negro" (qtd. in Bowser and Spence 2016, 87).

Driscoll joins Barr's cohort to get his revenge from Van Allen, as he promised. Viewers learn—from a letter Driscoll found by accident—that "Van Allen's land has an immense value which he did not suspect." The next scene shows us Driscoll and the other gangsters, sitting in the barroom, plotting how to get Van Allen's land back "at all costs." They agree that if Van Allen was not cooperative, they will call up old Bill Stanton (a white thief) "who knows how to make people do things they don't want to do," as the intertitle explains. Old Bill Stanton promises that he will have Van Allen to recapitulate or he will subject him to such a treatment that will either drive him crazy or kill him. Later, Van Allen finds the warning, they sent to him for the sixth time, pinned on his tent, which says, "Sixth and final warning. If, at the next full moon, you have not sold your land, watch out for your life," and signed by The Knights of the Black Cross. Micheaux here explicitly refers to the vicious deeds of the Ku Klux Klan and to its role in whetting the appetite for racism against African Americans through history, particularly that the attack scene shows how "night riders rode down upon [the hero] like ghosts with fiery torches intent upon revenge"—as written the *Chicago Whip* magazine (qtd. in Bowser and Spence 2016, 86–87), which is reminiscent in many ways to Ku Klux Klan's style of attack. Before the ride on Van Allen's land, Barr tells Driscoll "Naturally, Driscoll, you march in front." The look on Driscoll's face indicates that this was the moment of racial recognition which he has been fighting tooth and nail to hide throughout the film. After abandoning his black mother, then denying Eve and Abraham a room in his hotel because of their black identity, and latter aiding white people in driving Van Allen off of his valuable land, this moment comes to remind him of his black identity, and that passing for white is not an option for him because the white people will never accept him as one of them, as Pearl Bowser and Louise Spence explain "in race-conscious America, a person of mixed race defiled the racial classifications that organized racial relations" (82).

The *Symbol of the Unconquered* is a powerful and frank presentation of racial relations in American society in the period of the 1920s. This film, like

most of Micheaux's silent films, is regarded as "a turning point in the history of African American cinema [. . .] in its complex and diverse portrayals of African American manhood" (Butters 2001, 10). Micheaux presents three different portrayals of black men—displaying the consequences of their actions regarding their black identity—to give the viewer a chance to choose the black man he wants to be. Jefferson Driscoll is one of the many mulattos who decided to betray their black race to kowtow to white people. Micheaux presents Driscoll as a victim of a long history of sexual abuses of white men against slave women—implicitly indicting the white society for the suffering of black men like Driscoll due to their ambivalent identity. Jane Gaines argues that "Micheaux pitches his stories halfway between a lament about professional loss and a complaint about those who hinder their own people. Never does he lay the blame directly at the feet of white society. [. . .] the criticism of white society is reflected off the blacks who emulate and play up to whites [. . .]" (2016, 78). The example of Abraham can be regarded as a "passive character" who does not scheme against his people as well as he does not contribute to the "uplift" of the black race. Abraham is presented as a man without passion or will for the hard work, he does not mind to be treated badly (just like when Driscoll sent him to sleep in the barn) and he does not mind to be well treated either—Abraham appears in the last scene to work for Van Allen in his oil company. Lastly, the example of Van Allen is the antithesis of the previous characters. Unlike Abraham, Van Allen is presented as an ambitious and brave man who stands against deceit and coercion—the reason why he did not give up his valuable land. Van Allen does not tolerate being deemed inferior to the white man, for this reason, the white-looking skin of Driscoll did not save him from being beaten by Van Allen. His dark skin, loyalty, chivalry, and hard work makes his manhood more representative of the people in the audience, and, therefore, equates Micheaux's definition of black manhood.

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Ligia Tomoiagă

The Intellectual Dark Web
Alterity in Today's Cultural and Political Narratives

The Intellectual Dark Web (IDW) refers to a group of personalities who are diverse from the point of view of their profession, formation, personal beliefs or academic work, but who are similar in their quest to oppose some of the contemporary trends in the humanities especially, but also in sciences and politics, which—they maintain—are pressed by the indoctrination of the mainstream ideas referring to identity politics and political correctness. They interpret these new ideas as manifestations against the freedom of expression and of research, very apparent in the media and in the academia. It was Eric Weinstein who first used this neologism, but it was Bari Weiss, a New York Times editorialist, who made it public in an article entitled "Meet the Renegades of the Intellectual Dark Web," which was published in 2018.

The idea of the comparison between IDW and the "regular" Dark Web is that the ideas promoted by these controversial IDW public speakers are somehow "illicit;" they are so much against the mainstream, largely accepted activist propaganda of the left, that their promoters might even be arrested someday for supporting such ideas (a fear which is sometimes openly expressed). Nevertheless, the fear they mostly speak about is that of being de-platformed, or canceled. This means that they will be banned from Twitter, Instagram, Facebook, their ideas will no longer be propagated, and the public's access to their opposition restricted.

The general tendency of this group of personalities is to oppose what they call left-ism, by which they understand American democrats, English Labour, West-European left-leaning parties, and almost the entire Western and American world of the Academia, feminists and environmentalists, activists of identity politics and social justice, those who fight for retributions for a "patriarchal" past, etc.; all of these are considered to be much indebted

to postmodernism, post-structuralism, Marxism, political correctness, post-truth and post-humanism, that they seem to be on the verge of establishing totalitarian regimes, based on the university professors with an agenda and "gullible" students, and supported by brainwashed people who believe the propaganda. They have podcasts, interviews and shows on YouTube, they are active on Twitter, and they address people directly in public speaking events organized by "free" organizations and universities.

This whole trend started in universities, when such personalities met with opposition on the part of the students especially, but from faculty members, as well, because they maintained ideas that were different from the official narrative. The case of Jordan Peterson—the Canadian clinical psychologist—is famous; he was considered by his students as a transphobe, an ultra-right, a Nazi, even, because he opposed a legal bill (C-a6) which required that people should be forced, by law, to use the self-designated pronouns when speaking with those who declare themselves as sexually non-binary individuals (the number of these pronouns is more than 30). Jordan Peterson became after this moment one of the most important public speakers, his book *12 Rules for Life* being sold in millions of copies all over the world.

The Bari Weiss article met with much critique, as most American media seem to be leaning towards the left these days. Jonah Goldberg, in the National Review considers these personalities as "Thinkers and journalists who happen to share a disdain for the keepers of the liberal orthodoxy." Such opinions led to a kind of research that showed how those who follow You-Tube interviews and speeches of the IDW can be classified as right-wing; of these, many are tempted to go further to what is labeled as alt-right, as they are probably lured by alt-right channels. Apparently, if someone is not in the leftist team, they are automatically considered alt-right; in most critical commentaries, the circle of intellectuals associated with the IDW are characterized as white supremacists, homophobes, trans-phobes, misogynists, patriarchal, racists, (even Nazi) bigots. In fact, the network of intellectuals, so to speak, is far from being homogeneous; neither they, nor their guests can be labeled as such.

Let us name a few of these intellectuals: Bret Weinstein—a biologist—, his brother Eric Weinstein—a mathematician—, Ayaan Hirsi Ali—a representative of the reformed Islam—, Sam Harris—an atheist neuroscientist—, Clair Lehman—a feminist—, Lindsay Shepherd—a free-speech activist—, and others like Christian Hoff Sommers, Steven Pinker, Debra Soh, besides the famous Jordan Peterson, Joe Rogan, Dave Rubin, Ben Shapiro, and Douglas Murray, who will further be referred to. They are not

necessarily right-leaning, many of them are former democrats/liberals in America, but who find the left-orientation of today's democrats unbearable, and describe themselves as libertarians. The magazine and site that represents them best is Quilette, which was founded by Claire Lehmann.

The most important definition IDW gives itself is an association of peers who believe that people should be judged according to the "content of their character"(Martin Luther King), and that individuals—being endowed with reason—should both determine and be responsible for their lives. There is no leadership of the circle of intellectuals, no common ars poetica, no common ideology or orientation (culturally, religiously, or sexually); they are united around the idea that there is nothing that people should not discuss, that it is all right to have different opinions, and that we should be exposed to as many points of view as necessary until we form our own opinion, which does not mean that we should fight to annihilate those who think differently. They are accused of being politically invested and fighting to conceptualize inequality, but many of their talks—during interviews or public speeches— are concentrated around a large variety of subjects that have very little to do with politics. Many of their talks are philosophical, theological, esthetical, literary, etc.

In order to illustrate this, one should just have a look at the list of some of the guests they had during their shows and interviews: philosophers like Sir Roger Scruton or David Berlinski, religious thinkers like Ravi Zachariah or John Lennox, economists like Robert Sowel or Larry Elder, feminists and anti-feminists like Camille Paglia and Janice Fiamengo, conservative politicians like Candace Owens, biologists, mathematicians, physicists, political people, artists, sports people. Many of the above are de-platformed by the official media, and their only way of addressing the public is by being part of this network, and by being invited to such independent interviews and talk-shows.

The phenomenon is interesting because it is the first time in history when the backlash of mainstream ideas can be noticed *in the making* and viewers (internet audiences) have a direct say. To watch the shows is intellectually challenging, but to read the comments people make is somehow an adventure onto itself; many of them show that there is a large audience for these intellectuals, that people like to listen to debates on various themes, that they are not thrown back by the complexity of some subjects and argumentations (or by the length of some of the speeches and interviews). Such commentaries also show that the people are thirsty for something more profound than the media usually offers, that they are less inclined to

believe what news channels feed them, and they are trying to understand and change some of the mannerisms of our times, and look for the people who can do that.

To illustrate this extraordinary platform, the IDW has, here are some numbers: the *Joe Rogan Experience* (Joe Rogan's interviews, which can be even 3 hours long) has very many viewers: the episode in which Bret Weinstein and Ms Heying talked about gender, hotness, beauty and MeToo was viewed on YouTube more than a million times. His show has more than seven million subscribers, and produced more than two thousand interviews. Ben Shapiro's daily podcast—*The Daily Wire* which is present on YouTube five days a week—has almost two million subscribers, and 15 million downloads a month; Sam Harris's *Waking Up* podcast gets one million listeners an episode; Dave Rubin's YouTube show has more than one million subscribers. In 2018, Jordan Peterson and Dave Rubin took a world tour, they visited more than 130 cities all over the world; Peterson gathered tens of thousands of people. Those people came to listen to him speaking about philosophical things for more than two hours, sometimes, with no entertainment. He speaks about difficult things, about very important subjects, such as personal responsibility, equality between genders, personality traits, the lesson of Marxism and the new cultural Marxist phenomena. During his talks, he refers to such authors as Nietzsche, Plato, Dostoevsky, Solzhenitsyn, in an attempt to rationalize his ideas and clarify his intellectual position.

To illustrate some such positions and ideas launched on the IDW, we selected a number of seven videos, on account of their diversity of ideas and standings, and as they foreground some of the most important representatives of the group. The first video comes from Australia. In a Q&A session, Jordan Peterson shares the "stage" with activists of all kinds, media people and politicians to discuss gender politics and the need for quotas: "The problem I have with identity politics as a molded philosophical apprehension is that it is predicated on the idea that the appropriate way to classify the people is by their group identity, whatever fragmentary formulation that might take" (2019, 0:24–0:37). In his answer, Peterson goes to one of his idiosyncratic themes regarding the fact that Marxism and postmodernism are "brought together" in this new identity politics, even though theoretically they should be much different from each other. But the considering of people as groups, rather than individuals is part of the "class" system on which Marxism has based its political science; at the same time, fragmentariness and lack of historical or moral meta-narratives come from the French postmodern thinkers, who seem to have influenced most of the Western Academia.

Peterson continues his argument by showing that such politics is not only NOT what Martin Luther King considered to be the best solution—people to be judged by the content of their character and not their race (or "color of their skin" as he put it in his famous "I Have a Dream" discourse), but that it is very dangerous for people; if they are to be judged according to the group they are part of, they will also be "charged" with *the guilt* those groups might be associated with. Consequently, we will not say about somebody that they are well-mannered, educated, nice, dependable and a little bit lazy —let's say—, but that they are privileged, elite, patriarchal, condescending traditionalists, who ignore their duties as members of a diverse society.

More on race, gender and identity was discussed by Douglas Murray in his book *The Madness of Crowds*, which was released in September 2019, and which has become a best-seller in no time. He argues that to speak in the name of an entire category is misleading and false: not *all* women in the world share the same ideas, so to speak in the name of all women is rather idiotic; not *all* gay people think the same: to speak about a gay "community" is also not productive, as there is no such thing. He shows how these ideas are politically manipulated by activists who have *other* agendas, that is they are conditioned by the same ideas put forward by Marxism—the changing of the system, the overthrowing of the Judeo-Christian society and replacing it with another "religion" that might bring them (the activists) power.

Douglas Murray has traveled the world trying to show that what he maintains in his two notorious books —*The Strange Death of Europe* and *The Madness of Crowds*— is nothing but what the majority of people think on the inside, but are too afraid to speak openly about (2019, 4:54–10:00).

Many of these ideas of social justice and identity politics are put forward and supported by the American (and Western) Academia, with universities trying to impose this *one-way drive* for all humanities, so that it becomes almost impossible for other ideas to be studied. There exists not only *political correctness* (which tends to function like the political police, more or less), but also a *research correctness*. If the research is not "on the line," it will not get published, no money will be given to such research, etc.

The *academic hoax* team made up of three scholars—James Lindsay, Peter Boghossian and Helen Pluckrose—wrote a number of papers that were nothing but ideologically correct nonsense research, and got them published in peer-reviewed academic journals (seven were published and seven were under review when the whole project was discovered by the Wall Street Journal. The goal of this hoax was to show how academic idea laundering functions, and how the so-called progressive ideas are in fact radical political

agendas, and not real endeavors to find truth and enhance critical thinking. One of the papers was based on *Mein Kampf*, in which the authors just adjusted the text to "sound" as being written in the 21st century, and replaced the reference to "Jews" with that to "men," thus making the paper sound feminist. One of the authors explains why she chose to take part in this hoax, in the very first minute of a video realized by the GrassRoots Community Network. She says:

> I learned literature and history as a student. I was interested in the late 14th century and the 15th century, [. . .] the social conditions of women, and in particular the women's religious writing. Now I found it extremely difficult to address this because of the increasing pressure to read women's experiences through a very narrow ideological framework. After I had been penalized for saying sexual selection exists, and after saying that race is less significant than shared goals and it was made very clear to me that I could not pass my Masters, I could not do a Ph.D. if I were to keep insisting on liberal principles and on biology, actually, being a reality … this is what has driven me… ("Applied Postmodernism" 0:00–0:19).

Lindsay and Boghossian go even further in showing the danger of ideas of "social justice," they consider social justice to be a "mind virus," in a video with the very popular hosts of the YouTube channel *Triggermometry* ("Social Justice is a Mind Virus" 2018, 2:41–10:12).

Besides such issues of the cultural war of the neo-Marxist and postmodernist identity politicians, many discussions and debates on the IDW are dedicated to religion, to theology, with people of faith (mainly Christian and Judaic) debating atheists on many issues, but with an emphasis on the creationist vs. evolutionist debate. Such discussions are so intense, so interesting and they show how much people could benefit from being exposed to real debates of ideas, and how much it means for our intellectual growth to be allowed our freedom of thought and of expression.

Such debates are so many that it is very difficult to actually select one of them. Still, one of the most interesting ones that are available on the Internet comes to complete the previous anti-Marxist remarks in the present study. Recorded on June 6, 2019, this discussion is entitled "Mathematical Challenges to Darwin's Theory of Evolution," and it brought together three personalities: a philosopher and two scientists—David Berlinski, David Gelernter, and Stephen Meyer. They are the authors of *The Deniable Darwin, Darwin's Doubt*, and "Giving Up Darwin," respectively. The whole discussion is so challenging, so rigorous and complex, that it fuels some of the viewers' belief (which is also maintained by

some members of the IDW circle) that the "true academia" is no longer in the universities, but in such independent free discussions, which seem to be more beneficial for our intellectual growth than the real institutional studies.

As a kind of summary and corollary to this discussion, the three thinkers went back to one of the most famous C.S. Lewis quotations: "If minds are wholly dependent on brains, and brains on biochemistry, and biochemistry on the meaningless flux of the atoms, I cannot understand how the thought of those minds should have any more significance than the sound of the wind in the trees" ("Mathematical Challenges" 2019, 51:17).

There are, nonetheless, other scientists that are atheists (like Sam Harris); there are women anti-feminists, but also feminists; there are Muslims and former Muslims; there are priests and pop stars, stand-up comedians and journalists, philosophers and writers in a long and very interesting gallery of people whose main interest is to support free speech, and the freedom of thought. More about the IDW and how such various professionals try to fight against the official narratives of the so-called progressives (postmodern and Marxist left-ists, in fact), we may find in a very interesting discussion on the Rubin Report, in which Dave Rubin and his guest Niall Ferguson tackle this very issue ("On the Intellectual Dark Web" 2018).

The title of this contribution refers to "alterity" and to the fact that the IDW is the "other" in today's political and social narrative. Indeed, when so much of the current social justice and political correct (so-called progressive) narratives started to dominate the Western World—and starting to set foot in Eastern Europe as well—it seems that "the other" is no longer what it used to be some decades ago. The victimology of today is trying to dictate in all domains of life, the culture of shaming the past and history, the narrative of the "white supremacy and necessary reparations is so overwhelmingly loud that almost nobody is there to try and bring counter-arguments, or at least be present at a discussion. Social justice as understood by intersectionalist activists today means that those who do not agree with them need to be "canceled," de-platformed, attacked, hated on personal grounds. They do not try to discuss any of their slogans, as propaganda is crucial for them, and propaganda is targeted to brainwash the audience, not allow them to use their judgment. Consequently, the IDW circle, by trying to oppose the "official" narratives and introduce a little bit of critical thinking and argument-based discussion, becomes "the other," or "the altera pars". They represent those who still believe in personal responsibility and individual thinking, in un-biased philosophical demonstration, in a diversity of opinions (not of race, only), and in the right of every person to express their thoughts freely.

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3.

TRANSFORMATION, IDENTITY, LANGUAGE USE

Ottilia Veres

Metamorphosis and Dismemberment
in the Myths of Actaeon and Pentheus in Ted Hughes's
Tales from Ovid

Ted Hughes's *Tales from Ovid* (1997) is made up of twenty-four passages of Ovid's *Metamorphoses* and grew out of Hughes's translation of four tales for *After Ovid, New Metamorphoses* (1996, ed. Hofmann and Lasdun). Pentheus' story was first published in Hofmann and Lasdun's edited volume, while Actaeon's story first appeared in Hughes's *Tales from Ovid*. In the Introduction written to the tales, Hughes claims he selected and favoured tales that represent "a tortured subjectivity and catastrophic extremes of passion that border on the grotesque" (Hughes 1997, viii). These are "free translations and looser adaptations" of Ovid's classic (Nagle 1999, 211) and Hughes is "singularly qualified to distill the many moments of brutality and subconscious horror that Ovid imagines," managing to "refigure the process of incremental terrors that are central to the stories," in a "ferocious, astonishing, precise" style (Johnson 1998, 137). The latest incarnations of the Actaeon myth in contemporary English poetry are *Poems Inspired by Titian,* poems written by leading contemporary English poets such as Seamus Heaney, Simon Armitage, Don Paterson, Wendy Cope, George Szirtes, Carol Ann Duffy, Jo Shapcott, or Patience Agbabi, who have been commissioned by the London National Gallery to respond to Ovid's text and Titian's paintings for the National Gallery's 2012 exhibition entitled *Metamorphosis: Titian 2012*.[1] These poems as well as Hughes's rendering of Ovid's classic are proof about the enduring importance of the classics to modern and contemporary English poetry.

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1   *Metamorphosis: Titian 2012* was The National Gallery's unique collaboration with the Royal Ballet, featuring new work by contemporary artists Chris Ofili, Conrad Shawcross and Mark Wallinger. The exhibition brought together three of Titian's paintings—*Diana and Actaeon*, *The Death of Actaeon*, and *Diana and Callisto*—depicting stories from Ovid's *Metamorphoses*.

This paper focuses on the central motifs of metamorphosis and dismemberment in the tales of Actaeon and Pentheus, with special interest on how these motifs are related to the questions of transgression and recognition. Although critics such as Vickers (1981), Ingleheart (2006), and Janan (2004) secludedly note the relationship and similarities between the two myths, to my knowledge, only Feldherr (1997), Segal (1998), and Hawes (2017) address directly the question of the nature of the relationship of and similarity between the two myths. Vickers and Ingleheart's comments are confined to stating Actaeon's and Pentheus's (as well as Orpheus's) joint fate of dismemberment (a connection made clear in Ovid already), and Janan talks about "Actaeon's near-identical fate" (2004, 139) (compared to Pentheus), but they do not go into any details analysing the nature of the relationship of the two stories. While Janan's and McNamara's articles are excellent discussions of the Pentheus myth, their comments refer merely to the Pentheus myth without comparing it to Actaeon's myth. In what follows, I will analyse and compare motifs that, as I argue, the two myths share. My discussion of the two myths shall consider Ovid's versions of the tales as well as Hughes's adaptation.

After a long day of hunting, Actaeon, grandson of the legendary founder of Thebes, Cadmus, dismisses his companions and wanders about in the company of his hounds. Unintentionally (*error* in Ovid), he chances upon a grotto where the goddess Diana bathes in the company of her nymphs. Offended to be seen naked by a mortal, Diana punishes Actaeon by turning him into a stag. Not recognizing their master, Actaeon's own dogs chase him tearing him apart, limb from limb. From hunter, he transforms into hunted. Greta Hawes calls the myth of Actaeon "a straightforward tale of offence and punishment which hinges upon a sudden physical metamorphosis;" Ovid's account of the tale, she adds, "acts in many ways as a fulcrum about which the myth's historical development can be defined" (Hawes 2009, 21–22). One raises the question what it is that makes Hughes's version particular, where and how it differs from the "original" (Ovid). Jennyfer Ingleheart points out that, in his version of the tale, Hughes gives a highly sexualized account of Actaeon's encounter with Diana, laying emphasis on the erotic aspect of the hunter's viewing of the naked goddess (2006, 72). Hughes's language is erotically coded, Diana's bathing place being described as a sexualized female body, symbolically a female genitalia: "A deep cleft at the bottom of the mountain / Dark with matted pine and spiky cypress / Was known as Gargaphie, sacred to Diana [. . .] In the depths of this goyle was the mouth of a cavern [. . .] " (Hughes 1997, 105). Actaeon stumbles on the secret place,

and "he pushed into it" and "edged into the cavern" (Hughes 1997, 106). Symbolically, in Hughes, Actaeon commits a sexual act with the goddess, despite the goddess's will. A mortal desirous of the goddess, Actaeon's offense is transgressive, he, a mortal, trespasses into the forbidden realm of the gods.

So, Actaeon's story starts with the element of misfortune—he happened to be in the wrong place, seeing Diana naked: "if you seek the truth, you will find the cause of this in fortune's fault and not in any crime of his. For what crime had mere mischance?" (Ovid 1971, 135); "Destiny, not guilt, was enough / For Actaeon. It is no crime / To lose your way in a dark wood" (Hughes 1997, 105). Though Ovid (and Hughes) exculpate Actaeon, "among the gods even misfortune must be atoned for;" "when a divinity is injured, an accident receives no pardon" (Ingleheart quoting Actaeon's story from Ovid's Tristia 2; Ingleheart 2006, 69).[2] All that befalls Actaeon is his punishment for the sin of seeing, seeing something he was supposed not to see. Ovid stresses the role of mischance (error) through desire, that is, "the fact that one can be punished or meet one's fate at any moment, in random fashion" (Logan 2002, 99). His sin is "he stole a glance," "so that an eye is as a thief" (John Gower qtd. in Brown 2009, 50). Hughes plays up the motif of Actaeon as voyeur repeating the phrase "he saw" three times and the verb "stared" two times in reference to him, thus stressing that though it was chance that brought him to see Diana, but once there, he does enjoy the sight.[3] The encounter between hunter and hunting goddess takes place through their mutual

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2 Hawes discusses that in his versions of the tale of Actaeon (in *Metamorphoses* and *Tristia*), Ovid had written his own unintentional crime and unjust punishment of exile from Rome to Tomis/Constanţa, Romania, by emperor Augustus, in AD 8, where he remained until his death. The exact nature of his unintentional crime is unknown but "Actaeon's fate becomes a model for his own" (2017, 91). "Why did I see anything? Why did I make my eyes culpable? Why did I inadvertently stumble upon this mischief?" (Ovid's *Tristia* qtd. in Hawes 2017, 91). Hawes implies that, like Actaeon, he had seen something he was supposed not to see and was therefore banished from the cosmopolitan atmosphere of Rome and forced to become "a Latin poet among barbarians;" "Like Actaeon's, Ovid's punishment is designed to silence a potential informer. The very fact that we do not now know the precise nature of the scene that Ovid witnessed is testimony to its success. The silencing of Actaeon is complete: he cannot share his knowledge because he cannot communicate with the human world" (2017, 26).

3 In *Heroic Frenzies*, Giordano Bruno gives the following interpretation to the figure of Actaeon: "Very few are the Actaeons to whom destiny gives the power to contemplate Diana naked, and the power to become so enamoured of the beautiful harmony of the body of nature that they are transformed into deer, inasmuch as they are no longer the hunters but the hunted. Therefore, from the vulgar, civil and ordinary man he was, he becomes as free as a deer, and an inhabitant of the wilderness [. . .], free of ordinary lusts" (qtd. in Brown 2009, 51).

stares: "He stared harder. [. . .] Actaeon stared at the goddess, who stared at him" (Hughes 1997, 107). If only for the fraction of a moment, Hughes's text plays with the idea of a moment of reciprocity of their gazes, suggesting that Diana returns Actaeon's look of desire only for the next moment to revoke it: "She twisted her breasts away, showing him her back" (1997, 107). Nancy J. Vickers argues for Actaeon's pleasure in seeing Diana's nakedness and she relates his bodily disintegration to his voyeuristic pleasure (1981, 272). His is a "religious transgression" which calls for severe punishment (Logan 2002, 91). He suffers the consequences of his guilty excess (Schlam 1984, 82); he is the prey of his own instincts—passion/*pathos* consumes him.[4]

Intruded upon by the hunter, Diana "rages for her weapon [. . .] to drive through his body" (Hughes 1997, 108), but having no weapon at hand, she sprinkles water into his eyes, crying at him "Now, if you can, tell how you saw me naked" (Hughes 1997, 108) and immediately she takes away Actaeon's speech (so that he cannot tell) and transforms him into a stag. Too bald (to intrude upon the goddess), Actaeon is punished to become the most timid animal—a stag with fear in his heart. Transformed, he becomes estranged of himself: antlers grow on his forehead, his neck lengthens, his hands become hooves, his arms long slender legs. He bounds and leaps, "amazed at his own lightness" (Hughes 1997, 108). His metamorphosis ends with his realization "no words came [. . .] but a groan. His only voice was a groan. / Human tears shone on his stag's face / From the grief of a mind that was still human" (Hughes 1997, 108–109). His body is that of a stag but his mind stays human. Greta Hawes argues that in Ovid metamorphosis frequently provides an opportunity for the revelation of the victim's true identity. In his account of the myth of Actaeon, however, "Ovid plays with the dramatic potential of identity in another way" (Hawes 2009, 22): the former hunter becomes quarry, and this idea of reversal becomes "the central poetic feature" of Ovid's account of Actaeon's story (22).

In "Ovid's Metamorphic Bodies," Charles Segal argues that Actaeon's myth touches upon the most significant theme of Ovid's depiction of the body:

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4   In "The Third Wound," Ned Lukacher argues that a Freudian reading of the myth of Actaeon would see it as a story of the ego's destruction by the unconscious forces within it, forces over which it has no control. Actaeon is eaten alive by his dogs precisely because the ego can be consumed by the unconscious forces that emerge through its desires (1996, 67). Referring to Lacan's reading of the myth, Logan similarly argues that Actaeon becomes the prey of his own instincts, passion consumes him, he is "put to shreds by the bites of the pack of one's own desires": *we are the prey of thoughts that hunt and haunt us* (2002, 93). He finds that "to love is to be hunter hunted" (Brown 2009, 51).

"its representation of a world in which reason and order decompose into frightening confusion and chaos" (Segal 1998, 10). In his estrangement, he does recognize himself and he no longer recognizes himself at the same time. He knows himself in his mind but he does not know himself in his newly changed body. He is a self-conscious Actaeon who is capable of reflection and who knows his story (Vickers 1981, 269). Actaeon's transformation reveals the traumatic nature of metamorphosis as he changes into "the fierce enemy of his former kind" (Riddehough 1959, 206): a hunter, he transforms into the hunted, that is he transforms into his Other. First, his punishment is his metamorphosis, then, second, his punishment is that he is misrecognized or unrecognized by his dogs and, as a consequence, is torn to pieces: "as the pack / Poured onto him like an avalanche. / Every hound filled its jaws / Till there was hardly a mouth not gagged and crammed / With hair and muscle" (Hughes 1997, 111). Actaeon's story is seen by Marie-Rose Logan as "a drama of misrecognition, like that of Pentheus" (Logan 2002, 90):

> As his own hounds begin to charge, Actaeon powerfully reiterates who he is. The exclamation "Actaeon ego sum" literally translates as "I am Actaeon," with an emphasis on ego, the first-person pronoun to remind us that Actaeon is not just anybody: he has a famous lineage, and his skills as a huntsman are known. [. . .] In proffering "Actaeon ego sum," the protagonist reaffirms his importance, for the exclamation encompasses both lineage and skills. (Logan 2002, 90)

Actaeon's and Pentheus's stories share several motifs. Carl C. Schlam and Norman O. Brown remark their shared fate of dismemberment/sparagmos and omophagy (being eaten raw) (Schlam 1984, 87; Brown 2009, 49), and, as I will argue, the two stories also share the motif of misrecognition. Both stories feature in Book 3 of Ovid's *Metamorphoses* and they both are descendants of Cadmus. Joanne McNamara sums up Pentheus's story in Ovid as follows:

> ignoring a warning from Tiresias that he must acknowledge the divinity of the new god Bacchus,[5] Pentheus rebukes his citizens for their Bacchic worship and has his guards arrest a young follower of the god, Acoetes; Acoetes narrates the story of Bacchus' metamorphosis of the Tyrrhenian sailors, a punishment which was motivated by their refusal to acknowledge his divinity. Pentheus ignores both

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5   "Unless thou worship him as is his due, thou shalt be torn into a thousand pieces and scattered everywhere, and shalt with thy blood defile the woods and thy mother and thy mother's sisters" (Ovid 1971, 161).

Acoetes' exemplum and the prisoner's miraculous escape, and storms off to Mount Cithaeron to witness the Bacchic rites, where he is torn apart by his mother, aunt and other women, who mistake him for an animal. (2010, 173)

Remarkably, Actaeon's and Pentheus's stories share their setting too. It is on Mount Cithaeron (called Gargaphie in Hughes) that Actaeon sees Diana and both him and Pentheus are rended to pieces on its slopes. It was also on Mount Cithaeron that Oedipus was exposed and abandoned to die. What is most significant, however, is that most versions of the myth of Pentheus (Ovid's, Euripides's) emphasise Actaeon's significance as a precedent in Pentheus's story, the fact that both of them are descendants of Cadmus, and that Actaeon's exemplum should serve as a warning to Pentheus's female relatives.[6] Ovid clearly makes the connection between the two stories, relating Pentheus's fate to that of Actaeon at the point when Actaeon's tragic example is referred to by Pentheus himself: in the claws of the "mad throng" of women (Ovid 1971, 175), his aunt and mother among them, Pentheus pleads Autone, his aunt and mother of Actaeon: "Oh, help, my aunt, Autone! Let the ghost of Actaeon move your heart!" But "she knows not who Actaeon is, and tears the suppliant's right arm away" (Ovid 1971, 175). Greta Hawes remarks that in Pentheus's story the name Actaeon functions as "a metonym for his death:" "the communicative flaw this time resides not in the failure of the speaker, but in the inability of the listener to understand his words. But the name does work in the sense that it again moves the inevitable narrative onwards; [. . .] the invocation of Actaeon brings on the final fatal assault: Autone responds by ripping off Pentheus' arm" and thus Pentheus "replays Actaeon's fate" (2017, 88).

The motif of misrecognition is a significant aspect the two myths share. Actaeon is unrecognized by his own hounds while Pentheus is unrecognized by his own mother and aunt, who charge on him and tear him limb from limb. Hughes compares the "horde of women" (Hughes 1997, 199) falling on Pentheus to "a pack of wild dogs" (Hughes 1997, 199), a comparison that recalls Actaeon torn to pieces by his dogs in a line that comes earlier than the actual passage that directly recalls Actaeon's fate in Pentheus's story. Hawes notes that like the horde of women rushing on Pentheus, "Actaeon's hounds are specifically feminine" (2017, 89). Hughes's text builds tension through the repetition of the phrase "the first," ironically referring to the

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6   In *Bacchae,* Euripides has Cadmos warn Pentheus against hybris by citing the destruction of his other grandson, Actaeon (Schlam 1984, 86).

unrecognizing mother: "The first to see him, / The first to come for him / Like a bear defending her cubs, / The first to drive her javelin into him / Was his own mother" (Hughes 1997, 199). Though the text refers to him three times as "him," Pentheus is misrecognized as an "it:" "*It*'s the boar that ploughed up our gardens!" (199; emphasis added). Significantly, however, metamorphosis does not actually take place. Feldherr remarks that in Pentheus's story metamorphosis occurs "only in the eye of the beholder" and there is a clear difference between Pentheus's external and internal appearance and identity (1998, 31). Pentheus does *not* transform into a boar, he is only thought/mistaken to do so (in this sense, the presence of this myth in Ovid's *Metamorphoses* is equivocal). In the following lines, however, Pentheus is no longer referred to as human; for the women rushing at him he is already irrevocably "it" (the phrase is repeated five times): "I've hit it! Quickly, sisters, now we can kill it!" (Hughes 1997, 199). Only now, in the throes of terror is he capable of penance. Hughes's text reveals his broken-split identity, referring to him as both "*himself*"—somebody who is still himself—and in the third person, as Pentheus: "His mouth bites at new words, / Strange words, words that *curse himself*, / That renounce himself, that *curse Pentheus*" (199; emphasis added). Though he is not actually changed (no metamorphosis occurs), in Hughes he is called "A changed man" (199) and he "crawls" and "falls on all fours" (199, 198).

Mistaken for a boar, Pentheus first pleads his aunt, "Autone, / Remember your darling Actaeon" (Hughes 1997, 199). But "The name Actaeon / Sounds to her like the scream of a pig / As she wrenches his right arm / Out of its socket and clean off" (199). Then he pleads his mother: "Mother, look at me, / Recognize me, Mother" but Agave "stares, she blinks, her mouth wide. / She takes her son's head between her hands /And rips it from his shoulders. / She lifts it, like a newborn baby" (200). As Actaeon, who tries to beseech his attackers with arms that he no longer has, so Pentheus "has no arms to stretch out in prayer to his mother; but, showing his mangled stumps where his arms have been torn away, he cries: 'Oh, mother, see!'" (Ovid 1971, 175). "Armless, he lurches towards his mother. / 'Mother,' he sobs, 'Mother, look at me, / Recognise me, Mother!'" (Hughes 1997, 199). In Ovid (in Frank Justus Miller's English translation), understanding and truth-seeing/clairvoyance is related to seeing ("Mother, see!"), while in Hughes to seeing, recognition ("look at me, recognise me, Mother!") and remembering ("Autone, / Remember your darling Actaeon"). As Pentheus was "blind" to see and understand Acoetes's exemplum and recognize Bacchus's divinity, so his mother and aunt are now blind to recognize their son and nephew.

The blind seer Tiresias's warning to Pentheus at the beginning of the episode receives several ironic twists in the story: Pentheus is symbolically blind and his symbolic blindness is counter-balanced by Autone's blindness who "mistakes" her son for a pig ("The name Actaeon / Sounds to her like the scream of a pig") and by Agave's blindness who mistakes her son for a boar. To leave behind hybris, Pentheus is bound to risk life and limb, literally. This is the riddle Tiresias warns Pentheus with at the beginning of his narrative: "If only you, like me, had managed / To get rid of your two eyes [. . .] Then you would not have to watch / What Bacchus will do to you" (Hughes 1997, 183). Pentheus is made to be a seer compelled to see his own destruction. He cannot help suffering this punishment; because of his hybris,[7] he could neither learn from Tiresias's nor from Acoetes's warning, so his punishment is he has to experience on his own skin that, like him, his aunt refuses to understand why he cites Actaeon's exemplum. Tiresias's and Acoetes's warnings to him fell on deaf ears, now his evocation of his cousin's fate triggers Autone's rage rather than her compassion. In vain does he utter "I am Pentheus, recognize me," like in vain did his cousin call out "I am Actaeon, recognize me." Discussing Pentheus's story, Micaela Janan argues: "Conjuring up the explicitly exculpated Actaeon implies that even if Pentheus were guilty, he was (like Actaeon) punished far beyond his due" (2004, 139).

Having sinned against the gods (Actaeon against Diana, Pentheus against Bacchus), the two Cadmeioi are both destroyed by the gods and they share their punishment: "The close accordance of Actaeon's and Pentheus' offences make their *peripeteiai* parallel arcs" (Hawes 2017, 89). Of all Ovidian myths, Actaeon's and Pentheus's stories present the body in its most "grotesque physicality," revealing "the less organized, more primordial or infantile visions of the self and human condition" (Segal 1998, 10). In Actaeon's myth (and in Ovidian metamorphosis in general), the normal limits (of the body) are suspended: human/bestial, animate/inanimate, and male/female are no longer clearly delineated categories and the body becomes

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7   Carl C. Schlam notes that in Apuleius', Euripides' or Petrarch's versions of the myth, Actaeon, like Pentheus, is disrespectful with the gods boasting that he was a greater a hunter than Diana and he also dears to see her naked, while Pentheus refuses to recognize Bacchus as his god. In this sense, both of them can be seen as being guilty of and representing hybris—disrespect for the gods and an exaggerated pride in themselves— and their punishment is due consequence for their acts of hybris (1984, 87). Hawes too notes that Ovid's account of the myth is one of only two surviving literary versions from antiquity "which allow for the possibility of Actaeon's ostensible innocence. By contrast, the wider Graeco-Roman literary tradition paints Actaeon as either an intentional voyeur, a victim of lust, or a hubristic hunter in the mould of Orion" (2009, 25).

characterized by fluidity, the blurring of boundaries, and by its leakiness and uncontained nature (Segal 1998, 11). Segal and Feldherr talk about the spectacle of the "extreme mangling suffered by Actaeon and Pentheus" (26) and about Pentheus's "cartoon-like, choreographed stylization of the act of dismemberment" (35). Actaeon's and Pentheus's myths display the inner features of the body; we see blood, bowels, and other organs so that their stories present moments of Ovidian metamorphosis "when stable forms dissolve, revealing the disorderly energies that are usually kept beneath the surface under the control of political, social, or symbolic systems that insist on coherence and order" (11–12).

The most significant addition of Hughes to the Pentheus episode comes at the ending of the story. This is the ending of the episode in Ovid: "Off she [Agave] tears his head, and holding it in bloody hands, she yells: 'See, comrades, see my toil and its reward of victory!' Not more quickly are leaves, when touched by the first cold of autumn and now lightly clinging, whirled from the lofty tree by the wind than is Pentheus torn limb from limb by those impious hands" (1971, 175). Ovid uses a nature simile to describe Pentheus's disruption: he is torn to bits and pieces with such ease as the wind blows away the leaves of a tree. Hughes keeps the tree-leaves simile, however, he describes the victorious Agave as follows: after ripping the head from the shoulders, "She lifts it, like a newborn baby" (1997, 201). The image of the ripped-off head compared to a newborn baby oscillates between being a most tragic, mad, and traumatic representation of motherhood, and—like Pentheus's dismemberment—an exaggerated, cartoon- or caricature-like picture pushed to the extremes. Controversially juxtaposing the idea of a mother's experience of the death of her child (Agave brutally murders her son, though she does not know it is her child she murders) with that of a mother's experience of the birth of her child, the image becomes a par excellence representation of the grotesque. Pentheus, the newborn baby, is now forced to look at Pentheus, the dying man, scattered, dispersed. Hughes's closing image is a symbolic metamorphosis representing the traumatic nature of metamorphosis. While he does not actually transform into a different entity (an animal, a boar), his human identity falls apart as he literally falls apart. The limbs fallen apart are and are no longer him and this liminality of experience is the primal nature of metamorphosis. Pentheus's myth tells about one's utter disintegration. As Pentheus disappears from both Ovid's and Hughes's texts after he is ripped apart (his last sentence being "mother, see me, remember me"), so does Pentheus the man cease to be. What remains is "blue entrails, / Tangled in thorns and draped over dusty rocks, / Tugged at

by foxes" (Hughes 1997, 184), as Tiresias foretold. Likewise, Actaeon is "torn from his bones, to the last mouthful" (112). Pentheus's and Actaeon's myths are about metamorphosis in its most abject form, presenting the human body torn to bits, less than objectified: blood, bones, entrails, no longer one whole entity but many. They present the traumatic nature of metamorphosis in that they display the body fragmented, as broken-up matter. Their dismemberment illustrates best that, as Philip Hardie's argues, "the product of every metamorphosis is an absent presence" (qtd. in Hawes 23).

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Antonia Pop

Peter Shaffer's Final Gift

Peter Shaffer became extremely popular as a dramatist due to the intellectual structure of his plays and also to his pursuit of difficult themes, such as: Christian faith, the limits of human condition, the conflict between the mundane and the transcendent, revenge and justice, etc. His plays have multiple layers of meaning and generate intense debates of ideas. However, one of the most fascinating contradictions to be seen in Shaffer's work is that he uses fiction to strip the essential truths bare and put them on display for everyone to see. Perhaps the unsettling nature of his plays can explain why they generated so much controversy.

Shaffer is also known for reiterating the same themes in different plays, which was held against him sometimes. Be that as it may, this cannot invalidate his immense literary legacy. He had had a colossal success, both as a playwright and as a screenwriter, winning multiple awards. I will only mention a few: The Evening Standard Drama Award and the New York Drama Critics Circle Award for *Five Finger Exercise*, the Tony Award for Best Play and the New York Drama Critics Circle for *Equus*, the Evening Standard Drama Award, the Tony Award for Best Play, The Oscar for best adapted Screenplay as well as the Golden Globe for Best Screenplay for *Amadeus*.

The Gift of the Gorgon is the last play Peter Shaffer published before his death in June, 2016. The play had its official opening on 16 December 1992, at The Pit, the experimental theatre of the Royal Shakespeare Company at the Barbican Arts Centre in London (Klein 1993) and it was first published in 1993. In *The Gift of the Gorgon,* Shaffer resumes ideas he had previously used in plays such as: *Shrivings*, *Equus* or *Amadeus,* opposing notions like vengeance and clemency, individuals of passion and individuals of reason, or in Nietzsche's terms, Dionysiacs and Apollonians, creating characters based

on these concepts and setting up limit situations, in which the true nature of his characters emerges without any self-imposed restraint. In his last play, Shaffer builds once more an arena in which these opposing concepts may confront each other. In *The Gift of the Gorgon*, the confrontation mainly takes place in Helen and Edward Damson's villa on the Greek Island of Thera.

Levels of Fictional Reality

First and foremost, *The Gift of the Gorgon* is a metadrama, as Edward Damson is a playwright constantly struggling to understand, capture and explain the way fiction (specifically theatre) essentializes life. Edward Damson is also the great absent character of this play, as the action begins immediately after his death. That explains the large coffin at the beginning of the play, which is symbolically placed on top of Damson's desk. Scene One opens with that striking representation of death contrasting strongly with the impersonal voice of a BBC commentator announcing the demise of 46-year-old playwright, Edward Damson. His death is ruled an accident. The corpse was found naked and badly cut, as a result of the fall off a steep cliff of lava, somewhere near his villa. The commentator continues by briefly presenting Damson's controversial literary activity. The voice also points out that Damson "was an extreme personality, who made many extreme statements. 'It is the duty of the playwright' he declared 'to be extreme. To astound his audience – and, if necessary, to appall it'" (Shaffer 1993, 1). He, himself describes his personality in similar terms, in a conversation with Helen: "Look, I'm excessive. I'm extreme. I can't stop! Extreme Edward, it's my nickname! It'll be on my tombstone: HERE LIES EDWARD DAMSON WHO LIVED HIS WHOLE LIFE in extremis!" (Shaffer 1993, 17).

In *The Gift of the Gorgon*, Shaffer creates three levels of fictional reality: Helen's story, the letters exchanged between Edward and Helen, as well as Edward's plays. The letters exchanged between them are incorporated into Helen's story and the content of the plays is recounted by Helen. The pretext to tell her story is provided by Philip, Edward's 28-year-old illegitimate son, whom Edward keeps hidden from his wife and whom himself had never met. Helen finds out about his existence a year before Damson's death, when Philip, a professor, sends his father his first book. Philip sent several letters to Helen, following his father's demise to ask for permission to come to Greece, because he intends to write Edward's biography. Helen keeps refusing to grant him permission, when he decides to go and meet her anyway. She ultimately agrees to see him and share with him information about her life

with Edward, but on one condition: he must swear on his father's desk, his "altar," that he is going to write the entire truth about Damson and not leave anything out. He agrees, but Helen promises him that he would never forgive her for what he is about to hear. Helen's story begins under the auspices of this unsettling last statement.

Edward Damson and the Art of Making Up Truths

Edward Damson had lived his whole life under the far-reaching shadow of fiction, obsessing every moment over the written word. He strongly believes that being a playwright is "the world's most indispensable job" (Shaffer 1993, 16). But for him inspiration is not something easily attainable, so fulfilling his destiny is a perpetual effort. In this respect, his wife helps him a lot, filling the role of the muse. However, this comes at a very high cost for her, as she has to give up her own passion for writing and academic research.

Their entire story as a couple is placed under the sign of fiction from their very first encounter. It is not a coincidence that they meet in a library. Edward presents himself as a playwright, although he hadn't written any plays up until that moment, except for fifty climactic scenes. Helen is a post-graduate student who is doing research on goddess Athena. They begin having a romantic relationship, despite being very different people. Their relationship starts, symbolically, with a disagreement on the rightness of Clytemnestra's act of murdering her husband. He is in favor of her murderous act, because he perceives revenge as an act of cleaning the world: "Will you clean the world or leave it dirty?" (Shaffer 1993, 16). For him, revenge makes sense as a restoration act, the only one possible to bring about justice. Both Edward and Helen are great admirers of ancient Greek theater and myths, however they perceive them somewhat differently. Edward claims that one cannot understand the Greeks unless one understands the power of bloodshed to clean things. For him, quite simply "pure revenge [. . .] means pure justice" (Shaffer 1993, 16). Helen strongly disagrees with him. Her position is mainly a result of her education.

Helen is the daughter of an eminent Professor of Greek, Jarvis, whom Edward despises for his inability to comprehend and render the spirit of the Ancient Greek world. Jarvis is the president of The Peace League and represents values which are in complete opposition to the ones of the ancient world as well as with Edward's. This character reminds us of Gideon Petrie, one of the main characters in *Shrivings*, a play written by Shaffer in 1974.

Gideon is a philosopher and, like Jarvis, but at a larger scale, is the President of the World League of Peace.

Helen, just like her father, believes in peace, in non-violence and in forgiveness and Edward continuously tries to make her see that her values have nothing to do with human nature as it really is:

> EDWARD: Tell me first: if a thug killed your dad tonight—brutally and deliberately —wouldn't you wish him killed in return? In your deepest heart?
> HELEN: Possibly—But it would be wrong.
> EDWARD: There speaks the voice of our healthy, happy society. [. . .] I tell you, if it was someone I loved who was killed, I would need to honour life by killing the killer. Preferably with my own hand. (Shaffer 1993, 17)

Their contrasting reaction to violence as well as their general outlook on life separate Helen and Edward despite of their love for each other and all their future differences as a couple will stem from here. The dialogue between Edward and Helen reminds us of a similar dialogue in *Shrivings,* where the main characters argue on the same general idea, but the matter is presented in slightly different terms. Edward advocates for revenge, while Mark, the character in *Shrivings*, advocates for defending people we care about using violence, when absolutely necessary. He presents the following situation:

> MARK: If a ruffian with a pistol entered this room, and was definitely going to kill Miss Neal—assuming you had a pistol too, would you use it on him?
> GIDEON: No.
> MARK: You would let him kill her?
> GIDEON: I have no choice, unless I want to become him.
> MARK (to LOIS): Same situation. Would you let him kill Giddy?
> LOIS: Yes.
> MARK: Touching loyalty you have for each other here at Shrivings!
> (Shaffer 1976, 121)

Mark's ironic last statement emphasizes the shortcomings of Gideon's pact of non-violence and, towards the end of the play, Gideon's little peaceful universe is destroyed by Mark simply because Gideon's thesis about human nature was wrong. Unfortunately, *Shrivings* was not a successful play and it was never even played on stage. Perhaps Shaffer felt like he wasn't able to get his message through and this may be the reason why he recycled the same theme, exposing once more the dark side of the human being. In *The Gift of*

the Gorgon, Shaffer chooses a less conspicuous approach to the theme, by making the conflict more scholastic.

Damson's voice resonates throughout Helen's story, revealing the truth about human relationships, specifically about the relationship between men and women, about their irreconcilable differences. For Damson, fiction is merely a channel that helps him broadcast the only truths that matter to him, as he discovers that the best way to tell it is through fiction: "The only way, Man may ever see truth—by reflection" (Shaffer 1993, 42). The receptor of these truths is his son, the one the heavy legacy of human nature is passed on to. He is the novice, who must symbolically go through this trial, he is the Son who wants to get to know his Father. This story is a trial for the reader too, who, just like Philip, is the witness of this grim story. Just like in *The Royal Hunt of the Sun*, Man is deeply flawed. The essential difference is that in *The Royal Hunt of the Sun* he strives to overcome his condition, without ever succeeding to surpass his own limitations though. But Man seems to be cursed to keep on trying to become a superior being and this impossible aspiration entraps his soul. Here, in *The Gift of the Gorgon*, Edward already knows the true nature of the human being, the low impulses of Man. This is the Truth that he wants to communicate through his fiction to the world and this also explains the extreme forms of violence his climactic scenes reach. Edward makes sure to involve Helen into his writing as she seems to be the first reader he wants to get to. Edward hopes to make her see the truth he had discovered, by reflection, through his fiction and also this gives him motivation to get past his writer's block.

He asks Helen for help to write a play in a very creative way, by rewriting the episode in which Perseus asks Athena for help in killing the snake-haired Medusa. Here, in the first of a series of three letters they exchange between them, the symbolism is transparent. He is Perseus, she is Athena and Medusa is his "creative paralysis" (Shaffer 1993, 43). He asks Helen for her help to deal with his problem. In the same letter, Athena promises to help him in exchange for the Gorgon's head. She makes him swear that he will set it in the center of her shield, where it cannot hurt anyone again. She also warns him about the two types of blood that will flow from the Gorgon's veins, when he kills her: the one from the left kills and the one from the right cures.

Soon after the fictional agreement between Athena and Perseus, Damson produces his first play entitled *Iconoclasts*. It is set in Constantinople in a time people fought to the death over images. He motivates his choice of setting and subject in the following manner: "because the quarrel enshrines the most fundamental division in the human race: between abstract mind

and concrete mind" (Shaffer 1993, 44). He further explains the difference between the two types of people: "Iconoclasts say: God is complete. We can't make any part of Him. Their opponents say: No! He's not finished! He needs us to complete HIM, and make Him apparent" (Shaffer 1993, 44). This view reflects his own attitude towards artistic creation, that is meant to render God visible. He is, of course, on the side of the makers "because anyone can break!" (Shaffer 1993, 44).

However, this conflict between iconoclasts and iconodules takes extreme forms, turning mother against son. Empress Irene's punishment for her son, Constantine the Sixth, the destroyer of religious images was blinding. In the first draft of Edward's play, the playwright wants Constantine's blinding to be performed on stage as a violent form of catharsis. Here, Edward wants to display the violent nature of the human being and the fact that no relationship is above the cruelty which is deeply instilled in humans. Helen's reaction is to reject the scene and she convinces Edward to rewrite it.

Damson's second play is entitled *Prerogative*. He chose Cromwell's England as the setting for this play, but the theme is iconoclasm as well, presenting the destruction of many masterpieces of English art. His writing becomes even more violent than in the previous play, culminating with the shocking scene in which Cromwell's head is ostentatiously carried on a stick by a crowd. Before the curtain falls, they tear the head to pieces. For him this scene represents a liberating iconoclasm. Helen again disapproves of the strong scenes, he listens to her again and makes alterations, but this is the last time her opinion is taken into consideration, because his last play, about the I.R.A. is written without any sense of measure. Unlike the two other plays, which were extremely successful, and brought him fame and recognition, the third and last one is mocked by the public and critics alike.

After their disagreement about his last play, Edward writes a second letter to Helen, portraying her as a treacherous Athena, who no longer wants him to kill the Gorgon and whose patronage he now rejects: "Henceforth I am Perseus Unaided! You are no longer my mentor or my guide!" (Shaffer 1993, 67). For him, killing the Gorgon meant exposing the Truth. He hoped that he would be able, through his fiction, to make Helen see and accept the Truth, and with her all his readers. By softening the message in his first two successful plays, he gave his readers only a part of the truth, the one that they can tolerate and he knew it. With his third play, he refuses to convey half the message, so he does not compromise his message any more. But Helen and everyone rejects it. This is the moment he realizes that fiction, just like any form of human communication has limits. He had placed all his hope in

theater and he is utterly disappointed: "The world doesn't need theatre any more. It has been dismissed by the audience I thought of as eternal. Nothing is eternal: not even the imagination" (Shaffer 1993, 81).

Acknowledging his pain and desperation, Helen writes him a letter, a scene between Perseus and Athena, demanding the head of the Gorgon, the gift she had asked for in return for her help to kill Medusa. He had kept it and had become the Gorgon himself. She also mentioned everything he had done to her, all the betrayals and humiliations she had to endure, using the metaphor of "the Shield of Showing" (Shaffer 1993, 84). She ends her letter by saying that art can never die, only the artist, and she curses him to never be able to fly again.

This last letter has a deep impact on Edward, whose response is tricking Helen into performing the symbolic ritual of cleansing his body in the dark, when in fact he had inserted a blade into the soap he gave her to wash him with. He forced her into becoming Clytemnestra. The story of Agamemnon and Clytemnestra surfaces in all the key moments of their relationship. In their first trip to Greece, he offers to show her Clytemnestra's Stamp. He insists she had done it after "she'd hacked up her husband" (Shaffer 1993, 29). He describes for Helen Clytemnestra's actions after the murder, claiming they are all presented as such in Homer's *Iliad*. This authentically postmodern mechanism of reinventing fiction is exposed by Helen, the narrator, who is very knowledgeable in Ancient Greek literature. Edward then admits: "I only make up truths. [. . .] Ask any artist" (30). His answer endorses the postmodern practice of intruding into a *ready-made* story and changing it to fit his own truth.

Edward describes Clytemnestra's uncanny act, insisting on her purity and on the cleansing ritual: "First she got priestesses to wash her body in lustration: to show how pure she felt. Then she did a Dance of Rightful Stamping" (Shaffer 1993, 29). It is this dance Edward wants to reproduce for Helen and as the cleansing of the body is such an important part of this entire ceremonial, he asks her to cleanse his body first. He performed the stamping naked, in the red light of the setting sun: "A menacing music starts. Suddenly Edward emits a high falsetto scream – and begins to stamp. Rhythmically he swings an invisible axe down on an invisible husband, making wild animal cries of increasing intensity" (31). Helen's reaction is divided between fascination and horror. This stamping seems to be an enactment of his own death, performed by himself, a dreary anticipation of his demise.

We cannot but link this episode which concludes Act 1, from the one at the end of the play, where Helen unknowingly cuts Edward. The bloody ritual is his response to her letter, accompanied by a written explanation: "I have taken for you the revenge you need. This is my gift to you: the Sacred Gift of Vengeance. I have made you the instrument of my atonement. Be appeased. This is the blood that cures. Dear girl, my sins are many and vile. I beg you, my injured lady, maimed and learned love, accept this maiming in return. So, I give up the Gorgon" (Shaffer 1993, 88–89). After begging her to accept this gift, she pushes him away screaming. He staggers towards a cliff, near their house and lets go "like a man trying to fly" (Shaffer 1993, 89). The way he fell reflects his way of accepting and embracing Athena's curse.

After having failed to convey his message through his fiction, following Helen's letter, he felt compelled to make an example out of himself just to make her understand the Truth about the ugliness of human nature. He forced her to see beyond her veil of mystification and to accept the fact that Man is a quintessential Dorian Grey; he is prone to evil, but hates to admit the truth and accept the consequences.

The play ends with the mundane way Helen and Philip agree not to tell the truth about Edward. Philip refuses to keep the promise he had made at the beginning of the play, i.e. to present the whole story just as it is in his book. He manages to convince Helen, just like Helen managed to convince Edward before, that it was better to trim down violence to an acceptable level. Philip's book is not going to expose any of the shocking facts he had learned from Helen. He too, just like Helen, failed to grasp Damson's message, which died together with him.

This terrible play by Peter Shaffer exposes Damson's truth about the violent and cruel nature of Man and also Helen's and Philip's refusal of receiving the "head of the Gorgon" even following Edward's final sacrifice. The Gift of the Gorgon, however difficult to accept, is Peter Shaffer's final gift to his readers. Shaffer's play *The Gift of the Gorgon* is perhaps the most complex play written by Shaffer, his swan song, deeply challenging, carefully composed, like a symphony, displaying multiple layers, all reflecting each other. Fact and fiction, flesh and paper become interchangeable because they all give birth to words, which are meant to express the narrator's truth, in the only form it can be perceived by the audience/readers: "by reflection" (Shaffer 1993, 42).

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Titus Pop

The Apollonian and Dionysian on the Stadium
Football, Identity, and Rituals in Liverpool

Sport and particularly football is a social practice where the drama of identity (local, regional, national, etc.) unfolds regularly. Gadamer's assertion that "the truth of drama only exists when it is played" makes perfect sense in relation to a modern football match where we find the ingredients of an ancient Greek drama, where both the Apollonian and Dionysian forces interact (Gadamer 1975, 102). Thus, what Nietzsche saw as the concepts of the beauty and the sublime as the core of the two forces can be observed on a packed football stadium today, where the beautiful action of the players is accompanied by the collective song and the overwhelming sound of the crowd. Starting from these assumptions, in this paper, I try to demonstrate why football is a catalyst of collective identity in a place where football has a quasi-religious significance—Liverpool.

Football was invented in England. The outset of it dates from 1863, the year when the FA (Football Association) was founded. Although at first it started as an exclusive preserve of the upper and middle classes, after 1871, when the FA Competition was established, it spread down the social scale. The earliest clubs are Sheffield Wednesday, Everton F.C., Liverpool F.C. and Arsenal London. Members of the working class started to attend football matches at the beginning as spectators. Later on, with the expansion of football as a spectator sport, it began to become a professional game.

One of the most important social aspects of sport, in general, and of football in particular, is the passion it creates among fans. This passion has developed itself either on local, regional and national patriotic grounds or simply because of people's preference for a certain club. Georg Gadamer, in his "hermeneutics" thesis, *Truth and Method*, begins his argument on the relationship between play and drama by pointing out that it is the game that

is played that matters, not the subject who plays the game. In other words, to be understood, football must be depersonalized, which means that both players and fans need to get out of their heads. Hence, the importance of rules and regulations in football (there are seventeen rules, the trickiest being the off-side rule). The rules have to be respected, otherwise the game is compromised. That is why one seems to despise the players who simulate or cheat the referee. Therefore if, as Gadamer argued, the truth of drama occurs in and as performance, it means that there should always be an audience for the performance. He goes on and highlights the paramount importance of the sound accompanying the performance by noting that it is "ultimately music (that) must resound" (Gadamer 1975, 102).

This argument is more than obvious when one takes into account the player-audience relationship as a socio-cultural phenomenon in a football match. The essence of football is presented in the match when it is being played. And just as in ancient Greek tragedies when Doric odes accompanied the unfolding of drama, music resounds in football grounds, too. The constant, complex accompaniment of the fans' choir in the stands energize and exert at the same time a hypnotic effect on the actors involved. We might take a closer look at the football game as performance and see it as a modern interplay in Nietzschean terms.

In *The Birth of Tragedy*, Nietzsche distinguishes between the two forces that constitute the ancient drama: the Apollonian and the Dionysian. The Apollonian is the art of sculpture, of perfect bodily form, which finds expression in the figure of the tragic hero. The Dionysian is the art of music, which is a communion of orchestrated revelry that produces an intense feeling of intoxication. Moreover, onto this distinction, Nietzsche builds the concepts of the beauty and the sublime. The individual, the suffering tragic hero gives us the image of beauty but it is music which is sublime as it cannot be turned into a visual image but makes its emotional claim through sound (Nietzsche 1995, 1).

This idea makes sense in relation to football, where the collective song and the overwhelming sound of the crowd does not only provide an accompaniment to the beautiful action of the players, but it is a sublime frame out of which play emerges, the force that prompts the action, taking the form of song and counter-song (a call-and-response musical pattern) just as the ancient, Pindaric ode had a strophe and antistrophe. Similarly, in the stadium, we have an interaction between the beautiful image of the game and the sublime music of the fans' choir, Apollo and Dionysus. This is why a game with an empty stadium is an abomination. In comparing art to games,

Marshall McLuhan emphasized the importance of the audience noting that while art and games need rules, conventions and spectators, it is the latter's reaction that matters: "the quality of interplay, the very medium of interplay, is the feeling of the audience [. . .] the roar of the crowd" (McLuhan 1994, 258).

If it is the game that is played and the players need to lose themselves in the play as Gadamer suggested, then the game must be and should be played for the audience. He used two terms to describe the stage and the spectator: the Greek words *teatron* ("the wooden benches in the auditorium") and *theoros* ("the spectator sitting on the benches"). The *theoros* participated at the performance by immersing himself in the play by staying at an "absolute distance" (Gadamer, 1975, 105). The absolute distance in football is the distance between the stands in the stadium and the pitch. Simon Critchley, a football analyst, names this distance the aesthetic distance or theoretical distance. He notes: "the spectators participate in the play by adopting a theoretical distance from the praxis presented [. . .] they are theorists who participate to the practice of play through sustained acts of attention" (Critchley 2017, 75).

There is no better place to observe this interaction than in one of the cradles of football as a special phenomenon, the city of Liverpool or the Merseyside. Before discussing this aspect, one needs to understand the history of the two clubs in Liverpool. There are two big football clubs on Merseyside which split the city into two halves in terms of fandom: Everton and Liverpool F.C.. Although coming to the game later than other cities, by the end of the nineteenth century Liverpool was widely regarded as the football center of England. The origins of Liverpool and Everton can be traced to the formation in 1878 of St Domingo's. The club changed its name in order to attract a wider cross-section of players and called itself Everton after the local district of the city. The driving force behind the club was a one-time Lord Mayor of the city, local businessman and Tory politician, John Houlding. According to an expert in the history of football in Liverpool, Jonathan Wilson, in 1892, after falling out with his fellow club members on the Everton Board, who promptly relocated with the team to Goodison Park, Houlding now had a ground at Anfield, but no football team. He recruited individual players from Scotland (nicknamed the Scottish Professors), put together a team drawn from players many of whom were in fact Irish Glaswegians, and formed Liverpool Football Club. Ironically then it was an Orangeman who effectively founded the two biggest clubs in the city of Liverpool, and the steady flow of Scottish footballing talent to Anfield had

been established. Liverpool is often compared to Glasgow, partly because of the working-class occupational and religious traditions in the two cities, partly because of the strong Irish influence in the history and cultures of the two locales, but also because of the particular passion for football in both Liverpool and Glasgow (Wilson 2013, 13).

In Liverpool, both at Anfield (Liverpool F.C. stadium) and at Goodison Park (Everton stadium), the "aesthetic distance" mentioned earlier is so close that it is almost blurred. The stands are so close to the pitch that many players said they sometimes feel the breath of the spectators. The West wing of Anfield, for instance, is the stand where the famous Kop sits. They are deemed as the most beautiful football crowd in the world. They are all dressed in red and sing in unison encouraging songs that turn the ground into a red cauldron that inspires fear into the opposition team. Players say it is one of the most feared stadiums on earth.

The passion for the two clubs is unbelievable, it has almost religious connotations. On a derby day the whole city is noisy and ready for the show. Scarves, shirts and flags are being displayed at windows since morning and pubs and restaurants are full of fans and supporters singing football chants and preparing for the performance. There are antagonisms in the same families, the same offices etc.

Alan Edge noted in his book entitled *Faith of Our Fathers*: *Football as a Religion* that football fandom displays many of the symbolic and ritualistic aspects of religious belief and he did this by entitling the chapters of his study as "baptism," "indoctrination," "communion," "confession," therefore, religious terms (Edge 1999, 5). Allegiance to a favourite team may be equated to the adherence to a religion in terms of semiotics of identity, rituals and loyalty. Like most teams in English football, both teams have a logo as well as an anthem: Everton's logo is *Nil Satis Nisi Optimum* ("Nothing but the best is good," my translation) while Liverpool F.C.'s is the title of the song composed by Rodgers and Hammerstein and interpreted by Gerry & The Pacemakers, *You'll Never Walk Alone*. Because Liverpool F.C.'s international performances surpassed Everton's, their popularity and audience has increased considerably throughout the world and this is the reason why we will focus on the former in our argument. Their anthem is considered by many the most beautiful football anthem and many other teams' fans have adopted it as a song of encouragement. The lines of the song convey hope and optimism after a period of conundrum, darkness and stormy weather:

When you walk through a storm /Hold your head up high/
And don't be afraid of the dark/
At the end of the storm/there's a golden sky/
And the sweet silver song of a lark/
Walk on through the wind/Walk on through the rain
Though your dreams be tossed and blown/
Walk on, walk on/With hope in your heart/
And you'll never walk alone. (McGuiness 2019, 208)

The ending lines, the refrain of the song, establish the communion between the fans and the players, a quasi-religious symbiosis between the two entities having the same goal. Johan Cruyff, the famous late Dutch player and manager noted:

There's not one club in Europe with an anthem like You'll Never Walk Alone. There's not one club in the world so united with the fans. I sat there watching the Liverpool fans and they sent shivers down my spine. (Cruyff qtd. in McGuinness 2019, 4)

Actually, the singing culture has played a significant part in creating Liverpool F.C.'s home ground, Anfield's unique aura and making the Kop (the members' stand) the most famous stand in world football. This collective chanting and singing at football matches is supposed to have started at Anfield in 1960s. It was with the Beatles who took the Mersey Sound around the world that the Kop started to sing and sway *en-masse* to whatever was played at the stadium over the PA system before kick-off. The supporters began to adapt the words to well-known tunes to express admiration for their heroes and disdain for opponents. There are over a hundred songs of this kind collected by Michael McGuinness in *The Anfield Songbook*, a book which resembles a religious songbook. For instance, the famous religious tune "Oh, When the Saints go Marching In" was adapted into "Oh, when the Reds go marching in" while the song "Red and White Kop" is an adaptation of the tune of The Beatles "Yellow Submarine" and its refrain goes like this: "We all live in a red and white Kop/A red and white Kop". Or, the song "He's Got the Whole World in His Hands" was turned into "We've got a big pole in our goal" etc. Another popular song with the Kopites is called "Poor Scouser Tommy"—a short tragic-comical story of allegiance tto the colors of the club of a Kop member who is conscripted and has to go to war. It starts as follows: "Can I tell you the story of a poor boy,/Who was sent far away from his home,/ To fight for his king and his country,/ And also the old folks back home?" (McGuinness

2019, 130). He is wounded in the battle and, before giving his last breath, he makes a pledge of allegiance to his football club:

> As he lay on the battlefield dying (dying-dying),/These were the last words that he said: "Oooh, I am a Liverpudlian,/And I come from the Spion Kop,/I love to sing, I love to shout,/I get kicked out quite a lot!/We support a team that's dressed in red,/it's a team that you all know,/It's a team that we call Liverpool,/and to glory we will go!"(McGuinness 2019, 131)

But the most emotive Liverpool F.C. song of all is, in my view, "Fields of Anfield Road," a song adapted to the Irish tune "The Fields of Athenry," composed by Pete St. John. This song was composed to commemorate the most tragic event in English football, the Hillsborough disaster. On the 15th of April, 1989, ninety-six Kopites were crushed to death due to stadium mismanagement at Hillsborough stadium in Sheffield, minutes after the kick-off of the FA cup semi-final between Liverpool F.C. and Notthingam Forrest. However, separated the supporters of the two teams in Liverpool are, it is this event that unites them every year.

Nowadays, religious ritual and football play a key role in shaping the manner in which Liverpool has mourned the supporters who died at Hillsborough. The morning ritual has been occupying a central role in the life and culture of the city of Liverpool since Hillsborough. It allowed a sense of collective identity to find expression in the form of public rituals enabling the city to engage in a process of collective mourning. In many ways, how the city coped with this tragedy offers an insight into the extent to which religiosity and football are intertwined in Liverpool. The outpouring of public grief in the days and weeks that followed Hillsborough was unique to this city and is explained in part by the influence of the traditions and rituals of its Irish-Catholic descendant working-class. Ian Taylor observed that one of the dominant characteristics of the mourning which took place in the city was that it was public, much of it spontaneously organized and centred on both traditional places of mourning (the Catholic and Anglican Cathedrals) and Anfield, the home of Liverpool F.C. It was here on the morning after the disaster that fans gathered to pay their respects to those who had died and to seek solace among supporters going through similar pain. The football stadium became part of "a mass popular religious ritual, a shrine, with the Kop end of the ground bedecked with flowers, scarves and other football memorabilia" (Taylor 1989, 2). Mass-media reported that over a million people filed past the Kop over the following two weeks after

the tragedy (many queuing for up to six hours just to get in). In this respect, Bale, a cultural theorist who studied the social reactions in the aftermath of the disaster, notes: "Mourners filed slowly past as they would at a cemetery. The stadium, not a church, was selected for this rite, making it a sure site for topophilic sentiments" (qtd. in Hopkins et al. 2001, 52). The expressive nature of the public mourning was in part a reflection of the Celtic cultural influence on the city of Liverpool, in turn fuelled by the sense of non-Englishness felt by many in the city. There is no doubt that the enormous influx of Irish into Liverpool has left a residual stamp on the character of the city, and its own self-identity. The Irish brought with them into the country a complex of popular devotional practices, whose warmth and externality were often contrasted with the more reserved tradition of worship which prevailed among the English. According to another scholar, George Walter, Liverpudlians defend their openly "emotional, Celtic separateness and opposition" to conventional English formations (qtd. in Hopkins et al. 2001, 56). One may notice this in the Irish pubs today in Liverpool which, in their majority, display their allegiance to Liverpool F.C. The likes of Lanigans, Coopers, McCooleys or Flannagan's Apple are just a few of them. Before and after match days, these locations become crammed with Kopites who express their loyalty to the team and do not leave until they commemorate the ninety-six heroes by singing the lines of "Fields of Anfield Road" which ends as follows: "Outside the Hillsborough Flame/I heard a Kopite morning/ Why so many taken on that day/Justice has never been done/But their memory will carry on/There'll be glory round the fields of Anfield Road" (McGuinness 2019, 48).

To conclude, besides being a socio-cultural practice, football and football fandom may also be looked at as a modern enactment of the two forces of the ancient Greek drama—the Apollonian and the Dionysian, especially as regards the audience-player relationship and if one looks at play as performance, as Gadamer views it. Moreover, one cannot ignore the ritualistic and quasi-religious aspects of fandom, especially when collective identity is spurred by cultural events such as the spread of karaoke-like singing prompted by The Beatles success or by tragic events, such as the Hillsborough disaster, which triggered a sense of collective mourning in a city where football is something more than, in Bill Shankly's words, a "matter of life and death" (qtd. in Crace 2006).

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Gabriella Huszár Somogyi

The Atypical Hero in Joseph Heller's *Catch-22*

Joseph Heller's *Catch-22* is considered by critics, authors and readers to be one of the most important American novels of the 20th century, because it offers a satirical, ironical and post-modern picture of the Second World War. It is not the traditional war story or its memoir, journal of the past, instead it depicts an insane fictional world where absurdity, satire and moral values are twisted.

Once published in 1961, the novel faced criticism and was the topic of many discussions. Firstly, the work was written by an American Jewish author, yet its content had no connection to the Jewish culture or history as it was expected, since the majority of the American novels regarding the Second World War had been written by Jewish authors. Secondly, the protagonist is not Jewish either, although his nationality, identity and religion represent also a topic for debates and discussions, and thirdly, the author's personal life and experience can be traced down in the hero's character. Joseph Heller was a World War II veteran, he was an Army-Air Force bombardier and it is believed that the protagonist of the novel was given the name of his friend and Air Force soldier Francis Yohannan, who was Assyrian. In an interview from 1998 with Charlie Reilly, Joseph Heller admitted that one scene from the novel was inspired by a real event, the bombing of an Italian village: "I was aware we were bombing civilians, but I can't say it had much of an effect on me. Even when I got to that part of *Catch-22* it was almost ten years to the day—the writing didn't affect me. But thinking about it did. Thinking about it certainly affects me now" (Reilly 1998, 521).

The original title of the novel was not Catch-22 but Catch-18. In Judaism, 18 is a number with a great significance. The eighteenth letter in the Hebrew alphabet is "chai" which can be translated as life or living. Based on this,

the original title could be interpreted as a reference to the protagonist's final choice, the one of desertion, when he places his life above the war, he chooses life and saves himself. The author changed the number in the title four times until he decided on the number 22, there was an attempt with Catch-11, Catch-14, Catch-17, Catch-18, but each of these versions would have been in a conflict with another movie of that time.

As I mentioned, the main character of the novel has a very intriguing personality and identity. Whether or not he can also be considered a hero is an idea to which I will come back later. The protagonist of *Catch-22* is John Yossarian, a 28-year old young man who is a lead bombardier on B-25 planes in the US Army Air Corps that fly over Italy and France. His military unit is located in Pianosa, a fictional island and covers the period from July to December 1944. The novel presents the Second World War from the viewpoint of the fighting men and the hardships they face during this period. However, as one reads further and further along in the novel, discovers that the hardships and struggles are different from the expectations and soon realizes that Pianosa is a world where the known rules and norms of society do not apply, and instead it is run by chaos, insanity, absurdity and lack of morals. In this place John Yossarian fights for his country and for himself.

His name, John Yossarian, is the first marker of his "otherness." Taken separately, both the first and the last name have a certain meaning. John is a very common English name, while Yossarian is an Armenian name. Put together, the name represents a new man, since it does not fit any cultural patterns or labels. The author explained his choice in an interview in 1962:

> I wanted somebody who would seem to be outside the culture in every way —ethnically as well as others. Now, because America is a melting pot, there are huge concentrations of just about every other kind of nationality. I didn't want to give him a Jewish name, I didn't want to give him an Irish name, I didn't want to symbolize the white Protestant—but somebody who was almost a new man. [. . .] But I wanted to get an extinct culture, somebody who could not be identified either geographically, or culturally, or sociologically—somebody as a person who has a capability of ultimately divorcing himself completely from all emotional and psychological ties. (Krassner 1962, 22)

In the process of creating Yossarian's character, the author was inspired by James Joyce's character Leopold Bloom, a Jewish character placed in the heart of Dublin, a city under a strong Irish Catholic influence. However, in the time Joseph Heller worked on the novel, the Jewish character did not stand as

something exotic or other, instead it was already common and mainstream. As Leah Garrett says, "To make Yossarian an ethnic outsider Heller needed to reach much further afield than an American Jew. *Catch-22* showcases a moment in American cultural life when some Jews were shifting from being exotic to mainstream, and when a Jewish writer had to create a non-Jewish character to make him have aspects of Jewish 'otherness'" (Garrett 2015, 395). By not being a Jew, but an Armenian/Assyrian, Yossarian can revolt and rebel against the system in charge in Pianosa, an act which could be categorized as very liberal in that time. One could argue that Yossarian is like an undercover Jew wearing an Assyrian skin and an Armenian name, both with a meaning. The Armenians suffered genocide just like the Jews, while the Assyrians were almost entirely wiped out during World War II.

Besides his particular name, there is not so much to find out about Yossarian in the novel. There is no mention of his family background or siblings, nor is his personal life detailed. His existence is limited to the context of the war. However, we can find out a lot about Yossarian from his language, behavior, his interests and way of thinking. Yossarian's hidden ethnicity surfaces in the jokes which are part of the typical Jewish humor. He is a smart man, an intellectual and master of words, who describes America and New York as any other Jewish would do: "The hot dog, the Brooklyn Dodgers. Mom's apple pie. That's what everyone's fighting for" (Heller 2011, 10).

Due to his Armenian/Assyrian identity people disliked him. In the novel, the author presents this in a direct manner: "There were people who cared for him and people who didn't, and those who didn't hate him and were out to get him. They hated him because he was Assyrian. But they couldn't touch him, [. . .] because he had a sound mind in a pure body and was as strong as an ox" (Heller 2011, 22). This dislike is highlighted once more in colonel Cathcart's thoughts:

> *Yossarian*—the very sight of the name made him shudder. There were so many esses in it. It just had to be subversive. It was like the word *subversive* itself. It was like *seditious* and *insidious* too, and like *socialist, suspicious, fascist* and *Communist*. It was an odious, alien, distasteful name, that just not inspire confidence. It was not at all like such clean, crisp, honest American names as Cathcart, Peckem and Dreedle. (Heller 2011, 241)

The words "seditious," "insidious," and "suspicious" mentioned above are hint towards how Jews were seen by the others, that they have been labelled due to prejudice and beliefs with no ground. Even though Yossarian was not a Jew, his otherness represented a threat for his colleagues in Pianosa.

The others see Yossarian as different and crazy due to his rebel attitude. He is not afraid of giving a voice to his ideas and opinions, and when he decides on something his determination does not weaken. He does not care of what others say or think of him. He hates flying his missions and on each occasion when he almost completes his required number of missions, a catch happens and he cannot return home. For refusing to fly more missions, or put on his uniform, or claiming that he will not fly again he is labelled as crazy by the others.

There is little personal information revealed about Yossarian in the novel. In the first chapters there is a reference regarding his physical appearance and strength connected to his way of thinking and belief:

> he had a sound mind in a pure body and was as strong as an ox. They couldn't touch him because he was Tarzan, Mandrake, Flash Gordon. He was Bill Shakespeare. He was Cain, Ulysses, the Flying Dutchman; he was Lot in Sodom, Deirdre of the Sorrows, Sweeney in the nightingales among trees. He was miracle ingredient Z-247. He was—"Crazy!" Clevinger interrupted, shrieking. "That's what you are! Crazy! [. . .] You've got a Jehovah complex." (Heller 2011, 22)

In this sequence there is a direct and indirect characterization of the protagonist. The names mentioned above are not randomly selected, they represent the names of persons and mythical characters, who similarly to Yossarian are outsiders, others, seen differently by the society they were part of. It can be argued that they are like part of his family tree, they would represent his ancestors. Clevinger labels Yossarian as crazy and also claims that he has a Jehovah complex. The Jehovah complex, also known under the name of God complex, is a belief one can have according to which they cannot be wrong or they cannot fail and their personal opinions and views are correct and cannot represent the subject of questioning. Clevinger is not far from the truth, Yossarian does have some set ideas about the war and the missions. He believes that everyone, both the enemy and his colleagues, want to kill him. "Yossarian was a lead bombardier who had been demoted because he no longer gave a damn whether he missed or not. He had decided to live forever or die in the attempt, and his only mission each time he went up was to come down alive" (Heller 2011, 33). Yossarian disliked the war greatly, he did not like flying his missions, he constantly feared for his life. He believed that everything and everyone was against him and everyone had other interests than winning the war: "'The enemy,' retorted Yossarian with weighted precision, 'is anybody who's going to get you killed, no matter

which side he's on, and that includes Colonel Cathcart. And don't you forget that, because the longer you remember it, the longer you might live'" (Heller 2011, 143). The task of the main bombardier is to fire the bombs on the given location and be the sign for the other airplanes as well, for them to release their bombs as well. Yossarian never missed his target, except for the occasion when he flew over the target twice, on the Ferrara mission where the target represented a bridge. In this mission the casualty was soldier Kraft and Colonel Cathcart tried to blame Yossarian for his death. The dialogue between Yossarian and Colonel Cathcart illustrates the lack of logic and structure in the military system of Pianosa, its absurdity and lack of seriousness or professionalism. It proves that Colonel Cathcart does not know his own objectives or the requirements of his job and position.

> "A trained bombardier is supposed to drop his bombs the first time," Colonel Cathcart reminded him. "The other five bombardiers dropped their bombs the first time."
>
> "And missed the target," Yossarian said. "We'd have had to go back there again. [. . .] But I got the bridge the second time around," Yossarian protested. "I thought you wanted the bridge destroyed."
>
> "Oh, I don't know what I wanted," Colonel Cathcart cried out in exasperation. "Look, of course I wanted the bridge destroyed. That bridge has been a source of trouble to me ever since I decided to send you men out to get it." (Heller 2011, 160)

All that Yossarian wanted was to return home alive, not sent in a coffin. Whenever the required number of missions is raised, he rushes to the hospital for shelter, faking an illness and winning a few days on the ground. He felt safe there:

> He could relax in the hospital, since no one there expected him to do anything. All he was expected to do in the hospital was die or get better, and since he was perfectly all right to begin with, getting better was easy. [. . .] They couldn't dominate Death inside the hospital, but they certainly made her behave. They had taught her manners. They couldn't keep Death out, but while she was in she had to act like a lady. (Heller 2011, 191)

Yossarian is different from any other heroes. He has no exceptional physical strength, a special ability or a unique handsomeness. He is neither devoted to a cause, he considers courage to be a deadly trait, and he is not a man of action. Yossarian is not devoted to a cause, only to his own person and

instead of fighting for a noble cause, he prefers to love women and spend time with them. A typical hero would always choose death over defeat, but not Yossarian, who prefers life over glory. Furthermore, Yossarian is devoted to his friends and this can be seen in his desperate attempt to save Snowden's life when he got injured in the airplane. His death leaves a mark on Yossarian and influences his following actions. Even if he was surrounded by a twisted system in Pianosa, that did not affect Yossarian's ability to distinguish between right and wrong, good and evil. The best episode to illustrate this argument is the scene that takes place in Rome, when Aarfy threw the Italian maid out of the window after he raped her. Yossarian was shocked by his colleague's action and was sure that he will be punished, however, when the police arrived it was him who got arrested due to a missing permit.

At this moment in the novel, the protagonist has the possibility to choose from two options, both bad and against his values: to accept the charges and appear in court or to accept to spread ideas he knew that did not reflect reality and walk away from the war as a free man, finally. However, Yossarian, the rebel, could not accept any of the variants from above, so he adds a choice, his personal one: to desert. There exists a lot of criticism regarding his option and whether or not he can be considered a hero.

> Christ, Danby, I earned that medal I got, no matter what their reasons were for giving it to me. I've flown seventy goddam combat missions. Don't talk to me about fighting to save my country. I've been fighting all along to save my country. Now I'm going to fight a little to save myself. The country's not in danger anymore, but I am. [. . .] If I were to give up my life now, it wouldn't be for my country. It would be for Cathcart and Korn. So I'm turning my bombsight in for the duration. From now on I'm thinking only of me. (Heller 2011, 510)

Yossarian decided to desert and turned his own life into a priority. His situation was an impossible one and after honoring his country and fulfilling his flying missions it was his right to fight for his own survival. Frederick Karl argued in his article that one can consider Yossarian a hero "by virtue of his sacred appraisal of his future. To himself he is as valuable as a general or a president. Since he is so valuable, he has a right, an inviolable right, to save himself once he has done his share of the world's dirty business. The individual must consider him supreme" (Karl 1965, 137). I believe that Yossarian can be considered a hero and not a coward. In the chaotic world that surrounded him he tried to make order and survive. When it was no longer possible, instead of accepting a comfortable deal he chose the more

difficult path and offer his life a meaning and start over somewhere else. His target destination was Sweden, a place he imagined to be Paradise on Earth. Yossarian saw and recognized that between him and his ideal was a circle filled with madmen, those who take advantage of others, lie and manipulate for their own good. The other characters do not share this type of vision and the main idea after all, is that he is the one who tries to break the evil chain, the system. He is not doing anything unheard of or fantastic, he is only trying according to the possibilities of his situation. The end of the novel is open, we do not know if he reached Sweden or not and if he managed to turn his life around or not.

Throughout the novel Yossarian demonstrates that although he does not share the characteristics of a traditional hero, he can still be considered a hero by virtue, by attitude, by way of thinking. He might not be the bravest bombardier but is brave enough to choose a future for himself and take control over his life. This decision requires strength and determination and values more than a well-built, strong and fit body. Yossarian is a great example to illustrate that the individual, the self is important and valuable and one must make everything in his power to live the life one imagined for himself and not settle for convenience and the easy path.

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Eszter Valnerné Török

Questions of Cultural Integration
in the Hungarian Ethnic Community Living in Berlin

Theoretical Background

The problem of integration and assimilation has been given a special emphasis in the light of 21st-century migration processes, and there is an urging need for scientifically established, fieldwork-based researches, which describe coexistence, serve as an example of successful integration, and, at the same time, analyses the emerging difficulties. A cultural anthropological perspective might help us understand these social processes and it can be used to model conflict resolutions.

The research I have conducted in Berlin aims to describe and analyze a coexistence like the ones described above, and the focus of the study is the process of assimilation. Assimilation is a homogenization process with different dimensions: a cultural, a structural and a biological one. In his survey on the assimilation of American minorities, Milton M. Gordon describes seven basic sub-processes of the assimilation process. The first stage is the adoption of cultural patterns from the host society, that is, acculturation. During cultural assimilation, minorities adopt the prevailing language, religion, behavioral patterns and habits. The second stage is structural assimilation, when a minority group is incorporated into the primary groups of majority society. Here we can distinguish between two further levels, primary and secondary structural assimilation. At the first level, minority and majority society form common, informal primary groups; while in case of secondary structural assimilation, minorities and host societies form and share formal institutions. The latter stage is called integration. The third stage is intermarriage, a process followed by identification assimilation, and the last three sub-processes are the absence of prejudices, the absence of discrimination and, finally, the absence of value and power conflicts (Gordon

1964). In my research, I intend to study the cultural and the structural dimensions by applying Gordon's assimilation model.

In his theory of assimilation, Yinger emphasizes the importance of interaction. "All the groups involved in the interaction, however, are likely to be affected. It is important to emphasize that even a thoroughly dominant group is culturally influenced by its contact with other cultural groups in a society" (Yinger 1981). In my opinion, we cannot ignore the fact that acculturation is an intensive and interactive process, which involves two or more groups, and which brings about changes in the majority group's culture as well. Consequently, Yinger considered acculturation as a process of boundary reduction, which points towards greater cultural similarity. His other important finding is that one must distinguish between individual and group acculturation, and that the processes must be studied separately at an individual and a group level. Therefore, it is important to differentiate between individual and group-level acculturation processes when studying the assimilation process of Hungarians living in Berlin (Yinger 1981).

As opposed to homogenization, today we can see a discourse of multiculturalism rising, which focuses on differences and diversity, and this phenomenon must be taken into consideration in the context of the Berlin study. "In the discourse of multiculturalism, there are two different understandings of culture providing a framework for two contrasting perspectives on the basic problem of the social and political management of diversity. One of them considers culture as an attribute peculiar to a given community, while the other sees culture as a process, something that has to be reproduced constantly, therefore, as ever-changing" (Feischmidt 1997, translation mine). I take the latter perspective as a starting point, and this process of change is exactly what I wish to grab and document in my Berlin study.

Choosing the Research Topic

Due to the 2008 economic recession and labor market liberalization in the EU, mobility has been increasing in Hungarian society since 2010 and, after the United Kingdom, Germany has become the most important destination of Hungarians. According to statistics, currently there are about 600,000 Hungarians working abroad, and about 200,000 of them working in Germany. As a result of the migration processes, nowadays we are facing a new phenomenon, which is called transnationality. Since more and more Hungarian families are involved in this process, studies on the diaspora peoples living abroad have become a key topic in scientific circles as these

communities have a great impact on the home society's development as well. On the one hand, thanks to the modern communication devices, Hungarians living abroad can maintain an intensive relationship with their friends and family back home, and, due to the constant interaction, they gain an opinion-forming, influencer role. On the other hand, the money they transfer from abroad is a crucial source of income for their family members at home.

I intend to join the diaspora studies with my Berlin study, which, in accordance with relevant scientific literature, investigates the process when emigrants begin their adaption to another culture's system of relevance. As Alfred Schuetz describes, "This is the aspect of the social structure of the home world for the man who lives in it. The aspect changes entirely for the man who has left home. To him life at home is no longer accessible in immediacy. He has stepped, so to speak, into another social dimension not covered by the system of coordinates used as the scheme of reference for life at home" (Schuetz 1945, 372). I wish to make the process of the above described culture change the fundamental problem of my study and to investigate how it can be observed and described.

Although as a researcher I am interested in local problems and in observing a small group's value system and cultural phenomena, the aim of the survey is to place these phenomena in a greater, socio-cultural context so that local processes can be described against a global background. I do hope that the problems we address at a local level and their solutions will help and serve as a pattern when facing global challenges. I am absolutely convinced that studying coexistence processes is a key research that can help making social decision-making easier since these decisions should be based on practical, real-life examples instead of theory-based measures taken. Studying adaption strategies is especially interesting in a multicultural environment where coexistence concerns several different cultures.

Choosing and Introducing the Research Site

The multicultural atmosphere of Berlin was an important motivating factor when I was choosing a place to study, as, I believe, it creates a distinctive background for the research. It is no wonder that Berlin has recently been focused on by many sociological studies since the cultural variety of the city makes it a unique place in Germany. Openness and solidarity are important values in the city, and the Senate of Berlin spends serious amounts of money on supporting certain ethnic groups in their unprompted endeavors, and provides funding for cultural exchanges.

Based on the Statistischer Bericht (2019), in December 2018, Berlin had a population of 3,748,148 inhabitants, including 2,999,676 Germans and 748,472 residents of foreign nationality, which means that one-fifth of residents were of foreign origins. Taking a closer look at the changes in population size and composition results in even more interesting data. Between 1992 and 2018, the population grew only by 300,000; the number of German residents slightly decreased (by approximately 70,000 people) but the number of residents of foreign nationality almost doubled (from 385,911 to 748,472). These data provide sufficient evidence of the importance of migration in the city's development.

Furthermore, one cannot ignore the fact that these statistics cover only officially registered residents who have a permanent address, therefore, the number of people living in Berlin with a migratory background is much greater. As a result of this, one can only estimate the real ethnic composition of the city. The 2018 survey mentions 6,382 Hungarians with a registered permanent address, which is a small number compared to other ethnic groups, but it has been growing steadily in recent years—especially the number of young Hungarians moving to Berlin. In 2011, this number quintupled and there has been a 10% yearly growth since then. The city is extremely attractive to youngsters working in creative fields such as arts or cultural life.

Studying the settlement of the various ethnic groups in the different districts of Berlin shows an interesting pattern. The population with a migratory background mainly lives in what used to be West Berlin alongside the former Berlin Wall that divided the city (Pangea 2016). Obviously, this phenomenon has a historical explanation rooted in German immigration policy. The need for guest workers arose first in West Berlin, and the immigrants could settle down in the neglected and desolated districts near the Wall where the costs of living were lower. Berlin has always been open towards foreign workers whose employment was an economic necessity and enabled social mobility and rising German workers to higher, better-paid positions. This is the reason behind the positive attitude of Germans towards immigrants and the birth of an open and welcoming society in Berlin, which is still an important destination of immigrants, including Hungarians. Foreign workers first arrived as a solution to labor shortage within the framework of interstate compacts, and the largest group of guest workers are Turks, followed by the Polish and South Slavs.

Aims

The group of Hungarians living in Berlin is a very heterogeneous one as the people coming from Hungary arrived in different eras, had different backgrounds and reasons to move, and they integrated into the majority society to various extents.

It is interesting to examine the urban space where the Hungarians of Berlin live, work and build relations since it raises the following questions: What is the interaction between the city and the Hungarian ethnic group like? Are Hungarians living in Berlin influenced by the multicultural atmosphere of the city? To what extent do they find the urban environment they live in special and dominant? To what extent do Hungarians feel this multicultural environment to be a part of their identity?

In this context, the method of network-based analysis must be mentioned. As Albert-László Barabási emphasizes in his book titled *Linked,* "Network thinking is poised to invade all domains of human activity and most fields of human inquiry. It is more than another helpful perspective or tool. Networks are by their very nature the fabric of most complex systems, and nodes and links deeply infuse all strategies aimed at approaching our interlocked universe" (Barabási 2002).

Keeping the above quote in mind, I intend to use the method of network-based analysis in my Berlin study so that I can provide a more detailed picture of certain groups of the Berlin diaspora. Taking this aim as a starting point, I did an online questionnaire survey, the purpose of which was to give a comprehensive overview of Hungarians living in Berlin, their motivation, relationship network, and their opinion on living in Berlin. The relations built this way might serve as a basis for personal encounters with respondents in the future.

My questionnaire survey had two target audiences; one of them was Berlin Calling, a Facebook group, and the other was the community called Berlini Szalon (Berlin Saloon). Many scientists face the problems mentioned by Zsófia Kürtösi, one of the Hungarian representatives of social network analysis, which arise in case of both studied groups, and they are as follows: Where to set the limits of the network? How to define these groups? To what extent can they be considered a community? (Kürtösi 2004). Another acknowledged researcher, Zoltán Szántó also points out in *Social Network Analysis* that, compared to sociometry, social network analysis broadens the scope of research, starting from the individual, through the social and

organizational groups, to social systems; and, in many cases, makes it hard to define community boundaries precisely (Szántó 2004).

The results of social network research were given a whole new perspective by Mark Granovetter, one of the lead scientists of the field, who coined the terms *strong and weak ties.* As he observed, society is made up of small groups relying on strong ties, and connected by weak ties. He claims that in such everyday situations as looking for a job or setting up a company, weak ties have a much bigger role than close friends since these ties provide us with a connection to the outside world. Hence, acquaintances serve as bridges to other networks because their sources of information are different from the ones of our close friends (Granovetter 1973). Bearing Granovetter's thoughts in mind, we can see clearly that weak ties have a much greater role in adapting to a new, unknown environment than strong family ties or friendships.

Due to the Internet, today one has increased opportunities to maintain and further strengthen their strong ties despite the huge distances; nevertheless, one must use their weak ties in the new social environment when integrating into majority society. Whether it is a question of gathering information, searching for a flat, a job, or overcoming bureaucratic obstacles, migrants can undoubtedly rely on their weak ties, which have proved to be significant in case of both studied groups as well.
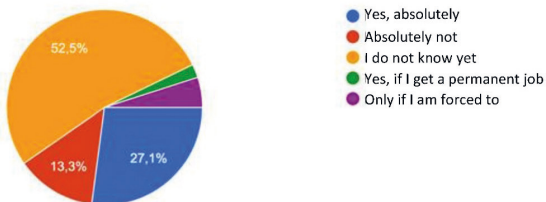
The Facebook group Berlin Calling was created in 2012 by a Hungarian artist living in the city. He considered the platform originally as a tool of artistic expression, defined the topic of the page accordingly, and strictly moderated its content in German. As time went by, the number of members increased, and it led to a change in group dynamics. Currently, the group has about 4800 members and it is a perfect example to prove the strength of weak ties as described by Granovetter, as members use the group mainly to solve their everyday problems. Most of the posts and comments are in Hungarian and their topics are related to daily issues such as transportation, looking for schools, jobs, doctors, lawyers, problems of residency and administration, buying Hungarian foodstuff, and promoting Hungarian events. Most members of the group represent younger generations. More than 31% of the 182 respondents of my survey are aged 16-29 years and 50.5% are aged 30-39 years. 62.1% of them has lived in Berlin for less than five years so we can assume that they are at an initial stage of integration. More than 75% has an academic degree and 12.6% has a secondary-school certificate, thus, the respondents are highly qualified.

In the next few pages, I will present some interesting results of the questionnaire survey, which are relevant to this group. Some questions of the survey were targeted at the social network of members and the following answers were given:
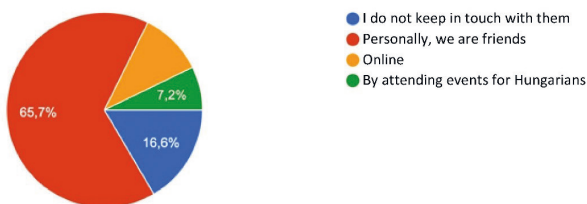
What motivation did you settle in Berlin for?
181 answers

- Working
- Learning
- Family issues
- Adventurousness
- Fidesz + adventurousness
- Other (friends, work, music, etc.)
- Learning and adventurousness are both important
- Most livable city in Europe

14,9% · 15,5% · 13,3% · 38,1%

Do you intend to stay in Berlin permanently?
181 answers

- Yes, absolutely
- Absolutely not
- I do not know yet
- Yes, if I get a permanent job
- Only if I am forced to

52,5% · 13,3% · 27,1%

How do you keep in touch with Hungarians living in the city?
181 answers

- I do not keep in touch with them
- Personally, we are friends
- Online
- By attending events for Hungarians

65,7% · 7,2% · 16,6%

What kind of personal relations have you developed in the city?
181 answers

- I keep in touch mainly with Hungarians
- I keep in touch with other foreigners
- I keep in touch mainly with Germans

27,6% · 43,1% · 29,3%

What level of German language skills do you have?
181 answers

○ I do not speak German
○ I speak at a beginner level
○ I speak at an advanced level
○ I am fluent in German
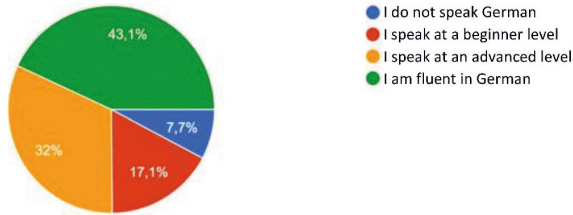
Which language do you use in everyday conversations in Berlin?
181 answers

○ German
○ English
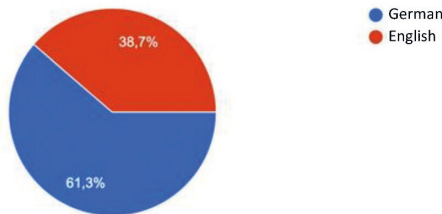
The other target group of the survey were the members of Berlini Szalon, because, based on my research hypothesis, the answers given to some of the questions were expected to be significantly different as a result of a divergent historical background and group composition. Berlini Szalon originates from a series of events organized for Hungarians in West Berlin in the 1970's thanks to the enthusiastic organizers who wished to expose their cultural heritage. Nowadays, they target their audience by organizing two events annually. My questionnaire was forwarded to members of the group by the organizer of these events, and 51 of them answered. The respondents represent older generations with 39.2% of them being older than 60 years, and one-third of them has lived in Berlin for more than 30 years, therefore they might be more deeply integrated. Responses from the members of Berlini Szalon resulted in the following diagrams that differ from those of the previous group in many cases.
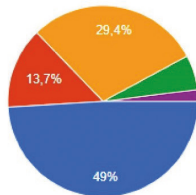
What was your motivation for moving to Berlin?
51 answers
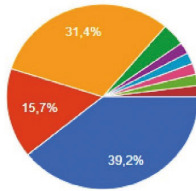
- Work
- Study
- Family issues
- Adventurousness
- János Kádár
- Politics
- Emigration
- Scientific work
- I did not settle. I was born here as a second generation.

31,4%
15,7%
39,2%

Do you intend to stay in Berlin permanently?
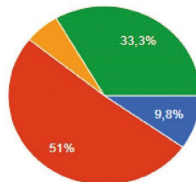51 answers

- Yes, absolutely
- Absolutely not
- I do not know yet
- Yes, if I get a permanent job
- Only if I am forced to

29,4%
13,7%
49%

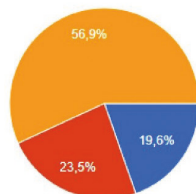How do you keep in touch with Hungarians living in the city?
51 answers

- I do not keep in touch with them
- Personally, we are friends
- Online
- By attending events for Hungarians

33,3%
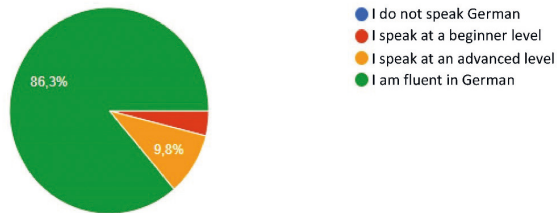9,8%
51%

What kind of personal relations have you developed in the city?
51 answers

- I keep in touch mainly with Hungarians
- I keep in touch with other foreigners
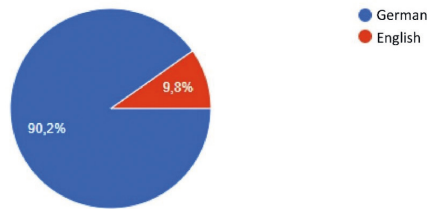- I keep in touch mainly with Germans

56,9%
19,6%
23,5%

What level of German language skills do you have?
51 answers

- I do not speak German
- I speak at a beginner level
- I speak at an advanced level
- I am fluent in German

86,3%

9,8%

Which language do you use in everyday conversations in Berlin?
51 answers

- German
- English

9,8%

90,2%

Thinking in terms of Gordon's assimilation theory, one can see that many respondents have already reached the second stage of structural assimilation, where minority and majority groups form formal groups. This is also supported by the answers given to the questions dealing with the languages used by respondents and their personal relations.

There are central or linking members in case of both studied groups, who play an important role in forming a group and are key to group dynamics. In the further stages of my research, they can be the main respondents of structured interviews. The survey makes it possible for us to precisely map and describe the social network of these linking people. I intend to continue my research by doing structured and semi-structured interviews.

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Tímea Kovács

A Corpus-Based Analyses of an English-Hungarian Undergraduate Learner Translation Corpus

The aim of this paper is to demonstrate the quantitative results of corpus-based research and qualitatively analyze its implications relevant in the realm of Translation Studies and Translation Studies Education. In the course of conducting research, the corpus compiled from the Hungarian-English and English-Hungarian translation assignments of texts for general purposes submitted by Hungarian native speaker undergraduate (BA) students specialized in Translation Studies will be compared to Hungarian and English reference corpuses with the help of a corpus linguistic software application (*Sketchengine*). Such comparison will be made to find significantly recurring patterns in the monolingual comparable and bilingual parallel corpuses. The expected results of the corpus-based research are likely to provide further data about the contrastive-based interferences found in translated and non-translated texts. Furthermore, as an additional expected outcome of the research, relevant data and patterns will be observed regarding the mechanisms of translating to and from a native (Hungarian) and a non-native (English) language.

Since the 1980s, corpus-based and corpus-driven studies of language have become a mainstream methodology used in many branches of linguistics. Corpus linguistic research methods enable the quantitative analysis of a corpus, i.e., "a large volume of machine-readable collection of naturally occurring linguistic data" (Biel 2010, 1). Two main approaches within Corpus Linguistics have been distinguished as corpus-based and -driven. Corpus-based approaches focus on data obtained from corpora to validate or refute a hypothesis about the way languages work. Nevertheless, corpus-driven approaches use corpora to observe how languages work and make assumptions on the basis of their observations (Tognini-Bonelli 2001, 2).

In line with the most common classification, a corpus can be monolingual or multi-lingual. Monolingual corpus contains non-translated texts created only in one language that can be compared along varied parameters. Multilingual corpuses, however, include parallel texts of the source language text and their target language translations. Corpuses can also be categorised along the theme of the texts included in them. General corpus contains texts used for general purposes, while specialized corpora can be distinguished along their varied themes, e.g., legal, medical, etc.

Thanks to the seminal papers (1993, 1996) published by Mona Baker, in which she pioneered the application of corpus linguistic methods in Translation Studies, the distinctive features of translated vs. non-translated texts have been analysed by applying such methods. Mona Baker has claimed that translated texts universally differ from non-translated ones along four translation universals. Such universal patterns include "explication"; "simplification and disambiguation"; "normalisation and conservatism"; and "levelling out" (Baker 1996, 180–185). Overall, she states that translated texts are less idiosyncratic and more similar to each other than original texts (180–185).

In academia, translated language is deemed as an independent linguistic category worth analyzing on its own. Nevertheless, "Translationese" is often referred to in a pejorative sense. According to Doherty, it is a language that can be characterized by "translation-based deviations from target language conventions" (Doherty 1998, 235). Olohan also emphasizes the "inappropriate" feature of translations. She states that "translated language that appears to be influenced by the source language, usually in an inappropriate way or to an undue extent" (Olohan 2004, 90). Nevertheless, Pym (2004) when introducing his "localisation theory", has urged a paradigm shift in translation studies, calling for a change of focus from the analysis of source and target language texts in terms of appropriateness towards the relevance of translated texts in receiving (local) cultures.

In line with the growing interest in the universal and distinctive features of translated texts as compared to their non-translated counterparts, the need to analyze translated texts in the process of training translators has also gained momentum. Hence, a new field within Corpus Linguistics emerged. Since the beginning of the 2000s, the first Learner Translation Corpuses have been compiled and analyzed. The first international corpus including only the translations of learners was designed in the framework of the MeLLANGE project, in the cooperation of 7 universities from 8 countries (Castagnoli et al., 2011). It is an ongoing research project that has provided annotated, parallel

and comparable learner translation corpora. A more recent initiative aimed at the design and analysis of learner translation corpus was launched by The Centre for English Corpus Linguistics (Université Catholique de Louvain) in 2016. MUST (Multilingual Student Translation) is also an ongoing project involving 33 colleagues, from 13 different countries (Granger and Lefer, 2016).

In Hungary, there are also larger corpuses containing Learner Translation sub-Corpuses, used for didactic purposes. In 2009, Heltai-Károly-Dróth compiled an LTC corpus from the translation assignments of their learners at Szent István University. The Pannonia corpus compiled by Robin Robin et al. in 2016 also contains a Learner Translation Corpus.

Furthermore, there are ad-hoc learner translation corpuses designed for specific research purposes Learner translation corpuses have been widely used since 2000s to analyze the recurring patterns of translations produced by trainee translators (Ugrin 2020). They also offer ample evidence for the understanding of how the process of translation functions and develops throughout a course. Through their analysis, the recurring patterns, if any, characteristic of translated texts irrespective of the language pairs could also be demonstrated. Such research could provide more results on the basis thereof the universal mechanisms beyond translation can be explored.

As has been argued by Baker (1996) one of the most typical universal patterns that can be observed in translation is simplification. According to her, simplification is "the tendency to simplify the message and/or language in TTs" (Baker 1996, 181). Simplification has been researched by Laviosa (1998) as well. She examined lexical simplification in L1 and L2 English narrative prose. She has found that translated L2 language has four core patterns of lexical use: a relative lower proportion of lexical words over function words, a relatively higher proportion of high-frequency words over low-frequency words, relatively greater repetition of the most frequent words, and less variety in the words that are most frequently used (Laviosa 1998). Her findings reinforce that simplification is a universally valid pattern characteristic of language mediation (Baker 1993, 1996; Laviosa-Braithwaite 1996).

Lexical simplification has also been observed in terms of Hungarian and English languages. Heltai (2002) has claimed that the lexicon of translated texts is always more limited, and the average sentence length is shorter than in non-translated texts. Pápai (2002) has conducted research on a small-scale corpus of English and Hungarian translated and non-translated texts and has come to the conclusion that translated texts are always simpler than non-translated ones.

In addition to simplification claimed to be a translation universal, the law of interference, introduced by Toury, has also been deemed as a universal pattern characterizing translation. Toury claims that "in translation phenomena pertaining to the make-up of the source text tend to be transferred to the target text" (Toury 1995, 275). Therefore, if translated texts are claimed to be simpler than non-translated ones (Baker, 1993, 1996; Laviosa 1998; Heltai, 2002; Pápai 2002) and to be subjected to linguistic interference between the source and the target language (Toury 1995), it is relevant to examine how the two universal forces driving translation influence one another. As a learner translation corpus is compiled from the translations of trainee translators, it is presumed that the texts produced by them are the result of a more spontaneous and a less professional or self-reflective process. Consequently, through the analysis of such texts, the patterns recurring more naturally and spontaneously could be observed. On the basis of such observations, relevant assumptions can be made about how translation "naturally" works.

With a view to that, I have started to compile a Learner Translation Corpus from the translation assignments of BA (undergraduate) students specialized in Translation Studies that contains the Hungarian and English translations of newspaper articles. The translated and unrevised texts have been compiled into 2 corpuses. One corpus contains translations of newspaper articles from the source English language into the target Hungarian language and the other corpus contains the target language (English) translations of the source Hungarian language texts. Two corpuses contain Hungarian source texts (also newspaper articles) that are translated into English and English source language texts translated into Hungarian by undergraduate (Hungarian native) students. These two corpuses also serve as monolingual reference corpuses to the English-Hungarian/Hungarian-English translated corpuses.

In this paper, I intend to comprehensively compare the Hungarian target language texts produced by undergraduate learners to a Hungarian reference corpus to highlight the recurring patterns and examine lexical and morpho-syntactic simplification. The analysis will focus on the use of a peculiar Hungarian linguistic category, i.e., preverbs.

As the two languages, English and Hungarian, involved in the process of translation are structurally different, the paper is posited on the assumption that interference besides simplification also plays a crucial role in the translation process. In order to demonstrate how interference and simplification function in the translations produced by Hungarian native speaker undergraduate students, the use of preverbs will be analyzed.

Preverbs have been selected for observation as they belong to a specific morpho-syntactic category peculiar of the Hungarian language and non-existent in the English language.

Consequently, in this paper, I will highlight the results obtained after having conducted corpus-driven quantitative research in an ad-hoc monolingual and comparable corpus, including the English and Hungarian translations of newspaper articles produced by Hungarian native speaker undergraduate learners to a Hungarian reference corpora, including non-translated Hungarian newspaper articles. The results of the corpus-driven quantitative analysis will be complemented by a qualitative analysis, focusing on the contrastive cross-linguistic features of the findings. In the qualitative part of the research, the English source language segments and the corresponding Hungarian target language segments, containing preverbs, will also be analyzed.

As has been stated above, Hungarian preverbs are deemed as a unique morpho-syntactic category in the Hungarian language. Due to the agglutinative typology of Hungarian, it is a common feature in the Hungarian linguistic system to use pre- and postpositional morphological elements attached to the stem word that change or modify the meaning or the morpho-syntactic role of a term. Preverbs as their name suggests are used in a preverbal position and belong to the class of preverbal detachable particles (Knittel 2014, 48). According to Knittel and Forintos-Kosten (2002), preverbs are markers of boundedness, both for inner/lexical and outer/grammatical aspect. At the level of lexical aspect, they indicate a bound in the process, and appear as telicity markers; when modifying grammatical aspect, they mark perfectivity.

Preverbs normally appear as verbal prefixes; yet, contrary to prefixes, they can be detached from the verb, in which case they appear immediately after it. The postverbal position of preverbs relies on various factors. It can be due to the interrogative, imperative, and negative structure of the sentence. Furthermore, the position of the detachable particles, whether pre-verbal (attached) or post-verbal (detached or split from the stem) is also dependent on emphasis. If the emphasis is on the verb and it gives the focus of the main clause, the pre-verbs usually stay attached. Nevertheless, if the emphasis is not on the verb, but a specific part of the sentence is stressed, the preverbs split and follow the verb.

As has been suggested above, in the ongoing process of compiling a Learner Translation Corpus, unrevised target Hungarian texts translated by undergraduate students from source English newspaper articles have

been collected. Such texts have been arranged into a monolingual corpus, named EN_HU_UNREV corpus. The unrevised translated corpus has been compared to a reference corpus, containing the Hungarian source language texts, general newspaper articles translated into English by undergraduate students. This is the HU_REF corpus. The unrevised English translations of Hungarian newspaper articles produced by undergraduate students constitute another monolingual corpus, the HU_EN_UNREV corpus. The monolingual corpus used as a reference corpus contains the source English language texts (newspapers) translated into Hungarian by undergraduate students in the course. The four corpuses are described in a more detailed way in the table below (Table 1).

	EN_HU_UNREV	HU_REF	HU_EN_UNREV	EN_REF
Language	Hungarian	Hungarian	English	English
Type	translated and unrevised	non-translated		non-translated
Volume	Tokens: 6,376 Words: 5,336 Sentences: 295	Tokens: 6,451 Words: 5,333 Sentences: 284	Tokens: 8,026 Words: 6,949 Sentences: 326	Tokens: 20,470 Words: 17,389 Sentences: 770

Table 1: Corpus description

All verbs with preverbs unsplit from the verb stem have been collected from the two Hungarian monolingual corpuses with the use of a corpus linguistic software application (Sketch Engine).

The most frequently used twenty instances are listed in the table below (Table 2):

EN_HU_UNREV	Frequency	HU_REF	Frequency
megvédjék	2	megugrott	2
megmutatja	2	megmaradt	2
kinyilatkoztatott	2	elesett	2
elérni	2	átvehetik-e	1
átírta	1	átszövi	1

EN_HU_UNREV	Frequency	HU_REF	Frequency
átsegítette	1	átszabhatnak	1
átruházzák	1	átrendezhetik	1
átalakította	1	megítélnek	1
megőrizze	1	megállapodni	1
megérzi	1	megtizelődött	1
megélni	1	megtartania	1
megvédte	1	megoldani	1
megvédjük	1	megnövelte	1
megváltoztatták	1	megnyerik	1
megváltoztatta	1	megmutatta	1
megvolt	1	megmagyarázzák	1
megvan	1	megkezdhesse	1
megtudtam	1	megjelent	1
megtiltja	1	megindult	1
megtekinteni	1	meghaladja	1

Table 2: The most frequently used preverbs in the Hungarian corpuses

Following this, all preverbs, used either in attached pre-verbal or detached post-verbal positions, have been collected and ranked according to their frequency in the relevant corpus. As the hypothesis is posited on the assumption that translated target texts are simpler than their source counterparts and also subjected to the law of interference, it can be presumed that the use of preverbs in the translated texts will show less variability and more diversion (as a result of interference) from the reference Hungarian texts. Nevertheless, as the table below (Table 3) demonstrates the distribution and the frequency of the preverbs used in the two monolingual corpuses show similar patterns. Only with regard to two types of preverbs *meg* and *át*, the tendency of a slightly different pattern can be observed. Both *meg* and *át* indicate a perfective aspect, i.e., completedness. *Át* also has another, more lexical meaning, as it also suggests directionality that could be expressed in English with the use of "over" or "beyond" as a preposition.

	EN_HU_UNREV	**HU_REF_EXT**
meg	**39** (pre-verbal position: 29 detached: 10)	**31** (pre-verbal position: 18 detached: 13)
el	25 (pre-verbal position: 17 detached: 8)	22 (pre-verbal position: 12 detached: 10)
ki	14 (pre-verbal position: 7 detached: 7)	15 (pre-verbal position: 7 detached: 8)
fel	14 (pre-verbal position: 8 detached: 6)	14 (pre-verbal position: 8 detached: 6)
be	10 (pre-verbal position:7 detached: 3)	13 (pre-verbal position: 7 detached: 6)
le	5 (pre-verbal position: 3 detached: 2)	6 (pre-verbal position: 4 detached: 2)
át	**2** (pre-verbal position: 2 detached: 0)	**6** (pre-verb position: 4 detached: 2)
Total	109	107

Table 3: The distribution and frequency of all preverbs
in the Hungarian corpuses

It can be inferred from the above table that in both corpuses, the ranking of preverbs based on their frequency in the respective corpus is almost the same. Only the uses of *meg* and *át* shows slightly different patterns. *Meg* is more frequently used in the learner corpus (35.7%) than in the reference corpus (28.9%), while *át* is more prevalent in the reference corpus (5.6%) than in the learner corpus (1.8%). The compilation of the corpus is an ongoing process. Therefore, in the lack of more ample data, it shall be noted that the above results of quantitative research can only be interpreted as tendencies that need more data to be reinforced.

The quantitative approach has been complemented by a qualitative analysis. The aim of the complementary qualitative analysis is to observe

what linguistic elements in the target English corpus have been translated by Hungarian undergraduate students using preverbs as their equivalents. Preverbs, as a linguistic concept or element, are not part of the English language, it could be relevant to see what other linguistic features could have prompted the undergraduate students to use preverbs in the Hungarian translations. As in both corpuses, *meg* was the most frequently used preverb, some examples taken from the source and the target language texts have been selected, aligned, and analyzed. In line with the different positions of preverbs depending on the affirmative (depending on whether the verb has emphasis in the sentence or not), interrogative, imperative, and negative structure of the sentence, the different uses of Hungarian preverbs in the translations have been selected for analysis.

1. Preverbs in affirmative sentences
1.a. Preverbs in an affirmative sentence with the emphasis on the verb:
   Example 1:
   EN (source) language text: "Their only chance of surviving was for the army to be brought back to England, [to] protect the island and carry on the war."
   HU (target) language text: "Az egyetlen esély a túlélésre az volt, ha a katonákat visszamentik Angliába, hogy megvédjék az országot és folytassák a háborút."
1.b. Preverbs in and affirmative sentence with the emphasis not on the verb, detached position:
   Example 2:
   EN: "This distinction is sometimes *formulated* as the difference between natural law and positive law."
   HU: "Gyakran ezzel a megkülönböztetéssel *fogalmazzák meg,* miben tér el egymástól a természeti jog és a pozitív jog."

2. Preverbs in detached positions
2.a. Preverbs in an interrogative sentence, detached position:
   No relevant example in the corpus.
2.b. Preverbs in an imperative sentence, detached position:
   Example 3:
   EN: "*Observe* that …"
   HU: "*Figyeld meg*, hogy …!"

2.c. Preverbs in a negative sentence, detached position:

Example 4:

EN: "… that might not *win* anyway."

HU: "… amúgy sem *nyerné meg*."

It is interesting to see while the Hungarian preverbs indicate perfectivity, i.e., boundedness or completedness, the English target language verbs (also indicated in bold italics) do not infer any sense of perfectivity. They are not used in the perfect tense. Therefore, the dilemma is what other information encoded in the sentence suggests perfectivity that is expressed in the Hungarian texts with the use of preverbs. As perfectivity in English is expressed by the perfect tense and the lexical meaning of words does not signal it, it can be presumed the use of preverbs can be explained by the cross-linguistic interference of the two different language systems involved in the translation process. In the English-Hungarian translation process, subject to interference, the use of preverbs can be classified as grammatical explicitation of the information of perfectivity encoded in the English language in a different manner. It shall also be noted that the translations analyzed are unrevised. Nevertheless, the use of preverbs in the above examples are appropriate in the Hungarian language. Hence, it can be concluded that the use of preverbs in the target Hungarian texts translated from a structurally and typologically different source English texts tends to show a levelling out tendency with the reference Hungarian corpus, exemplifying appropriate or natural Hungarian language use.

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Alíz Farkas

Linguistic Manifestations of an Altered State of Mind
The Psychological Implications of Function Words

Introduction

Research into language use as a reflection of personality, inner psychological and cognitive processes, or psychosocial dynamics has produced a vast literature so far. The main aim of such inquiries is to understand how the words used in daily interactions reflect the users' identity and their acts. Up until recently, researchers pursued to reveal the broader meaning of language within structures larger than words, such as narratives (McAdams 2001), conversation turns (Tannen 1993), or phrases (Semin et al. 1995). Word-level analysis encompassed verbs, nouns, and adjectives related to specific themes relevant to the research in question (e.g., negative thinking, positive attitude), while words outside these categories were generally left out of consideration. Non-contents words, also called function words, include pronouns, prepositions, articles, conjunctions, and auxiliary verbs, which rather than having a conceptual meaning of their own "serve as the cement that holds the content words together" (Chung and Pennebaker 2007, 347).

Although only a tiny proportion (less than 1%) of an average English speaker's vocabulary consists of function words, they account for over 50% of the words used in everyday verbal interactions. After surveying an archive made up of 95,000 text files, Chung and Pennebaker found that the 20 most commonly used words belong to the category of function words (Chung and Pennebaker 2007, 347).

It is a relatively new discovery that function words also carry useful information about the speaker/writer's personality or actual state of mind, and they can reliably indicate disruptions and alterations in one's psychological functioning. It has been found, for instance, that there is a stronger correlation between pronoun use and depression than between

negative emotion words and depression, and that the frequency of making references to other people positively correlates with one's physical and mental health (Chung and Pennebaker 2007, 351).

New developments in brain research also suggest that it might be worthwhile to extend the scope of linguistic investigation from content words into function words when analyzing the language behavior of individuals struggling with psychological difficulties. Since evidence indicates that most probably content words and function words reside in different areas of the brain[1], research in the use of function words can bring new perspectives in our understanding of the way we use language in general, and the way people with depressive symptoms communicate in particular. Such an undertaking would beneficially complement the knowledge we have gained through more traditional content analysis methods. The present paper surveys research methods, identifies amply analyzed linguistic elements, and summarizes major findings of studies performed in this branch of psycholinguistics.

1. Delineating the Scope of Investigation: What Linguistic Elements Are Being Examined?

Motivated by their interest in the linguistic characteristics of individuals experiencing psychological distress, and by their curiosity to reach beyond the results provided by more traditional content analysis methods, researchers started to look at psychological models of depression in order to identify linguistic categories that might be indicative of a person's mental health condition.

Aaron Beck's (1967) model of depression posits that depressed individuals entertain unrealistic thoughts about themselves and about the world, and their distorted thinking leads them to faulty interpretation of different life situations. Thus, depression-prone individuals develop a negative self-schema (deep-level knowledge structure) consisting of automatic negative thinking about the self, about the world, and about the future. The negatively

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1   Research into aphasia shows that brain damage in two distinct areas of the brain associated with language production and comprehension results in different language impairments. Patients whose Wernicke's area has been damaged speak fluently; they use a lot of function words but no content words at all. Damage in Broca's area, on the other hand, results in people speaking in a painstakingly slow, hesitating way, often devoid of function words. In this latter type of aphasia, the patient often disregards grammatical inflections (such as third person present tense -s), but also function words including articles and prepositions (Steinberg 2001, 332–3).

valenced biases in the thinking process of such individuals are reflected in the strongly negativistic terms they use when describing themselves and their situation. Informed by Beck's theory, researchers selected positively and negatively valenced words (nouns, verbs and adjectives) as linguistic markers worth investigating in the context of depression.

Another line of psychological inquiry reveals how self-focused attention on the part of the depressed subject precipitates depression. Pyszczynski and Greenberg point out that whenever people experience the loss of a central source of self-esteem, what is lost "is not merely the object per se but, rather, the basis for self-esteem and emotional security that was provided by the object" (1987, 127). Although self-evaluation and self-reflection are normal and helpful up to a certain point, excessive self-rumination and self-criticism resulting from self-evaluative thoughts (the subject's role played in the situation, what the events say about him/ her, etc.) may contribute greatly to the maintenance of the depressive state. In the light of these findings, researchers consider the amount of self-thought with the corollary of an elevated use of first person singular pronoun to be a significant linguistic marker of depression.

Absolutist thinking is considered a cognitive distortion by most cognitive therapies for anxiety and depression (Burns 1989). This thinking style is characterized by dichotomy: one can see something either good or bad, black or white, "yes" or "no," and it precludes the individual from recognizing and exploring other alternatives lying between these two extremes. Thinking in terms of totality is a hindrance in the way of finding an optimal solution to a problem, and thus it reinforces problematic patterns of thought. The predisposition of some individuals to overgeneralize the negative outcome of certain events also contributes to the maintenance of this all-or-nothing thinking style. Absolutist words, then, can be regarded as good indicators of the presence of absolutist thinking.

Since the association between depression and suicide has been well established in a vast specialist literature (Sainsbury 1986; Davison 1998), models of suicide are also consulted by psycholinguists in pursuit of identifying linguistic aspects worth considering in the context of psychological distress. One of the most influential works on the topic of suicide was written by French sociologist Émile Durkheim (2005 [1897]), who conceptualized suicide as a social phenomenon as opposed to the individualistic approaches dominant in his time. Durkheim developed his social integration/ disengagement model of suicide based on the assumption that the perception of oneself as not integrated into society can lead to depression and eventually result in

"egoistic suicide." In line with this model, researchers look for instances of reference to other people or groups (pronouns and collective nouns) as well as communication words (mainly verbs).

In sum, recent developments in the field of psycholinguistics have extended the scope of investigation of the linguistic material from more traditional discourse-level content analysis (where the relationship between negative thoughts and the use of negativistic language is more palpable and straightforward) to word-level elements, the use of which is much less under the conscious control of the speaker/writer's mind, and for this reason they have the potential to gauge one's mental health condition more reliably than methods of measurement involving more conscious awareness on the respondent's part (such as completing questionnaires). Thus, apart from positive and negative emotion words ("love," "hate," "disgusting," etc.), a number of less content-heavy, less emotionally charged words have moved into the center of attention, including personal pronouns (first person singular pronoun for measuring the extent of self-centeredness, first person plural pronoun as indicating a sense of belonging, other personal pronouns as reference words to others), collective words ("family," "friends"), communication words (verbs signaling that the speaker/writer engages in communication with others, such as "tell," "greet," "share," etc.), as well as words revealing an absolutist thinking style (e.g., "everybody," "nobody," "always," "completely").

2. Selecting the Material: Where These Linguistic Elements Are Searched For?

The language material scrutinized in search for the linguistic elements identified above can be divided into two major categories according to the circumstances in which the texts were produced. On the one hand, researchers collected and examined already existing material created by the writer with or without a specific audience in mind, addressed to an unspecified general public or to explicit addressees. This category includes a variety of different text genres ranging from literature to private forms of writing. More specifically, poetry, Internet discussions, and suicide notes have been extensively studied by researchers in the field. Stirman et al. (2001) compared the poems of eleven poets who committed suicide to a control group of poets who did not, in order to see whether the language of suicidal poets differed from that of the non-suicidal ones. Ramirez-Esparza et al. (2008) observed the linguistic markers of depressed and non-depressed individuals displayed in their posts on Internet forums. The research used two different text corpora

(Spanish and English) to see whether there emerged any differences across languages. Al-Mosaiwi et al. (2008) also collected their research material for their absolutist word analysis from Internet forums. Another well-researched genre in this category consists of suicide notes written in different languages (see Lester and Gunn 2012 for English; Fernández-Cabana et al. 2015 for Spanish; Demirel et al. 2008 for Turkish).

The other category of collected material includes texts written upon the explicit request of researchers, such as essays or guided writing about a given topic. Rude et al. (2004) analyzed language elicited from undergraduate college students by asking them to write for twenty minutes about their "deepest thoughts and feelings about coming to college."

The generally accepted view is that research on texts belonging to the first category (those written for purposes other than participating in a research) has higher ecological validity in the sense that the findings of the study can be more easily generalized to real-life settings. However, possible distortions induced by artificial, researcher-elicited writing modes can be appeased by setting conditions that reduce conscious attention and self-censorship on the part of the writer (e.g., applying time pressure).

3. Methods Used

Social psychologists and psycholinguists rely on computerized text analysis, which makes it possible for them to analyze large corpora of texts. The methods and tools used range from those with a more general scope of application, such as WordSmith (Scott 1996), to ones developed specifically for psycholinguistic research. The core functionality of corpus tools like WordSmith is the concordance, which lists keywords with their immediate context in a given text corpus. It also ranks words according to frequency.

The Meaning Extraction Method (MEM) analyzes how groups of words statistically cluster together. This method uses automated text analytic tools to identify the most frequent content words in a written text, and they determine how these words co-occur. The co-occurring words tend to arrange themselves into coherent theme-based clusters (e.g. a person who uses the word "smart" may also use words like "quick," "intelligent," and "thoughtful") (Ramirez-Esparza et al. 2008). A great advantage of the method is that the emerging dimensions come exclusively from the data, there are no preselected themes or words, and the selection process is not flawed by judges' subjective assessment.

A frequently used tool by social psychologists, the Linguistic Inquiry and Word Count (LIWC) program and its updated and gradually sophisticated 2001, 2007, and 2015 versions were developed by James W. Pennebaker et al. to suit the task of analyzing texts by comparing files to a predetermined dictionary consisting of words and word stems. The software computes the percentage that these and other linguistic categories represent in the total number of words analyzed. The most recently updated version, LIWC Pennebaker, Booth, Boyd and Francis 2015, provides 125 validated dictionaries covering a wide range of dimensions: psychological (affective, cognitive processes), topical (family, occupation, death), and grammatical (pronouns, prepositions, auxiliary verbs).

By using computerized methods and tools like LIWC, researchers can avoid problems unresolved by traditional content analysis approaches, namely that of finding an unbiased method for analyzing content. Social psychologists and psycholinguists now have the linguistic analysis techniques that permit quantitative data processing with minimal theoretical intervention.

On the other hand, there are major drawbacks of automated word count programs in that they are unable to interpret figurative language (e.g., irony, sarcasm, metaphors), and they are ultimately probabilistic.

4. Results

Most studies carried out in the field of psycholinguistics by automated text analysis methods are designed to measure several linguistic variables simultaneously, and they usually aim at testing multiple hypotheses. This is an economical approach since once a corpus of texts is meticulously prepared for analysis and then fed into a word count software, it is reasonable to gather as much data about it as the program is capable of providing. However, for the sake of simplicity, in my survey of research findings I will focus on one or two linguistic aspects in the case of each study I discuss below. That is to say, the studies are grouped and discussed together according to the common language features they investigate, namely: pronoun use, communication words, and absolutist words,

4.1. Pronoun Use

In their study designed to reveal linguistic patterns of depressed and depression-prone individuals, Stephanie Rude et al. (2004) asked currently-, formerly- and never-depressed college students to write about their deepest thoughts and feelings concerning going to college. To reduce the self-

censorship effect with regard to language use and elicit spontaneous language, the students were specifically asked to write continuously for twenty minutes about the topic.

The researchers wanted to see if—in line with Pyszczynski and Greenberg's model of depression (1987) discussed earlier in this paper—currently-depressed students used more first person singular pronouns ("I") than never-depressed ones, and whether formerly-depressed students were comparable to the former or the latter group in this respect. They also wanted to find out whether the first person pronouns were evenly distributed throughout the essays or certain disparities would show up due to increasing involvement of the respondents in the topic with a concomitant drop of attention on the linguistic form. They hypothesized that this procedure might reveal negative thinking schemas among formerly-depressed students.

The results show that the mean percentage of the personal pronouns out of the total number of words used in the essays was significantly higher in the currently-depressed group (12.17%) than in the formerly-depressed (10.76%), and the never-depressed (10.76%) groups (Rude et al. 2004, 1127). The first person singular effect was completely carried out by the pronoun "I," while no significant difference showed up in the use of "me" or "my" between the currently-depressed and never-depressed groups. The authors presume that this disparity between the use of the subjective case of the pronoun ("I") and the objective and possessive cases ("me," "my") might reflect depressed individuals' bias to refer more frequently to themselves as solitary agents, whereas references to themselves as objects or possessors imply a relation to other agents and the world.

Consistent with the self-focus model of depression, the currently-depressed group used by far the most first person singular pronouns overall. The formerly-depressed group used significantly fewer first person singular pronouns than the currently-depressed one, and slightly fewer than the never-depressed group during the first and second segments. However, their use of "I" surpasses both groups in the last segment of the essay (Rude et al. 2004, 1129). The authors interpret these findings in light of Beck's deep-level negative self-schema model of depression (1967), which predicts that negative thinking is latently present even after a depressive episode is over. Thus, low level personal pronoun use in the first two segments of the essays might reflect thought suppression as a mood control strategy on the part of formerly-depressed students, but as they get more engrossed in writing, they progressively become more ensnared in self-preoccupations with a concomitant increase in pronoun use. This curious language pattern,

therefore, might draw attention to the latent vulnerability of formerly-depressed, depression-prone individuals.

Seeking evidence to prove that the heightened use of first person singular pronoun by depressed individuals is not a language-dependent phenomenon specific to English, Ramirez-Esparza et al. (2008) designed their study to examine the linguistic markers of depression in two languages: English and Spanish. They built two corpora consisting of Internet forum posts in the two languages and processed the linguistic data with the LIWC software. They found that depressed writers used significantly more first person singular pronouns both in English and in Spanish, whereas the analysis of first person plural pronouns showed that English and Spanish depressive individuals alike used significantly less first person plural pronouns (supporting Durkheim's social disengagement theory of depression).

The authors concluded that the phenomenon of heightened use of first person singular pronoun in the language produced by depressive writers is not language-dependent but rather the result of some more general cognitive processes underlying language use.

4.2. Communication Words

Poetry represents a special kind of communication between the poet and an unspecified audience, and it seems that the language of poems is worth exploring with quantitative text analysis methods along with traditional literary analysis. Stirman et al. (2001) proposed to investigate whether distinctive features of language could be discovered in the works of poets who committed suicide by comparing their poems with others written by non-suicidal fellow poets. Poets seem to constitute a group of individuals at risk of self-harm given that suicide rates are significantly higher among poets than among authors of other literary forms as well as the general population (Stirman et al. 2001, 517). Moreover, earlier research found that there are discernible signs of suicidal ideation in the poetry of poets who eventually commit suicide.

The corpus of the research consisted of poems collected from nine suicidal poets including Sylvia Plath, Randall Jarrell, and Sergei Yesenin, and the works of nine non-suicidal poets. Approximately 300 poems from the early, middle, and late career phases of the suicidal and nonsuicidal poets were compared by use of the LIWC computer test analysis program. All poems were written in English or translated to English.

Among other items, the researchers analyzed the amount of words called communication words, usually verbs, making reference to interpersonal

linguistic interactions. Based on Durkheim's social disengagement theory of suicide, they predicted that the gradual withdrawal of the suicidal poet from social relationships would be reflected in the (decreasing) number of communication words throughout their career.

The results show that although the decline in the number of communication words was not significant from one career phase to another, the direction of effects was consistent with the social disengagement model. Remarkably, as the use of communication words decreased across the suicidal group's career, it increased across the career of the non-suicidal group.

4.3. Absolutist Words

In an effort to explore the psychological relevance of a special category of words called "absolutist words,'" Al-Mosaiwi et al. (2018) carried out text analysis on internet posts written by over 6,400 members of 63 Internet forums using the LIWC software. The authors define absolutist words as "Words, phrases, and ideas that denote totality, either of magnitude or probability" (Al-Mosaiwi et al. 2018, 529). Since such words determine the style of writing rather than its content, absolutist expressions are categorized as functional words together with pronouns or auxiliaries. Similarly to these latter groups, absolutist words are ordinarily outside of conscious control, qualifying as implicit markers of affective disorder (Pennebaker and Chung 2013, 531).

The researchers compiled a list of nineteen absolutist words including "absolutely," "all," "complete," "ever," "full," "must," "nothing," "whole" the percentage of which they measured and compared across different affective disorder forum groups. They found that the percentage of absolutist words was significantly higher in anxiety, depression, and suicidal ideation groups than in control groups (Al-Mosaiwi et al. 2018, 534).

Another line of inquiry in this study was to reveal the linguistic behavior of currently not depressed individuals with regard to absolutist words. For this purpose, the authors used posts taken from recovery sub-forums of depression forums, a platform used by people who felt they had successfully recovered from depression, and they wanted to share their experiences and to encourage others. The optimistic attitude of these people is reflected in the heightened use of positive emotion words, exceeding both the control group and the depressive group to a very high degree in this respect (Al-Mosaiwi et al. 2018, 537).

However, despite the overall positivity, their use of absolutist words is significantly higher than that of the control group, remaining comparable

with that of the depression group. This finding supports Beck's model of depression (1967), which predicts that negative thinking is latently present even after a depressive episode is over. Rude et al. (2004) discussed earlier in this paper provided empirical evidence for latent self-focus in formerly depressed students, and now Al-Mosaiwi et al. show that rigid, absolutist patterns of thinking prevail even after depression subsides.

Conclusions

In quest for reliable linguistic markers of depression and suicidal ideation, researchers operating at the intersection of clinical psychology and computational linguistics have extended the scope of investigation into previously overlooked lexical categories collectively referred to as function words. Experts in the field have consulted models of depression and suicide so as to identify linguistic features worth scrutinizing, an inquiry resulting in recognizing the first person singular pronoun as indicative of self-focused attention, the first person plural pronoun and communication words as measures of social engagement, and absolutist words as linguistic manifestations of an underlying all-or-nothing thinking style.

Studies report an elevated first person singular pronoun use in the language of depressed individuals presumably reflecting negative self-focused attention and self-rumination, a finding that is apparently valid across languages (Ramirez-Esparza et al. 2008).

Conversely, consistent with the social disengagement theory of depression, people experiencing mental health problems tend to use less first person plural pronouns and communication words in their verbal interactions as compared with others (Stirman et al. 2001). Research also found an increased predilection for the use of absolutist words by such individuals signaling the presence of exclusive modes of thinking (Al-Mosaiwi et al. 2018).

Since function word use is much less under conscious control, they are less exposed to the effects of self-censorship than negatively or positively valenced content words considered in earlier text analyses. In fact, function word research findings sometimes run counter to content word research results. Rude at al. (2004) provide evidence for latent self-focused attention in a group of formerly-depressed students even though their use of negative and positive emotion words does not differ from that of a never-depressed group of students. Similarly, Al-Mosaiwi et al. (2018) demonstrate that absolutist patterns of thinking prevail even after a depressive episode is over making such individuals vulnerable to relapse. Such findings suggest that

function word research has the potential to reveal explicitly unarticulated states of mind and to contribute with useful insights to our understanding of psychological distress.

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List of Contributors

CARLA BOSCOVICI is currently a PhD student at the Faculty of Letters at the West University of Timişoara and she has been working for almost 8 years as an English teacher at Dumbraviţa Secondary School, Timiş county. She received her BA degree in English and Romanian Languages and Literatures from the West University of Timişoara's Faculty of Letters. She completed the American Studies MA program at the West University of Timişoara. Her MA dissertation paper focused on American literature, more precisely it demonstrated that there is no accomplishment of the American Dream for the Jewish characters in three of Philip Roth's novels. Her current research interests focus on Jewish studies: the history of the Jews, immigration, Jewish-American authors and their literary texts, Jewishness in literature, imagology, and stereotypes.

SALEH CHAOUI is a PhD candidate in the British and American Studies program of the Doctoral School of Literary and Cultural Studies, University of Debrecen, Hungary. He has his MA in Cultural Studies from the University of Fes, Morocco. His research interests lie in the areas of Muslim diasporic fiction, postcolonialism, gender studies, migration.

FATMA CHENINI is an international PhD student from Algeria. Currently, she is a third-year student at the Doctoral School of Literary and Cultural Studies, University of Debrecen, Hungary. Her doctoral research focuses on the representations of black masculinity in Oscar Micheaux's silent films between 1918 and 1929, as part of the Harlem Renaissance's discourse.

CRISTINA CHEVEREŞAN, PhD, dr. habil., is Associate Professor at the West University of Timişoara, Romania, where she teaches American Literature, Culture and Civilization. Director of the American Studies MA Program, member of several European and American scientific societies. Ca' Foscari Venice Visiting Professor (2019).

Past recipient of fellowships from the Salzburg Global Seminar, UCD Clinton Institute for American Studies, the Cornell School of Criticism and Theory. Fulbright Senior scholar; Fulbright Ambassador. She has published eight books, as well as numerous articles in national and international journals, collected volumes, the Romanian cultural press. She has translated and edited a dozen other volumes.

Andrea Csillag, PhD, is college associate professor at the Department of Foreign Languages of the Debrecen Reformed Theological University, Hungary. She earned her PhD in the linguistics program at the University of Debrecen in 2000. Her main academic interests include cognitive semantics, the language of emotions, the role of metaphor and metonymy in human cognition.

Dávid Csorba, PhD, senior lecturer at the department of the Ecclesiastical History of Reformed Theological Academy of Sárospatak, Hungary; and researcher at the Reformed Heritage Institute of Gáspár Károli University, Budapest. He earned his PhD in the literature program at the University of Debrecen in 2005. His area of interest focuses on cultural studies examining early modern literature, the history of homiletics and liturgy, as well as the narratological approaches to preaching.

Alíz Farkas, PhD, is an assistant lecturer at the Sapientia Hungarian University of Transylvania. She obtained her PhD degree in literature at the "Alexandru Ioan Cuza" University of Iaşi in 2017. Her main domains of interest are text linguistics, literary linguistics, psycholinguistics, and discourse analysis.

Péter Gaál-Szabó, PhD, dr. habil., is college professor at the Debrecen Reformed Theological University. He received his PhD (2010) and habilitation (2016) in Literary and Cultural Studies from the University of Debrecen (UD), Hungary. His research focuses on African American literature and culture, cultural spaces, religio-cultural identity, and intercultural communication. He has widely published in these fields, including the book *"Ah done been tuh de horizon and back": Zora Neale Hurston's Cultural Spaces in Their Eyes Were Watching God and Jonah's Gourd Vine* (Peter Lang, 2010).

Edit Gálla, PhD, is an external lecturer at Károli Gáspár University of the Reformed Church in Hungary, and obtained her PhD in modern English and American literature at Eötvös Loránd University, Budapest, in 2018. Her dissertation discusses Plath's late poetry in terms of motifs of oppression and revolt. She also writes poems: her first collection of poetry appeared in 2016.

Andrea Horváth, Phd, dr. habil., is senior lecturer in the Department of German Studies, University of Debrecen. She studied German, Romance, and Dutch Studies at the University of Debrecen, the University of Paderborn, and the University of Salzburg. She obtained her PhD in 2006 with her dissertation on Barbara Frischmuth and her habilitation in 2016 with her work Poetik der Alterität. Fragile Identitäten in der zeitgenössischen Literatur von Frauen [*The Poetics of Alterity: Fragile Identities in Contemporary Women's Literature*]. Her research interests include Gender Studies, migration literature, theories of alterity and identity, as well as political literature.

Gabriella Huszár Somogyi is currently teaching English to both primary and secondary school pupils in Timișoara. She has a BA degree in English and Romanian Languages and Literatures from the Faculty of Letters, History and Theology, of the West University of Timișoara, and a MA in American Studies from the same university. At present, she is a PhD student at the West University of Timișoara. Her research interests focus on British and American contemporary literature, memory and trauma studies.

Sándor Imreh is college assistant lecturer at the Department of Art and Visual Education of the Debrecen Reformed Theological University, who graduated from the Faculty of Visual Arts at the University of Pécs in 2005 and has been attending its doctoral program since 2015. His research focuses on contemporary drawings in public spaces. His artwork has been represented at numerous local and international exhibitions, art events, and printed publications.

Yesmina Khedhir is a PhD student at the Doctoral School of Literary and Cultural Studies, University of Debrecen. Her research project focuses on studying the multiple aspects of cultural memory and trauma in Jesmyn Ward's fiction. Yesmina has published several articles related to her field of study in international academic journals

and conference proceedings. Her academic interests include, but are not limited to, African American literature, culture, and history, memory studies, and ecocriticism.

Szilárd Kmeczkó, PhD, college associate professor, Department of Natural Sciences, Debrecen Reformed Theological University, Debrecen, graduated from the Faculty of Science of Kossuth Lajos University in 1992 and Arts Faculty of the University of Debrecen in 1996 and received his PhD degree from the University of Debrecen in 2006. His dissertation analyzed questions concerning the process of reception of Michael Polanyi's post-critical thinking in his native country. His field of research focuses on the influence of cultural heritage on scientific thinking. He has published scholarly papers on Polanyi, the cultural background of Hungarian Nobel laureates, the debates in philosophy of science concerning Polanyi's concept of scientific knowledge.

Tímea Kovács, PhD, is senior lecturer at the Department of English Linguistics of the Károli Gáspár University of the Reformed Church, in Budapest, Hungary. She is responsible for leading courses in Translation Studies and Language Development Skills. She has a PhD in Applied Linguistics. Her academic fields of interest include Translation and Interpreting Studies, Corpus Linguistics, Legal English, and Bilingualism.

Antonia Pop, PhD, graduated from the Letters Faculty at The University of Oradea. Presently she is an Assistant Professor at Partium Christian University in Oradea. She has a PhD in Romanian Literature. She teaches Romanian language and literature, English as a foreign language, and Art and Culture. She has attended and presented at many conferences and she has published studies, book reviews, and poetry translations in the following literary magazines: *Familia, Poesis, Poesis Internaţional,* and *Caietele Oradiei*. She was a member of the research project run by Ion Simuţ (2007–2008) entitled *The European Dimension of Contemporary Romanian Literature.*

Titus Pop, PhD, is Lecturer at the Partium Christian University of Oradea. He is the author of Imaginary Everyman's Land: *The Plea for a Hybrid Identity in S. Rushdie's Discourse, Cultural and Linguistic Hybridity in Postcolonial Text, Reading* and *eReading Modern English Literature*, and of many articles on cultural theory. He

holds a PhD in Philology from the West University of Timisoara. He is the recipient of several teaching and research grants and he is a member of ESSE and RAAS. His research areas are Postcolonial Studies and British Cultural Studies. He teaches British Literature, British Culture and Civilization, Anglo-American Popular culture, The Postcolonial Discourse, and Discourse Analysis.

Dan Horatiu Popescu, PhD, is Associate Professor at Partium Christian University in Oradea. MA in Romanian and English, Oradea College of Higher Education, 1982. PhD in Poetics and Stylistics, Lucian Blaga University of Sibiu, 2005. Authored one book, edited four and translated six, i.a., Linda Hutcheon's *A Poetics of Postmodernism*, 2002, and Brian McHale's *Postmodernist Fiction,* 2009. Grants from The Salzburg Seminar (July 1993, September 1997), CEU in Budapest (March 2003, March 2007), The School of Criticism and Theory at Cornell University (June-July 2003), EAAS (July-August 2003, the University of London), and ESSE (August 2016, The National Library of Scotland). Co-convener at EAAS conferences (Nicosia 2006, The Hague 2014), and ESSE conferences (Torino 2010, Istanbul 2012, Košice 2014, Brno 2018).

Raul Săran has a BA in Philology. Currently, he is a 2nd year MA student at the American Studies program from the West University of Timişoara. His research field specializes in English and American modern and postmodern literature, media studies, and film studies.

Ligia Tomoiagă, PhD, is an Associate Professor with the Technical University of Cluj-Napoca, the Baia Mare University Centre, Faculty of Philology, the Department of Philology and Cultural Studies. She is the author of several studies and books dedicated to genre theory, literature, and popular culture, as well as the author of several translations of history and musical theory into English (from Romanian), and poetry written in English into Romanian. She is also an international conference organizer and editor, as well as one of the initiators of and main contributors to the MA program dedicated to English literature for children and young adults.

Eszter Valnerné Török is a PhD student in the Doctoral School of History and Ethnology at the University of Debrecen (UD). She holds an MA in German Studies and Ethnography and has been working as an instructor in the Institute of Business Communication and

Professional Language Studies in the Faculty of Economics and Business at the UD since 2000.

Oᴛᴛɪʟɪᴀ Vᴇʀᴇs, PhD, Junior Lecturer, Department of English Language and Literature, Partium Christian University, Nagyvárad/Oradea (Romania), graduated from the Institute of English and American Studies, the University of Debrecen in 2004. She earned her PhD degree from the University of Debrecen in 2017. Her dissertation analyzed the questions of colonial intersubjectivity and mythical subtexts in Nobel-laureate J. M. Coetzee's early fiction. Her field of research focuses on the contemporary English novel, theories of intersubjectivity, and myth criticism. She has published scholarly papers on Coetzee, Beckett, and the Orpheus-myth in Hungary, Romania, Poland, and the UK.