CROSSROADS IN DIVERSITY

A Travel across Spaces of Academia

Kultúrák, kontextusok, identitások

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

CONTENTS

3. POETRY, MUSIC, AND LANGUAGE USE

PREFACE

Following up on the intercultural commitment of the book series, the fourth volume of *Cultures, Contexts, and Identities* intends to connect research topics across time, space, and disciplines in an attempt to both illuminate the vortical nature of research and the possible meeting points in such diversity. The latter concept does not necessarily denote divergence or mere juxtaposition, but, rather, convergence or even overlap—ultimately presupposing dynamic interconnection and interaction between the parts. It is interrelatedness—loose as it may appear—in diversity that proves akin to any intercultural phenomena.

The papers represent a rich plethora of innovative approaches in literary and cultural studies, history, anthropology, theology, and linguistics. The colorful approaches offered by the individual studies revolve around three thematic nodal points that establish fields of connection between the individual papers.

The first section, "Nature, Culture, and Space," contains four articles that address issues regarding the relationship between the natural environment and social space, as well as the formation of cultural space within a given socio-cultural space. Peter Gaál-Szabó's discussion of (eco)womanism shows the manifold relevance of nature and, in particular, the wilderness for African American womanist theologians. As he demonstrates, ecowomanists interpret black female subjectivity in/through nature in an attempt to overcome the race-gender-class triad to implement environmental justice and to spatialize womanist spirituality. Based on Janelle Monáe's *Dirty Computer* (2018), Bianka Szendrei examines how Afrofuturism not only seeks to correct past and present evils of colonialism and heteropatriarchy but also to establish an egalitarian, non-hierarchical relationship between the human and non-human world. The pessimistic reading of the human impact on the natural environment is accentuated by Xiaorui Du's study of Herman Melville's *Pierre; Or the Ambiguities*. He discusses Melville's

skepticism about the sustainability of American democracy as individualism and self-assertion present an assault on nature, leading to its destruction and the failure of the democratic experiment. Meng Liu's anthropological study offers a more positive evaluation of human conduct in space. In her paper, she underscores the relevance of memory and specific activities in negotiating identity and thus constructing the cultural space of the Hungarian Chinese community.

The second section, "Place, Memory, and Traveling," deals with some historical intricacies of post-war Europe based on historical documents and literary works. Szilárd Kmeczkó offers an analysis of Alfonz Talamon's prose, introducing the multilingual environment in Bratislava while inquiring into questions of fictionality and referentiality of Talamon's prose to ultimately argue for a postreferential reading of his artistic universe. Alice Eged's historical study investigates the establishment of the German Federal Ministry of Justice after World War II through the activities of the founding fathers, Thomas Dehler and Walter Strauß, and the immediate burden of the National Socialist past in the process. Andrea Horváth's study of Juli Zeh's *Die Stille ist ein Geräusch* travel narrative takes the reader to the Balkans to investigate Zeh's conciliatory contribution to the discourse on the disintegration of Yugoslavia, which Horváth interprets as an attempt to write politically correct literature to avoid stereotypical Balkan representations and not to advance perpetrator-victim narratives.

The three articles in the third section of the volume, "Poetry, Music, and Language Use," offer readings of nature and music in poetry and an examination of the relevance of language in expressing emotions. Edit Gálla investigates the relevance of the natural environment as a pre-monotheistic concept in Edgar Lee Master's *Spoon River Anthology* to show that nature invested with divine qualities punishes the imagined agricultural community for their transgressions. Titus Pop surveys the interconnections between text and musical elements in early English poetry, which he traces back to traditions of the oral transmission of poetry, to show, beyond the aesthetic, the social and communal function of poetry. Investigating the language of surprise, the linguistic study by Andrea Csillag offers an analysis of the prepositions *at, by, for, in, to, with,* and *without* to show how they supplement the concept of surprise—they help make the cause of surprise and the manner of behavior palpable.

The ten essays in the fourth volume of the book series address diverse topics revolving around issues of nature, culture, space and place, memory,

and traveling in the fields of literary and cultural studies, anthropology, history, and linguistics. The apparent diversity is welcome in a book series that is committed to mapping connections and interrelations amidst diversity—even in and across academic fields.

The Editors

1.
NATURE, CULTURE, AND SPACE

Péter Gaál-Szabó

Ecowomanism and Womanist Theology[*]

Ecowomanism embodies an African American religio-cultural system of thought primarily within, but not limited to, the discipline of womanist theology. As the term suggests, it studies social, cultural, theological, and political phenomena in the intersection of an ecological, environmentalist as well as womanist standpoint, which subsumes the interrogation of issues related to ecojustice and ecospirituality. Much as it was launched in the beginning of the 21st century, signifying the renewed interest in pro-black reconfigurations of the black self and community, it centers on a tradition of womanist connectedness to the environment for spiritual, gendered, and socio-political, racial reasons—a tradition that leads back beyond the birth/coinage of womanism to African American Motherwit "passed on from generation to generation by African American females" (Carr-Hamilton 1996, 72) and crystalized in the works of early, 19th-century and beyond black female thinkers.

Womanism is conventionally traced back to Alice Walker's 1983 book *In Search of Our Mothers' Gardens*, in which she identifies the term as culture-bound: "to be consistent with black cultural values (which, whatever their shortcomings, still have considerable worth) it would have to be a word that affirmed connectedness to the entire community and the world, rather than separation" (1983, 81). In that, she seeks to establish "womanist" as a relational term expressing multimodal connectedness to the black community and black culture. Much as her inclusion of liberating, lesbian, sexual, and spiritual notions in the term allows for speculations, what is striking is its all-inclusive character from a female point of view in relation to black culture, actually thinking to debunk binary thinking, but not, in fact, reaffirming or pointing out any of the segments to narrow her definition—as it would work

toward separation, something the term is positioned against. Walker refuses a reinstated essentialist thinking and advocates "independent-spirited and sexually autonomous" women (Plant 2017, 92). Accordingly, characteristics of "womanist" revolve around integrity and autonomy, albeit in a culturally embedded way. In fact, she reaches back to one of her womanist forebears, Zora Neale Hurston, who identified herself as "the cosmic Zora [. . .] belong[ing] to no race nor time," as "the eternal feminine with its string of beads" (1979, 155). Similarly to Hurston's universalist self-conception, who, at the same time, insisted on her femininity as well as cultural embeddedness and tradition as her reference to the "string of beads" suggests, Walker, too, identifies herself as a "traditionally universalist" (1983, xi).

Walker's terminology suggests that womanism is historically present in the black community, describing black female identity and activity. From the point of view of womanist God-talk, it is reinforced by Delores S. Williams, who identifies two traditions in black religious thought. First, the "liberation tradition of African-American biblical appropriation" (Williams 1993, 2) emphasizes the redemptive power of the Bible for the enslaved and oppressed African Americans. Second, Williams identifies a "survival/ quality-of-life tradition" (6), which centers around Hagar, the Egyptian female slave, Abraham's second wife in Gen. 16, whose life situation and "survival resources" (198) parallel African American women's:

> Even today, most of Hagar's situation is congruent with many African-American women's predicament of poverty, sexual and economic exploitation, surrogacy, domestic violence, homelessness, rape, motherhood, single-parenting, ethnicity and meetings with God. Many black women have testified that "God helped them 'make a way out of no way.' They believe God is involved not only in their survival" struggle, but that God also supports their struggle for quality of life, which "making a way" suggests. (5–6)

The tradition Williams accounts for can well be traced back to the female voice of black female preachers like Jarena Lee or Sojourner Truth—both early advocates of female rights in the 19th century—, or the black female autobiography such as Harriet Jacobs's, serving as "means of unveiling and of protesting against the oppressed conditions of black women's lives" (Moody 2001, 19). In their works, as in their lives, they contested both domestic and racial ideology (Haywood 2003, 15), i.e., "Even within their own immediate black communities and institutions [. . .] the women confronted class, race,

and gender ideologies shaped to make preaching or independent missionary work very difficult for them" (15).

Hagar's story reveals the positioning of the black female as defenseless, subjugated by male and female oppressors, and generally displaced as incarcerated domestically or in different social settings, or cast out, i.e., excluded. Exclusion to the wilderness, however, also signifies a place, where displacement becomes a source of survival in that the desert or wilderness is situated outside the power framework, textualized as elsewhere (see Ardener 2012, 527), i.e., displacement is a negative space, where the power maneuvers do not penetrate the category, leaving it as is. For Hagar, the wilderness becomes a shelter from oppressive forces, gaining a chance to retextualize the wilderness as a place of inhabitation, i.e., a source of subjectivation:

> The wilderness experience, as religious experience, was transforming. Its structure was physical *isolation* (of slave from slave environment); *establishing a relation* (between Jesus and slave); *healing by Jesus* (of whatever malady afflicted the slave); *transformation* (conversion of the slave's more secular bent to a thoroughly religious bent); and *motivation to return* (to the slave community) changed for the better. (Williams 1993, 113)

The stages of transvaluation—Niebuhr's Nietzschean term also used by James Cone to refer to the change of consciousness and empowerment (2011, 34)—result in inverting the desert by Hagar and the wilderness by African American women with the effect that the oppressive constraints wear off and the new self's integrity is achieved.

The wilderness experience can be appropriated in an abstract sense, meaning that any spiritual trial implicates one, or America is a wilderness; however, it proves important to establish that the wilderness is environment elsewhere as for Harriet Jacobs, i.e., a place to escape to (see Millner 107); or at hand, denoting *différance*, as in the case of Walker's gardens "so brilliant with colors, so original in [their] design, so magnificent with life and creativity" (1983, 241) which signify a "systematic play of differences" (Derrida 1981, 37) both as the negation of dehumanization by white social space and as part of a deviant "logic of supplementarity" (Norris 1982, 49, 152). It represents the transforming power of the female soul, performing what Katie Cannon emphasizes in religious terms, "The slave woman's religious consciousness provided her with irrepressible talent in humanizing her environment" (1995, 48).

In womanist theology, the environment has become to represent the place where womanist subjectivity can unfold, especially as it proved "as a place of refuge from the horrors and strictures of slave life" (Blum 2002, 251). Initially womanist theology addressed issues revolving around sexism and classism—problem areas that black theology and feminist theology failed to deal with or with inadequate detail to the needs of black women (Townes 2006, 1165). However, it included apparently little about the natural environment and environmental concern. In the early works by Katie Cannon, Jacquelyn Grant, Delores S. Williams, sites, nevertheless, such as the garden appear as places of individual enrichment representing matrifocal genealogy. For Cannon, family "narratives are the soil where my inheritance from my mother's garden grew" (1995, 28). The trope of the garden represents the inner sanctum of African American culture, the nurturing context for the black female subject. Ecological thinking appears in Grant's theologizing, who in explaining the liberation feminist's, Rosemary Radford Ruether's theology asserts,

> The tendency of human beings to pollute the environment is seen as in keeping with these other oppressive tendencies [. . .] Resolution of the problem involves not only the re-ordering of relationships between human beings but also the re-ordering of relationships with non-human realities. [. . .] In this context, all relationships of domination between races, sexes, classes, environment and human beings are broken down. What is created is the kind of communal equalitarianism required for a new woman, a new humanity, a new heaven, and a new earth. (1989, 137)

As is later theorized by black theologians like Cone (see his "Whose Earth Is It Anyway?" [2000]) and ecowomanist theologians, the core problem of the Anthropocene lies in oppression and domination, albeit they are exerted against women by white oppressors, black males, and institutions like the black church (Williams 1993, 206). To break the cycle, Grant envisions social activism, i.e., she moves beyond the individual to the communal, to effect a non-hierarchical societal context—a society inclusive of blacks and women but restricted to their discourse:

> As consciousnesses are raised women will have to engage in social praxis in order to reconstruct society in an egalitarian way. [. . .] However, they need to do this and at the same time employ self-criticism to move beyond racial and class narrowness. The self-examination and criticism also must be extended beyond human relationship to our relationship to the environment—that is, ecology. (1989, 130)

Importantly, Grant's womanist theology calls for concerted action from her own womanist position but with other (white) feminist theologians—a move that is still fathomed with difficulty by Cone's black (male) theology two decades later.

In early (systematic) womanist theology, it is Williams, for whom the natural environment signifies clearly the site of encounter with God for the individual seeker, much like in the folk-religious vision quests in the process of getting through religion described by Zora Neale Hurston (1981, 85). For Williams, the "Hagar-in-the-wilderness figure" (1993, 117) carries the promise of "survival, freedom and nationhood" (118) upon returning/re-emerging from nature. The wilderness is "an environment supporting solitude and reflection [where] God-human encounter could happen undisturbed by competing forces in the environment" (112–113). The natural space void of hegemonic socio-cultural discourses granted the silence needed for self-reflection. In discussing white perception of the wilderness—hostile and uncivilized in the pioneers' view—Williams alludes to ecological implications of breaking the land and people: "Transforming the wilderness not only meant dealing with the natural environment; it also meant civilizing 'savage' humans associated with the wilderness" (114). Extending her reasoning in an analogous manner means that "Genocide of these women and men [as], for the Euro-Americans, the proper strategy for subduing wilderness people" (114) implicates the genocide of the land itself since "Uncultivated land [. . .] was absolutely useless" (qtd. in Williams 1993, 114).

Williams powerfully establishes a binary between the Euro-American and African American understanding of the natural environment. In claiming an Africanist heritage, which entails the view even of landed property as "closely tied to a mental map of spiritual territories" (Lentz 2013, 127), she embeds black Americans in a nature-inferred discourse that stands in a sharp contrast to white American conceptualizations of nature:

Possibly the slave's positive attitude toward the wilderness was also influenced by various African traditions, which regarded many aspects of nature as friendly and nature itself as a sustainer of life. Perhaps some of the African and animistic ways of thinking about nature were, in one form or another, passed down by generation after generation of slaves. Though many slaves were familiar with the Bible, apparently they did not take seriously those parts that told man he had dominion over nature. Nor did they translate this to mean conquering the wilderness as the American pioneer did. More similar to Romanticism's understanding of the wilderness as good and beautiful, the slaves—perhaps before Romanticism

flourished in America and contrary to the pioneers' ideas—respected the integrity of nature and the wilderness. (Williams 1993, 116)

Symbiotic coexistence with nature, embeddedness rather than superimposition over the natural world, and non-hierarchical, egalitarian, as well as communal deployment of the African American subject suggest that African American slaves maintained their cosmological worldview and syncretically adapted it to Christianity. Not taking the Bible seriously must then have meant that African Americans interpreted the world around them not as they were told since it would have meant accepting their own place in that world through mediation, but appropriated the biblical message with agency. The view of nature in Williams's theoretical framework is reminiscent of Africana womanism, which posits that "the Africana woman comes from a legacy of fulfilling the role of supreme Mother Nature—nurturer, provider, and protector" (Hudson-Weems 1993, 72), simultaneously "establishing her cultural identity, [and] relat[ing] directly to her ancestry and land base—Africa" (22).

The intertwining between nature, culture, and womanism comes to the foreground in ecowomanism, expressing "the spiritual intimacy that many descendants of Africa have with the earth today" (Harris 2017, 4) while also acknowledging the "ecological burden-and-beauty paradox" (Ruffin 2010, 2) due to the disrupting racial history in the United States. In her book, *Ecowomanism*, Melanie L. Harris connects "the unjust treatment of women of African descent [with] the unjust treatment of the body of the earth" (2017, 79), combining ecological thinking and womanist traditions to foster environmental justice work. Racial and earth injustices are viewed in an intersection to study "the damning effects earth injustice can have on people of color, the earth, and *all* people living with the earth" (84). Religious in nature, ecowomanist inquiries address thus ecoinjustices by understanding the earth as sacred and, in this way, the disrupted relation between humans and nature as desecration.

The womanist lens Harris employs contains essentially African American and African cultural elements, which may implicate, what Patricia Hill Collins identifies regarding womanism, black nationalist assumptions blocking interracial cooperation (1996, 10–11). However, ecowomanism echoes rather "a pluralist version of black empowerment" (11)—another tenet of womanism Collins calls attention to—referring to the idea that "[b]y retaining black cultural distinctiveness and integrity, pluralism offers a modified version of racial integration premised not on individual

assimilation but on group integration" (11). It identifies the background of Harris's philosophy entailing also a non-theistic womanist humanism (building on Anthony Pinn's concept of an atheistic/churchless/nontheistic humanism in *Why Lord? Suffering and Evil in Black Theology* [1995, 148– 49]) but it is also strategically deployed as she opens in this way toward pan-Africanist inclusion, and even, based on her humanism, to other faiths and humanisms (Harris 2007, 396–98).

The inclusive notion prevails in works by other ecotheological thinkers. Dianne Glave emphasizes a transatlantic continuity in the way African Americans are attached to the land: "From ancient Africa to the modern-day United States, people of African descent have continued the legacy of their relationship with the land" (2010, 3). The rootedness projects "a quasi-African sacred cosmos" (Carr-Hamilton 1996, 76), which influences African American relation to the environment. It palpably comes to the foreground in Glave's discussion of the relevance of gardens for black women, which testify about survival skills on both physical and spiritual levels, as they crystalize as means of subsistence and *lieu de memoir*. Their gardens "mimicked nature and rejected white control" (2010, 117).

Much as gardens entail gender, racial, and economic discourses as well, it may be argued that gardens have served for African American women to find proper self-identification through identification with the natural environment. "Rootedness in earth" has enabled them to construct individual and communal identities—self-empowerment that underlies ecowomanist ecojustice engagement. The inherent trait of ecowomanism emanates from the identification with the natural environment as a way of resisting white oppression including environmental racism. Based on their ecolegacy, "African Americans have continued their legacy of resistance, combining grassroots activism, spirituality, and organization to craft a 'spearhead for reform' that African Americans who continue to be embattled by environmental racism can carry into the future" (Glave 2010, 138). With this background, ecowomanists have been targeting African American exposure to "toxic chemicals, waste, and environmental devastation caused by nature" (138).

In fact, the ecological notion can be seen as bringing together the interpretation of the garden as self-expression and that of the wilderness as the place of ongoing creation, or free(d) space to expand the horizon of engagement in a related way. Gardening as cultivating the environment becomes then for ecowomanists a self-expressive, vernacular, yet communal, i.e., embedded mode of dwelling in the world. Just as the process of creation

is viewed as good, which evokes an ethical demand not to misuse and corrupt it but to see and appreciate its goodness, instilling "hope for justice" (Kebaneilwe 2015, 701), gardening turns into a restorative and reconstructive activity of sustainability. As Richard Noble Westmacott claims in connection with vernacular gardening, "Gardening is an adaptation of nature, and for gardening to become indigenous to a society, it must be sustainable" (1992, 110). Just as vernacular gardens need to be sustainable, ecowomanist thinking insists that ecological gardening is to be understood in the face of the intersections of manifold interdependencies stemming from the race-gender-class defilement and denotes an activity to counteract these to effect sustainability not merely ecologically, but also one based on cultural diversity and continuity.

The duality of ecological and existential thinking to be explored by later ecowomanist thinkers is already there initially in Walker's philosophy when she defines womanist as "both spiritual and concrete and it would have to be organic, characteristic, not simply applied" (1983, 81) and describes her experience of her mother's dynamic engagement in her garden as:

> Whatever she planted grew as if by magic, and her fame as a grower of flowers spread over three counties. Because of her creativity with her flowers, even my memories of poverty are seen through a screen of blooms—sunflowers, petunias, roses, dahlias, forsythia, spirea, delphiniums, verbena . . . and on and on. [. . .] I notice that it is only when my mother is working in her flowers that she is radiant, almost to the point of being invisible—except as Creator: hand and eye. She is involved in work her soul must have. Ordering the universe in the image of her personal conception of Beauty. (1983, 241)

Ecological sustainability emerges as cultural and spiritual sustainability for her and ecowomanists to come as the active engagement in nature and in the community through nature is an existential and spiritual necessity. The diversity in nature in Walker's perception reflects the cultural diversity of the black community with the personal nurturing the communal and the communal shaping the personal. The interdependence and interrelation of nature, the community, and the individual underlie the sustainability based on cultivation as creation, i.e., being.

In conclusion, ecowomanism describes womanist spirituality tightly connected to nature in that it interprets black female subjectivity in/through nature and through the performative activity of gardening as creative as in self-creating since ecowomanists are able in this way to counteract the

race-gender-class triad also polluting nature; and as in co-creating so that participation in the on-going creation sets an ecological imperative for action to implement environmental justice. Layli Maparyan's definition of womanist spirituality as "eclectic, synthetic, holistic, personal, visionary, and pragmatic" (2012, 87) shows that the nature-induced womanism as both spirituality and praxis reflecting ages-old Motherwit enables habitation in a unique way and, turning nature into a place of implosive tactics, it endows ecowomanists with agency to take action in the world.

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Bianka Szendrei

Blackqueering Hostile Environments in Janelle Monáe's *Dirty Computer* (2018)

Discussions around the role of the environment in the individual's life have attracted the interest of many Afrofuturist scholars. In the 1990s, academic Mark Dery coined the term Afrofuturism in his essay "Black to the Future" and his conception was later advanced by scholars like Alondra Nelson, Kodwo Eshun, Tricia Rose, Lisa Yaszek, and Ytasha Womack. Afrofuturism is, to quote Womack's words, an "intersection of imagination, technology, the future, and liberation" that addresses the concerns, trauma, history, culture, and hopes of the African diaspora through speculative fictions that combine race and technology (Dery 1994, 180; Nelson 2000, 35; Eshun 2003, 289; Womack 2013, 9). Afrofuturism is about continuously correcting the past, the present, and the future that are violently colonized and whitewashed by the dominant culture. At the same time, Afrofuturism also reclaims spaces that are weaponized against marginalized people and aims to establish a future in which the relationship between humans and nonhumans is not hierarchical.

There are many earlier works that address environmental and ecological concerns through an Afrofuturist lens. W.E.B. DuBois's "The Comet" (1920) was amongst the earliest Afrofuturist writings that employ a postapocalyptic setting created as a result of the explosion of a comet that releases toxic gas and apparently wipes out humanity except for a Black man, Jim Davis, and a white woman, Julia. Using the postapocalyptic world, DuBois analyzes how Jim's experiences as a Black man and Julia's perception of race change after they get to move beyond a hostile and racist environment. In the 21st century, Nnedi Okorafor's *Lagoon* (2014) challenges the Anthropocentric attitude toward the environment and the exploitation of nature for human purposes.[1] However, the appearance of Afrofuturist speculations about

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1   Although most academics categorize Okorafor's literary works as Afrofuturist, Okorafor states that she is an Africanfuturist. On her personal blog, she notes that Africanfuturism is "specifically and more directly rooted in African culture, history, mythology and point-

the environment is not restricted to writing as Afrofuturism has found a way into cinematography, sculpture, music, etc. Although Wanuri Kahiu's ecofeminist short film *Pumzi* (2009) is set in a dystopian world in which people are forced to live underground as they exploited nature to the extreme which in return cannot offer drinking water, the Black female character still leaves some space for hope and the possibility for a better and more sustainable future. As a result, Afrofuturists also attempt to both warn society about the dangers of trying to dominate and exploit nature and offer alternative visions that guide people towards a more sustainable and non-hierarchical future in which humans and nature coexist without trying to dominate each other.

Contemporary neo-Afrofuturist Blackqueer[2] musician, visual artist, actor, and writer Janelle Monáe also reinterprets the environment in her latest album and emotion picture *Dirty Computer* (2018). Her work has impacted many scholars including but not limited to Tobias van Veen, Cassandra L. Jones, Alyssa Favreau, and Dan Hassler-Forest, and Monáe continues to inspire more academics to actively engage with her utopian intersectional feminist songs, videos, and stories. *Dirty Computer* can be used to conduct several academic discussions as this so-called "emotion picture" engages with many theories and concerns (memory studies, Black intersectional feminism, queer theory, posthumanism, environment, etc.) that are addressed by scholars. The emotion picture tells the story of a dirty computer, Jane 57821 (Janelle Monáe) who gets kidnapped by the regime, The House of the New Dawn, which maintains its power in the dystopian world through erasing unique or supposedly "deviant" parts of people's identity. Jane's memories are rewound and deleted by two white male scientists with the help of a toxic white gas called "Nevermind." Throughout the story, Jane does not only struggle to save her memories and by that her identity as well, but she also attempts to save her girlfriend Zen (Tessa Thompson) and boyfriend Ché (Jayson Aaron) from the complete erasure of their history, love, and identity.

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of-view as it then branches into the Black Diaspora, and it does not privilege or center the West" (2019). Consequently, her writings offer a deeper insight to the African experience in general.

2   To describe Monáe's Black non-binary pansexual identity, I turn to Callier's term to showcase the "constitutive nature of Blackness and queerness" and to analyze "the ways that processes of racialization in the United States have fomented Black subjectivity and Blackness as unintelligible, a foil and necessarily beyond heteronormative ideals and structures" (2020, 335).

The New Dawn's environment is a nightmare coming true because it is hostile, limiting, sterile, and exclusive, targeting those who are "different" based upon the regime's ideology and expectations by stripping away their right to feelings seen, heard, and recognized and being hopeful. During the cleaning process, Jane guides the viewers through her unique Afrofuturistic, Blackqueer, and utopian perception of the world.[3] These settings seem almost dream-like and unrealistic judging from the hostile environment that the regime creates; however, in fact, the environments presented by Jane are real and beautiful alternatives for dirty computers where they are not vilified for being "different" but embraced and recognized by others. The research investigates the environments constructed in Jane's memories and dreams that represent, on the one hand, a safe space, a place to escape from the hateful anti-Black and anti-queer environment of The New Dawn which also allows dirty computers to reappropriate the spaces taken from them and inhabit such spaces with radical love and unity. On the other hand, Monáe also constructs a space of unity, love, and resistance that carries the history and traces of Blackqueer non-conformism. The paper focuses on Jane's connectedness to the elements found in the environments in "PYNK" and "Don't Judge Me," namely the desert, the sand, and the ocean.

The emotion picture draws a contrast between the oppressive regime's and Jane's environment(s) through the representation of each space and the relationship between the individual and the environment. The New Dawn is the space of non-being and restrictedness which creates a limiting anti-Black and anti-queer environment aiming to simultaneously surveille and erase the traces of the history, culture, and identity of the defiant marginalized. A substantial element in this climate that helps the regime maintain its power by poisoning the whole environment with hatred is called "Nevermind." It is a toxic white gas that erases dirty computers' memories and identity by penetrating the body of the victim and colonizing their mind [Figure 1].

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3   I define Black utopia as a radical transformative imagination, "a state of being and doing" (Brown 2021, 7) that demands the neglected Black history and culture to be restored and envisions a "future society [. . .] founded in postracism rather than postracialism" (Zamalin 2019, 12). Instead of relying on optimism and daydreaming that do not lead to meaningful discussions about a more inclusive future, Black utopianism employs "affirmation" which inspires the imagining person to become an active agent in the construction of a future in which social and political hierarchies are dismantled (Braidotti 2018, 37).

The dystopian setting, therefore, creates the environment and the climate of sameness for the sake of erasing one's identity and violating those who refuse to fit into the white supremacist and heteronormative environment. To understand Jane's relationship to the hostile and her environment, I turn to Christina Sharpe's notion of the "weather" to analyze the Black experience and its relationship to a world that was historically constructed to oppress them. She notes, "the weather is the totality of our [Black people's] environments; the weather is the total climate; and that climate is antiblack" (2016, 102). If the environments in *Dirty Computer* are inherently designed to erase dirty computers, how can Jane push towards survival in a climate that was historically constructed to always result in the "premature death" (Gilmore 2007, 26) of Black people?

Figure 1: *Nevermind launched in a room. Photo: Janelle Monáe (2018)*

Jane's Blackqueerness is not the only threat that The New Dawn wants to eliminate but her ability to transform her surroundings, too. By reconstructing the oppressive environment into a "dirty" one, Monáe performs a "queer hack of the codes of the anti-black world" (Nyong'o 2019, 4) and shows that even though the regime's environment is anti-Black, anti-queer, anti-woman that actively erases marginalized people, this hostile environment, to use Sharpe's words, also offers "particular ways of re/seeing, re/inhabiting, and re/imagining the world" (2016, 22). Monáe simultaneously showcases environments that are part of The New Dawn's universe, however, these spaces still resist oppression and colonization by becoming safe spaces for

the marginalized. Environments in the emotion picture are sites of, turning to Kara Keeling's phrasing, a "queer reproduction" which encompasses "the fragments and figments of someone's imagination, of someone's desire for us [queer people] to exist" (2009, 571). Environments, therefore, do not only embody a site of defiance but also utopian spaces that carry the history, culture, and desires of people who have been historically excluded from such environments. Monáe's utopian desire dares to envision the "impossibility of another world, of a different time and place, where [a queer person] is rendered unimaginable in the straight time and place" (Muñoz 2009, 139). Such environments open up new ways of seeing the world and also creating, using Ashon Crawley's terminology, "otherwise worlds" (2020, 28–29) and environments that show that "[t]he world put in place by colonialists is not the only world that has ever been" (Thomas 2007, 154). The environments in Jane's rewound memories and dreams are situated within the regime's world, yet they depart from the negative and restricting depiction and move toward open and inclusive spaces, "otherwise" environments. She showcases alternative ways of seeing the world and interacting with the environment that is unbound by colonial influence and offers a relatively safe space for many excluded individuals to exist, grow, thrive, and share their experiences with other marginalized people. Furthermore, Monáe relates to certain environmental elements (sand, ocean, mini jungle, etc.) which make it possible for her and other dirty computers to resist the cleaning process and restore their memories. The environments carry a mnemonic function that "directs the consciousness of the group back to significant, nodal points in its common history and its social memory" (Gilroy 1993, 198). The elements within the positive environmental settings thus, become referential parts of one's identity which traces back to their individual and communal history.

"PYNK" focuses on two elements that nurture dirty computers, namely the desert and the sand. Monáe draws a parallel between the arid weather in the desert and the Black experience in general. Just like anyone in the hot and dry desert can hardly survive, according to the dominant culture's mindset, Black people are not meant to survive the climate that was created on the grounds of white supremacy, heteropatriarchy, and imperialism.[4] Nevertheless, the desert portrayed in "PYNK" becomes the space of unity,

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4   The desert carries several interpretations in literary works and Monáe's understanding deviates from these. For instance, in Michael Ondaatje's *The English Patient* (1992) the desert symbolizes the absence of main character's identity while Paul Bowles's *The Sheltering Sky* (1949), understands the Sahara as the place of isolation and wandering.

safety, and the life which rejects the oppression, colonization, and violation of Blackqueer bodies and minds. As Sharpe notes, "weather, antiblackness is pervasive as climate. The weather necessitates changeability and improvisation; it is the atmospheric condition of time and place; it produces new ecologies (2016, 106). Racism, sexism, and queerphobia create a hostile ecology in which human and non-human entities exist in a hierarchical structure. However, such weather may always be subject to change as Monáe manages to project her Blackqueer presence into the inimical environment to counter oppression. "PYNK" is the name of the place where Jane, Zen, and other dirty computers travel and are welcomed by Black (trans) women and non-binary folks. This inclusive place is in the middle of nowhere where white supremacy and heteropatriarchy cannot penetrate; where Black (trans) women and non-binary people control their lives, representation, and gaze.

The sand plays a significant part in the construction of dirty computers' safe space and memory reclamation process for Jane.[5] Sand can be rough on the skin but also comforting if it is associated with a cherished memory. Sand is playful[6] and combined with water, it can create art out of nothing. Vanessa Agard-Jones writes, "Sand gets inside our bodies, our things, in ways at once inconvenient and intrusive" (2012, 326). Sand thus penetrates the body not only on a physical but on a spiritual level, becomes part of the individual's identity and history, and turns into a referential element for some. Agard-Jones continues by stating that the sand "holds geological memories in its elemental structure and calls forth referential memories through its color, feel between the fingers, and quality of grain. Today's sands are yesterday's mountains, coral reefs, and outcroppings of stone" (2012, 326). In "PYNK," the sands in the present are yesterday's commemoration of Blackqueer love, the celebration of Black womanhood and transgender bodies, the reclamation of power, the resistance of violent objectification, and the possibility to create an "otherwise" climate. The traces left behind by dirty computers are inherently radical and become the imprints of radical Blackqueer love that

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5   In Monáe's recently published co-written book *The Memory Librarian: And Other Stories of Dirty Computer* (2022), she continues the story of "PYNK" in the short story "Nevermind" and exhibits the space as an inclusive haven where dirty computers can find refuge from the regime and heal from the traumas of racism, sexism, and queerphobia. The space has a cave which dirty computers visit to touch the "healing" ground, remember their history, and process their traumas. Since the ground is sand, "Nevermind" also reinterprets the role of sand and shifts the attention to its healing power and capacity for the restoration of memory. Thus, the characters form a stronger bond with nature and the environment through the relationship with the sand.

6   This also appears in "PYNK."

despite the hostile climate of white supremacist heteropatriarchy manages to survive, grow, thrive, and simultaneously lay the foundation of a more inclusive future.

Despite the desert being an open space with nowhere to hide, it is still a very intimate one. In a scene, the audience sees Jane and Zen kneeling on a blanket in the middle of the desert [Figure 2]. The New Dawn's climate is supposed to render them invisible as the heteronormative values deem Jane and Zen's queer relationship "dirty" and "unnatural" but nature itself in every environment embraces Jane, Zen, and other dirty computers. Nature rejects the weaponizing of its name that would form a hateful environment and, instead, allows dirty computers to be and grow by embracing them and providing them an "otherwise" space that cannot be penetrated by the regime. The desert does not undergo the dominance of heteropatriarchy but lets itself be and shuts out the white male gaze, which allows the audience to witness a Blackqueer revolution that is not oversexualized but admired and respected. The love between Jane and Zen focuses on intimacy and care that radically resists the objectification and demonization of Blackqueer relationships. Monáe says while confessing her love to Zen, "When we made love, we left many traces" (Monáe 2018a). Blackqueer love, consequently, "read[s] traces of gender and sexual alterity on the landscape" (Agard-Jones 2012, 326). The traces left behind by Jane and Zen act as queer potentiality to defy heteronormative ideologies and rejecting the absence of Blackqueerness in the past, present, and future. Agard-Jones believes that "sand gets everywhere" and gets carried by people who interact with the sand. While the audience does not touch or feel the sand, the element still penetrates their mind and body and acts as a referential memory for the viewer to recall the radical decolonial potentials of Blackqueer love and actively engage in discussions that challenge the hateful environments. Consequently, Jane and Zen making love does not only leave traces in their personal history but also in those people's history who were historically marginalized.

Figure 2: Jane and Zen being intimate in the sand,
which will carry the history of radical queer love.
Photo: Janelle Monáe (2018)

At the end of "PYNK," Monáe describes the pink desert in the caption of the video as "ambience" [Figure 3]. The Merriam-Webster Dictionary (n.d.) defines "ambience" as "a feeling or mood associated with a particular place." Associating environments with feelings opens new ways to approach the emotion picture and analyze it through the lens of affect which demonstrates how human and non-human entities are continuously interrelated and impact each other. Monáe states that the color she uses has great potential to start working on a better and more inclusive future since it is the color "that unites us all, . . . PYNK is where the future is born" (qtd. in Bruner 2018). As a result, painting the environment pink means that the environments that Jane inhabits and affects do not only function as havens for the marginalized but also as a common ground, a place where change can be made, where individuals shape and affect each other driven by their desire to see the future differently. The color pink is a vision that Jane shows to the scientists and the audience to inspire them to participate in her revolution of love, an "otherwise" which can be achieved through being active agents of the building of a better future, a manifesto that imagines a climate in which Black women, transgender folks, queer, or fat people are celebrated.

Figure 3: *The pink affective environment described as "ambience" by Monáe.*
Photo: Janelle Monáe (2018)

Besides commemorating personal historical traces of Blackqueer love, Jane's environments also reach back to ancestral memories. During the cleaning process, one of the scientists observes, "I thought we deleted this beach

stuff already" (Monáe 2018a, 00:40:26–00:40:29). The scientist's confusion suggests that probably they have already erased Jane's memory of the beach; however, the recollection has found a way back to her mind.[7] Jane clutches onto her cherished memory of the beach and continuously recalls the images associated with the beach as it represents a safe space for her where she can escape from the pain of forced forgetting. The recurrence of the beach memory suggests that the ocean becomes a significant memory trace for Jane as "water overflows with memory. Emotional memory. Bodily memory. Sacred memory" (Alexander 2005, 318).

The Black Atlantic has always been important in African American cultural memory as it symbolizes the trauma of slavery. The marginalized have a deeper connection with the ocean and the sea due to their personal and cultural history of the Middle Passage. Gilroy argues that the Black Atlantic is a crucial site as it marks the beginning of countercultural modernity (1993, 5) which significantly impacted Black expressive culture and inspired Black communities to correct and remember their colonized past and engage with their African ancestry. Nevertheless, Omise'eke Natasha Tinsley also adds that the Black Atlantic "has always been the queer Atlantic" (2008, 191) because besides being the symbol of suffering and trauma, the site of becoming flesh, and a place to remember the disremembered, it was also the site of defiance against queer erasure that challenges the social death of African Americans. The ocean and the sea fostered queer love and care and deeply rooted non-sexual companionships that helped Black people to survive the atrocities they faced. Although the ocean and the sea were "a site of painful fluidities for many Africans" (Tinsley 2008, 197), they also have become a symbol of resistance to being controlled and erased. The water, therefore, shows Blackqueer people "connecting in ways that commodified flesh was never supposed to, loving your own kind when your kind was supposed to cease to exist" (Tinsley 2008, 199). The Black Atlantic thus is the site of the interconnection of queerness and geography (Agard-Jones 2012, 340) which commemorates the indestructibility of Blackqueer bodies and the radical intimacy shared between Black people in exclusive climates.

The Black Atlantic also plays a significant role in Monáe's "Don't Judge Me" for its ability to reproduce queer desire and remember the disremembered bodies, namely Jane, Zen, and Ché. "Don't Judge Me" appears both on

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7   "Don't Judge Me" plays after Zen questions the facility leader, Mother Victoria about her history with Jane. When Mother Victoria disregards Zen's claims about her being a dirty computer, Zen's facial expression and her tone suggest that Zen starts remembering.

the album and in the emotion picture, although in the latter one only the instrumental part of the song plays. What is common in the lyrical and visual representations of the song is that they both represent a certain type of vulnerability. While on the album Monáe shares her fears about getting rejected due to her openly talking about her queer desires, in the emotion picture, Monáe has already found her voice in a loving relationship with Zen and Ché. "Don't Judge Me" plays on a lonely beach where Jane, Zen, and Ché escape the horrors of The New Dawn and embrace their "dirtiness" in solitude [Figure 4]. The environment of the beach and the water are also traces, the commemorations of the "dirty" Blackqueer polyamorous love between Jane, Zen, and Ché. Defying heteropatriarchal values and claiming visibility can be understood, as Chela Sandoval puts it, as "social erotics" (qtd. in Tinsley 2008, 208). Drawing inspiration from Audre Lorde's concept of the "erotics of love," Sandoval suggests that the Black Atlantic functions as "social erotics," a historical resistance that Blackqueer women had shown. According to Tinsley's interpretation of Sandoval's notion, the Black Atlantic becomes, "a compass that traces historical linkages that were never supposed to be visible, remembers connections that counteract imperial desires for global southern disaggregation" (2008, 208). By celebrating their polygamous and open relationship while also nurturing each other on the beach, Jane, Zen, and Ché continue the tradition of disobedience within the Black Atlantic. Just like Blackqueer folks formed companionship during the hardships of exclusion and hatred, the throuple creates a strong bond through the shared experiences that refuse erasure. Just like the ocean, Blackqueer love and desire cannot be controlled and restricted by the dominant culture which makes the beach and the ocean consequently the symbol of solitude and freedom in which love is remembered, created, and nurtured.

Figure 4: *Jane, Zen, and Ché (Jayson Aaron) on the beach*
surrounded by the sand and the ocean.
The beach is a place of solitude and love. Photo: Janelle Monáe (2018)

The ocean in this safe environment is the site of acceptance and self-affirmation, too. Even though the emotion picture only plays the instrumentals, the song adds more meaning to the beach scene. In the song, Monáe presents the interrelatedness between the ocean and Blackqueer desire using her own experiences as a non-binary and pansexual Black person. She sings, "I know I got issues, but they drown when I kiss you … Baptize me with ocean, recognize my devotion" (Monáe 2018a). Monáe equates kissing with the destructive power of the ocean when she mentions "drowning" but in this case, the action carries a positive meaning. The kiss "liquifies" Monáe's negative feelings, making her more vulnerable which may be interpreted as her symbolically "drowning" all the guilt that she has felt for decades due to social pressure. She allows her flaws to flow through her like water and be herself without feeling judged. Although the notion of "baptism" carries religious references to spiritual rebirth, considering the history of the ocean in Blackqueer experience, Monáe here relates the baptizing to the unapologetically honest and transgressing Blackqueer love that she has felt for long but was forced to suppress due to the unwelcoming heteronormative environment. The baptizing water reproduces the queer desire that was present during slavery and projects that desire for a dystopian world which she wishes to deconstruct for the sake of foregrounding a utopia.

The paper explores the different environments Monáe creates within the hostile and exclusive universe of The House of the New Dawn and understands how Jane relates to its elements. Nature and the environment are no longer mysterious and dominated by white supremacist heteropatriarchy; rather, they are inhabited by dirty computers who find safety, unity, love, and healing in such spaces and exist in a non-hierarchical relationship with nature. Monáe challenges the climate that makes the "premature death" of Black people possible and envisions inclusive spaces that are outside of colonial time and space. Monáe's capability of changing the regime's environment and creating beauty within hostile climates gives the opportunity for her and dirty computers to imagine and actively work on "another time and place: a 'not-yet' where queer youths of color actually get to grow up" (Muñoz 2009, 96).

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Xiaorui Du

The Double-edged Blade of Grass
Herman Melville's Critique of American Democracy in *Pierre; Or the Ambiguities*

Introduction

America is "Nature's nation," claims historian Perry Miller in underscoring how geography molded the American national character ([1956] 1984, 209–10). From the Puritans' belief that their migration to New England was a sacred "errand into the wilderness" (Danforth 1670, 18), to Thomas Jefferson's ([1999] 2004) invocation of "the laws of Nature and Nature's God" (102) as the justification for America's independence, to Emerson's advocacy of nature as the conveyor of a new divine revelation for Americans of his time (1849, 1), nature has been indispensable to America's self-construction. Moreover, except for the Puritans, whose more ambivalent characterizations of American nature and geography ranged from "Gods Plantation" (Cotton 1630, 14) to "hideous and desolate wilderness" (Bradford 2001, 25), nature was consistently seen as a beneficent, providential force for America.

Herman Melville was aware of nature's importance to America. In his 1852 novel *Pierre; Or, the Ambiguities*, Melville goes to great lengths in making the story of Pierre Glendinning, the protagonist, exemplary of America's relationship with nature. Pierre was "planted" by nature in the pastoral American countryside, writes Melville, "because Nature intended a rare and original development in Pierre" (Melville 1852, 15). The way Melville depicts the essential role of the American country in forming Pierre is reminiscent of the meaning of the sea to the Nantucket whaleman in *Moby Dick*: "*There* is his home; *there* lies his business" (1892, 65).

However, Melville also sees a pernicious side to America's close relationship with nature. Would nature's beneficence to America naturally lead to the latter's reciprocity of the favor? Is it eternal? Melville's answers to both questions are negative. In other words, the American belief in nature as an ever-bountiful benefactor to the nation and its people does not resonate with Melville. My argument is that, in *Pierre*, Melville pessimistically believes that this one-sided relationship between nature and America in the latter's

self-identity will lead to both the destruction of nature and the failure of the American experiment. This is done through democracy, by which the individual, now relieved of hereditary responsibilities, seeks to maximize individualism and self-assertion. The grim urbanization depicted in the novel is a collective reflection of the self-assertion engendered by American democracy.

Democracy in Melville's *Pierre* is a topic that some scholars have already touched upon. Most recently, Tanokuchi (2016) approaches it from the perspective of Pierre's literary production of the "relationship between the oppressor / oppressed" (6), which he suggests would serve to revive hierarchy and undermine democracy. This worrying development was offset by the authorship of Isabel, Pierre's unconfirmed half-sister, in the form of a guitar play, which captivated Pierre and allowed Isabel to survive "the tyrannical relationship between them" (14). Mastroianni's (2011) analysis of the democracy reflected in the novel postulates that the American Revolution, in which Pierre's ancestors fought heroically, was inherently detrimental to the democracy it had sought to establish, because "democracy itself tends to call for revolutions that threaten its own continued existence" (394).

I share these critics' underlying message that Melville in *Pierre* doubts the sustainability of democracy. However, as I have indicated, my discussion of Melville's skepticism of American democracy revolves around the idea of nature, or, more specifically, the incompatibility between nature's beneficence to America and the sustainability of American democracy. Corresponding with the unfolding of Pierre's life story, this discussion will come in four parts. In the first part, I analyze how Melville, early in the story, advances the idea that nature is the benefactor of Pierre by giving him a neo-aristocratic birth and embellishing him with high ambitions. The second part explores Pierre's encounter with Isabel and their decision to leave for the city. I argue that Pierre formed a democratic fellowship with Isabel, for which the American city supposedly provided a haven. The third part deals with how the city as represented by Melville epitomizes the democratic man's assault on nature. In the last part, I focus on Pierre's endeavor to write and publish as an expression of the ambition of the democratic man. However, its futility, along with the resulting suicide of Pierre in the city, suggests Melville's pessimism about democracy's sustainability.

Nature as the Democratic Man's Benefactor

Pierre was raised in a period of a social transition when America's democracy was supplanting aristocracy and the idea of the independent individual was gaining ground over one's heredity. The nation was thus called by Melville (1852) "demaguical America," where "the sacred Past hath no fixed statues erected to it" (8). Every individual born in America was thus expected to carve out his own destiny. In this process, he may draw on the resources provided by his ancestry and discard the burdens it imposed on him freely. According to Alexis de Tocqueville (2000), individuals living in democratic nations such as America "are in the habit of always considering themselves in isolation, and they willingly fancy that their whole destiny is in their hands" (484).

Yet, for Pierre, as for many others in America, becoming one's own self was not an easy task. Hailing from a prominent family and boasting "a double revolutionary descent" (Melville 1852, 25), he was certainly not expected to become a commoner just because America was now a democracy. While the American Revolution did away with ranks, it did not eliminate the expectations of living up to the eminence of his descent. On the contrary, because of how heroic and monumental it was regarded to be, the revolution instilled an innate aspiration for individual success in the American mind. Whereas, in European aristocracy, an heir could inherit his predecessor's rank and wealth and keep them, in America, the Revolutionary heroes left a legacy that precludes a repetition but demanded a match in terms of significance.

In the American imagination, it is nature that is there to safeguard the individual's effort to fulfill such an expectation. Recognizing this, Melville finds that American institutions "seem to possess the divine virtue of a natural law" (9). As such, with its luxuriant nature embellished by the heroic deeds of Pierre's forefathers, Saddle Meadows, the village Pierre was born and raised in, looks every bit like an archetypal American place:

> It had been his choice fate to have been born and nurtured in the country, surrounded by scenery whose uncommon loveliness was the perfect mold of a delicate and poetic mind; while the popular names of its finest features appealed to the proudest patriotic and family associations of the historic line of Glendinning. On the meadows which sloped away from the shaded rear of the manorial mansion, far to the winding river, an Indian battle had been fought, in the earlier days of the colony, and in that battle the paternal great-grandfather of Pierre, mortally wounded, had sat unhorsed on his saddle in the grass, with his dying voice, still

cheering his men in the fray. This was Saddle-Meadows, a name likewise extended to the mansion and the village. Far beyond these plains, a day's walk for Pierre, rose the storied heights, where in the Revolutionary War his grandfather had for several months defended a rude but all-important stockaded fort, against the repeated combined assaults of Indians, Tories, and Regulars. (4–5)

Here it is suggested that, just as the American Revolution produced America's unique institutions based on "a natural law," Pierre's "delicate and poetic mind" is the product of America's nature-sanctioned institutions. Lucy Tartan, Pierre's fiancée, teasingly complained of Pierre's excessive romanticism, because of his "expertness in turning all trifles of ours into trophies of yours" (2). While this romanticism seems harmless at first sight, Melville sees its insidious side. It led to Pierre's disruptive disregard for conventional ethics. Such a disregard first manifested itself in the strange relationship between Pierre and his mother, who are said to have jointly embraced a "strange license" and "were wont to call each other brother and sister" (4). Moreover, Pierre also had the dream of having a real sister, "someone whom I might love, and protect, and fight for, if need be" (7). It would thus afford him the opportunity to match the greatness of his forebears as a neo-aristocrat and form a democratic fellowship. Walt Whitman (2004) offers an illustration of such democratic fellowship: "And that all the men ever born are also my brothers, and the women my sisters and lovers" (8). By mixing "sisters and lovers," Whitman is also not exempt from the democratic licentiousness that Melville's Pierre was susceptible to in his relationships with his mother and, later, his unconfirmed half-sister.

The Insidious Encroachment of the City

The disruptions that happened to Pierre's life marked the intrusion of the city into the American country, enabled by the intrinsic ambition of the democratic man. This was first portended in the secret letter from Isabel Banford, who claimed to be Pierre's lost half-sister (Melville 1852, 84). Isabel's request for Pierre to "help me, fly to me" (85) offered Pierre the opportunity to build a democratic fellowship through chivalry. Yet the fact that she was not of the same mother as Pierre precluded the possibility of her moving to the Glendinning's home in Saddle Meadows. To live with Isabel, Pierre decided to lie to his mother that he was secretly married (252). Their departure for the city next was a quintessentially American decision. Living out the democratic principle that the "earth belongs to the living" (Jefferson

[1999] 2004, 599) would absolve him of the hereditary responsibility at home and enable him to become a fully democratic man pursuing his own goals. As an observer of America, Tocqueville (2000) was also able to identify the effect of democracy to make one "forget his ancestors" and go "back toward himself alone" (484).

Isabel proved to be a catalyst for Pierre's split with his family. Her appearance made Pierre realize that his "sacred father" (Melville 1852, 87) had violated the aristocratic honor by having a secret love affair with another woman. Declaring that "I will no more have a father" (117) in disillusionment, Pierre gave up any motive to center his ambition around his family and his country home. The fledgling aristocrat in Pierre thus utterly perished, leaving him on a quest for self-actualization as a fully democratic man. His desertion of Lucy, who "did not at all love the city and its empty, heartless, ceremonial ways" (32), equated a life to be shared with Isabel, the personification of the urban ethic. To Pierre, Isabel exuded both sisterly affection and sexual attraction, making her the perfect object of a man characterized by the democratic desire to make all women his "sisters and lovers" (Whitman 2004, 8). Melville notes that if the latter quality was absent from Isabel's temperament, the former likewise "would not have been altogether alluring to Pierre" (Melville 1852, 236). Though unconfirmed as a half-sister, Isabel still induced Pierre to pursue a life that is more in keeping with his democratic ethic.

Next, Pierre justified his eloping with Isabel to the city by bestowing a higher meaning on it. He regarded the choice between remaining with Lucy and eloping with Isabel as choosing "Lucy or God" (246). The invocation of God here denotes Pierre's newly developed identification with humanity at large, or, in Tocqueville's (2000) words, "the duties of each individual toward the species" (483). This is a sign that, in democracy, "the bond of human affection is extended and loosened" (483). Giving up both his ancestral reverence and his perspective marriage with Lucy, Pierre took on the democratic man's prioritization of the present that Whitman (2004) speaks of in "Song of Myself":

> There was never any more inception than there is now,
> Nor any more youth or age than there is now,
> And will never be any more perfection than there is now,
> Nor any more heaven or hell than there is now. (5)

In Melville's eyes, no place can better reflect America's democratic ethos than the city. Early in the story, he notes that the city was America's preferred place of residence: "Too often the American that himself makes his fortune, builds him a great metropolitan house, in the most metropolitan street of the most metropolitan town" (Melville 1852, 15). Therefore, Pierre was certainly not alone in deserting the country for the city. The erratic pursuit of metropolitan life reflects America's unbridled enthusiasm to embrace democracy. Yet, though enthusiastic, Pierre was far from aware of what such a future would hold. In fact, when he and Isabel arrived in the city, Pierre was immediately shocked by its pervasive gloom. Therefore, when Isabel asked Pierre if "all the earth shall be paved," he answered, "Thank God, that never can be!" (314). To Melville, it seems America's demise was in the making through its unbridled embrace of democracy and urbanization.

The City as the Embodiment of American Democracy

If urban life was conceived to be a natural outcome of America's democratic ethos, the grim conditions of the actual American city apparently do not give Melville confidence in the future of American democracy. His pessimism is evident from the way he describes the urban road that Pierre and Isabel traveled on when entering the city:

> Though the thoroughfare was winding, yet no sweep that it made greatly obstructed its long and imposing vista; so that when the coach gained the top of the long and very gradual slope running toward the obscure heart of the town, and the twinkling perspective of two long and parallel rows of lamps was revealed—lamps which seemed not so much intended to dispel the general gloom, as to show some dim path leading through it, into some gloom still deeper beyond. (312)

If democracy was designed to break class barriers and bring people together, what Pierre next encountered in the city—"the locking, the bolting, and barring of windows and doors" (312)—suggests quite the opposite. Pierre intuitively realized the American city, with all its artificial elements, was encroaching into the country and its natural composition. The streetlamps, he apprehensively described, "come from the far-hidden places; from under dark beetling secrecies of mortar and stone, through the long marsh-grasses of villainy, and by many a transplanted bough-beam, where the wretched have hung" (314).

If nature in the American country produced democratic men such as Pierre, then the artificial elements in the city were apt to pervert men. Pierre caught a glimpse of such perverted men in his unfeeling coach driver, who claimed that "I don't know nothing of the city where I was born and bred all my life" (315). He was rather Melville's example of the American individualist when he confronted a police officer over his right to drop Pierre by the road after failing to find him a hotel. In a defiant gesture recalling the Revolution-era slogan "Don't tread on me" as recorded by Benjamin Franklin (Franklin and Isaacson 2003, 263), the driver claimed: "though you are an officer. I am a citizen for all that . . . so I'll just dump him here, and you dar'n't stay me" (Melville 1852, 319).

Overall, the urban scene depicted by Melville gives the impression that America knew where it came from, but not where it was going. One possible answer to this puzzlement, Melville fatalistically predicts, is that it was heading backward. He laments that the city was conducive to "the most practically Calvinistical view of humanity" (316). If the natural law theory, popularized through the American Revolution and enshrined in America's founding documents, dispelled the pessimistic view of humanity held by earlier colonial settlers such as the Puritans, then urbanization was bringing the pessimism back.

The moral regression could only be made worse by the hollow ambition characterizing life in the city. This is suggested by the change that was made to the place that Pierre moved into. Once boasting a church named "The Church of the Apostles," which is described as "a rather singular and ancient edifice," now the place also had a "capacious, square, and wholly unornamented tower [which] rose in front to twice the height of the body of the church" (360). Its height is suggestive of the menacing, destructive nature of urbanization. The new building is said to have "some seven stories" (361), referring to the seven deadly sins. Its residents included lawyers, "those miscellaneous, bread-and-cheese adventurers, and ambiguously professional nondescripts" (362), some of whom, like the church's old pious attendees, were "familiarly styled an Apostle" (365), indicative of a new secular ambition whose magnitude equaled that of the devoutness of previous generations.

Melville uses the character of Charlie Millthorpe to illustrate the destruction caused by America's ambitious urbanization. The son of a highly respectable yeoman, Charlie was a childhood friend of Pierre's who had turned into "one of the [said] Apostles" (374). Melville goes to lengths to highlight the respectability of Charlie's father, "the handsome, melancholy, calm-tempered, mute, old man; in whose countenance—refinedly ennobled

by nature, and yet coarsely tanned and attenuated by many a prolonged day's work in the harvest—rusticity and classicalness were strangely united" (374). It serves to remind the reader of what has been lost through Charlie's desertion of a solid rural life. The class gap between the Glendinnings and the Millthorpes was hardly a problem, because, as poor as the latter were, Charlie's father was not by any means inferior in morality, earning himself the informal title of "old English Knight" (378). His death was remembered as a reunion with nature, a true democratizing force: "Oh, softest and daintiest of Holland linen is the motherly earth! There, beneath the sublime tester of the infinite sky, like emperors and kings, sleep, in grand state, the beggars and paupers of earth!" (378).

Unlike his father, Charlie was a participant and victim of the reckless pursuit of lofty ambitions spurred by the American Revolution. As a child, he was averse to practical labor, but "wont to drawl out the fiery revolutionary rhetoric of Patrick Henry" (379). He and Pierre crossed paths again in the city, when both, as democratic men, were devoted to ambitious intellectual pursuits after deserting their country homes. In this "confusion of all classes" (Tocqueville 2000, 441), Charlie was particularly passionate about being an "apostle," since that would erase the class gap between him and Pierre. This, however, was just self-deception to Melville, who makes Charlie's philosophy sound as hollow as he was poor:

> Pierre, hark in your ear;—it's my opinion the world is all wrong. Hist, I say—an entire mistake. Society demands an Avatar,—a Curtius, my boy! to leap into the fiery gulf, and by perishing himself, save the whole empire of men! Pierre, I have long renounced the allurements of life and fashion. Look at my coat, and see how I spurn them! Pierre! but, stop, have you ever a shilling! Let's take a cold cut here— it's a cheap place; I go here sometimes. (383)

While democracy made new opportunities accessible to all, not all were suitable for them. Charlie, for one, went about it at the expense of an agrarian life, for, before moving to the city, he had "sold the horse, the cow, the pig, the plow, the hoe, and almost every movable thing on the premises" (380).

Pierre's Death and Democracy's Demise

Now also an "apostle," Pierre picked up writing and publishing to author a new philosophy. This was built on his earlier intellectual accomplishments, such as being invited to lecture on the "subject of Human Destiny" (343) and

publishing a book titled "*The Tropical Summer: A Sonnet*" (358). His interest in human destiny, again, exemplifies the inclination of the democratic mind to "think only of the species" (Tocqueville 2000, 426). Along with such an inclination comes the belief in pantheism—the sacredness of the entire universe, which, according to Tocqueville, is apt "to seduce the human mind in democratic centuries" (426). The adherence to pantheism would put one in a state where he is "always seeking, falling, righting himself, often disappointed, never discouraged" to strive for "immense greatness" (427). It seems that democracy is so elevating that it makes one see God's greatness as attainable also by humans—primarily himself.

Such was the intellectual state of Pierre when he lost himself in writing the book and "send[ing] off his soul to labor" (Melville 1852, 355). His soul, in turn, was elevated "into the supernal society" (407). Lucy later requested to join him, because "[I] hasten to re-tie myself to thee, [so] that I may catch thy fire, and all the ardent multitudinous arms of our common flames may embrace" (421). The "fire" here essentially made Pierre another Prometheus who endeavored to bring divine revelations from God to humanity.[1] His immense charm evokes the charisma of Captain Ahab in *Moby Dick*, which made him "a grand, ungodly, god-like man [who is] above the common" (80). And just like Pierre's charm, Ahab's powerful, fatal charisma was also the outcome of the elevating effect of democracy. As such, it made the grand finale of the crew's chase after the whale looked like the exertion of a single will:

> They were one man, not thirty. For as the one ship that held them all; though it was put together of all contrasting things—oak, and maple, and pine wood; iron, and pitch, and hemp—yet all these ran into each other in the one concrete hull, which shot on its way, both balanced and directed by the long central keel; even so, all the individualities of the crew, this man's valor, that man's fear; guilt and guiltiness, all varieties were welded into oneness, and were all directed to that fatal goal which Ahab their one lord and keel did point to. (Melville 1892, 516)

However, just like Ahab, who completely ignored his family so as to take his revenge on the whale, Pierre also pursued his intellectual life at the expense of

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1   Prometheus's story is known to have first been recounted by Hesiod (2006), who notes that Prometheus stole the fire "for human beings, escaping the notice of Zeus . . ." (91). For such a misdeed, Zeus "set upon him a long-winged eagle which ate his immortal liver" (45).

his earthlier joys, including his bodily health and human relations. Therefore, writing was "thinning his blood and collapsing his heart" (1852, 415). While elevating Pierre's soul, the profound knowledge also damaged his body in the same way the eagle devoured Prometheus' liver: "with every accession of the personal divine to him, some great land-slide of the general surrounding divineness slips from him, and falls crashing away" (416). A "land-slide," denoting the erosion of nature's creation, is the perfect metaphor to depict the disastrous outcome of Pierre's violent assault on the body, another creation of nature. The news of his mother's death sent him into mourning and weeping, a state where "Nature prevailed" (389), supposedly in an act of revenge for Pierre's assault on it.

Also falling apart was Pierre's relationship with Isabel. After failing to produce the philosophical insights he had striven for, he refused to be called by Isabel "brother," declaring that "I am Pierre" (1852, 371). This desperate attempt to cling to a self increasingly plagued by doubt is in stark contrast with the amiable appeal of Ishmael, the narrator of *Moby Dick*, to "Call me Ishmael" (1892, 7). Pierre and Ishmael embodied two different sides of American democracy—Pierre its destructiveness because of the individual ambitions it amplified, and Ishmael its potential to create true fellowship among equal individuals.

With both Isabel, the personification of the urban ethic, and Lucy, the incarnation of America's lush country, accompanying him as he desperately worked on his ambitious book, Pierre allegorically tied the fates of the American country and city together. The remainder of the story was a series of deaths, suggesting the eventual failure of the American experiment. Pierre first murdered Glen, his cousin and rival in competing for Lucy's affection, near "the very proscenium of the town," which had "the stateliest public erections" (490). Upon being shot, Glen's blood is said to spatter "upon the pavement" (491). Next came the deaths of Lucy, Isabel, and Pierre "in a low dungeon of the city prison" (491). In depicting these death scenes, Melville is stressing that all were marked by their urbanness, suggesting that it was urbanization that caused the failure of the American experiment.

Another feature of the deaths was its suicidal nature. This is reflected not only in Pierre's own death—by taking the poison in Isabel's "secret vial" (492), but also in his killing of Glen, who shared Pierre's "own kindred blood" (491). The fact that the killing was done with "pistols" (491) evokes the suicidal tendency of Ishmael in *Moby Dick*, who would subconsciously reach for "pistol and ball" (1892, 7). I argue that suicide means the same thing for both Pierre and Ishmael, namely, the ultimate pathway for the democratic

man to assert himself: If he finds he is not in charge of his own life, he could at least finish it by death. Ishmael survived because he chose to "get to sea as soon as I can" (7) to quell the obsession with self-assertion that both Ahab and Pierre were susceptible to. Moreover, he also lived out the more sensible democratic principle that "all hands should rub each other's shoulder-blades, and be content" (10). In *Pierre*, which does not have a survivor like Ishmael after the deaths of Lucy, Isabel, and Pierre, Melville shows himself to be more pessimistic about the prospect of American democracy. All the deaths were but the fulfillment of his earlier prophecy that "out of Death she [nature] brings life" (9). Death is too conspicuous a fact in democracy, because "the blades of grass" have to be "annually changed" (9).

Conclusion

In this essay, I have examined how Melville's Pierre Glendinning, through the beneficence of nature, came to embody America's democratic values and ambitions but ended up tragically. Pierre's life trajectory could well reflect Melville's skepticism toward the glorified American democracy. While it releases the individual from the shackles of the past, it does not point the way to a prudent, sustainable future. Both Pierre's incest-like relationships with his mother and half-sister and his fanatic but futile attempt to write a book of philosophy were signs of the democratic man's individualistic pursuit of self-assertion. Reflected on a mass scale, such a pursuit enabled the city's pernicious encroachment into the pastoral American country. To sum up, if the blade of grass, like Whitman's (2004) "leaf of grass" (35), is the proper metaphor for the American democratic man, then it is a double-edged blade. To Melville, while it dismantles the grip of the past on the present, it also heralds a future that is only dark and hopeless.

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Liu Meng

Negotiating Memory and Belonging
The Chinese Cultural Space in Hungary

Introduction

The paper offers insight into the cultural space of the Hungarian Chinese community based on some of its relevant aspects, combining the unique cultural activities and the functionality of the Chinese community space. The corporate space of associations and organizations, the cultural space mediated through the Chinese media, and the commercial space represented by Chinatown in Budapest are selected to discuss the relationship between each spatial imagery and Chinese identity. The paper argues that regardless of the space in which Chinese immigrants move, they negotiate their memory and activities of belonging in that space.

Chinese Immigration to Hungary

Chinese immigration to Hungary started at a larger scale after 1988 with an influx of Chinese, soon to become one of the largest Chinese communities in continental Europe (Chinese Community 2021). The uniqueness of the Chinese community in Hungary lies in that it consists mainly of new immigrants belonging to no traditional communities like the clans, communities based on kinship, and secret societies that control the American and British Tang communities (Nie and Linda 1993). The Chinese homeland bears little influence here compared to the traditional Chinatown (唐人街)[1] elsewhere. Therefore, the composition and internal as well as external relations of the Hungarian Chinese community are different from those of other communities with a longer history.

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[1] Chinatown refers to the area where people of Chinese descent live in cities outside China. Chinatown is not limited to a particular street, but can be extended to a city. It is also sometimes called Chinese Quarter.

The uniqueness is first of all reflected in the fact that the Hungarian Chinese community is composed differently from previous Chinese communities in Western Europe. It may be due to its temporary and transitional nature. In 1988, when China and Hungary signed a mutual visa waiver agreement (Yang 2017), Hungary became the only visa-free country in Europe for Chinese people at that time. "Gold seekers"[2] came from the northern region, represented by Beijing, or from the southern and central provinces such as Henan, Zhejiang, Fujian, and a few other parts of the country. Hungary was the first stop for new immigrants from mainland China after the reform and the opening up of China, and the majority of overseas Chinese went to other European countries from Hungary (Overseas Chinese Affairs Office of the State Council 2016). In the following decade, "the Chinese in Hungary have taken root in the region and have accumulated strong economic strength and a wide social network" (2016). It is clear that this new group of immigrants is a group of entrepreneurial immigrants; thus, there is no connection to the early Chinese immigration history of the Chinese community in Western Europe. The reason for thousands of Chinese coming to Hungary in the late 1980s by train across Siberia with small commodities (小商品) like clothes, shoes, accessories, etc., in search of business opportunities is that Chinese immigrants enjoyed relatively many benefits in China and Hungary as a direct result of the liberalization of China's migration policy in the 1980s. Since the implementation of China's "reform and opening-up policy"[3] in 1978 and especially after China relaxed its rules for approving people leaving the country in 1985, "the number of border crossings into Hungary by Chinese citizens jumped from nearly zero in the mid-1980s to 11,621 in 1990 and 27,330 in 1991"(qtd. in Nyíri 2003, 242). In the decades prior to this, China had imposed very strict and effective regulations and controls on population migration. This provided the conditions for Chinese emigration out of the country; secondly, Hungary's relatively relaxed immigration environment at that time attracted Chinese immigrants, which was related to the political

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2   Chinese people who come to Hungary in search of a better life are especially designated.

3   The "policy of reform and opening up" (2015) was proposed and established by Deng Xiaoping, the second generation of the top leaders of the People's Republic of China, after the Third Plenary Session of the Eleventh Central Committee on December 18, 1978, when a series of economic-oriented reform measures were initiated, which can be summarized as "internal reform and external opening up" (2015). After the implementation of this policy, China's immigration policy was gradually liberalized and an immigration boom was launched.

environment in Hungary at the time, the overall changes in Eastern Europe, and the collapse of the Soviet Union.

Most of these immigrants were well-educated and their backgrounds were very different from those of the Chinese in other parts of Europe. Most Chinese in Western and Southern Europe came from rural areas, from traditional diasporas with generations of migration history, and going abroad seems to be a tradition-driven behavior; these people have no obvious economic ties to China, except for sending remittances to their families and donating money and goods to their hometowns. The Northern Chinese people migrating to Eastern Europe, however, are markedly different (the trend becomes more pronounced the further east one goes in Europe) as their migration is motivated by economic reasons. The new immigrants from mainland China in Hungary are relatively homogeneous. The Chinese who stay in Hungary can be described as almost all businessmen, and more than 80% of them are engaged in business. There are places where Chinese businessmen engaging in wholesale trade gather such as the "Euro Square" (欧洲广场) and the "Milky Way Square" (银河广场). In addition, the Chinese mainly from Fujian have opened several retail stores all over Hungary, and it is said that nowadays there is probably a Chinese retail store in every Hungarian village with a population of more than 2000 (Overseas Chinese Affairs Office of the State Council 2016). According to Pál Nyíri, "In early 1992, 1,400 Chinese-owned businesses were registered in Hungary, with total invested capital of US$ 20 million" (1999, 50).

Among them, many have ties to Chinese state enterprises or trade networks from which they obtain goods or some kind of easy access to Eastern European markets where goods are in short supply. Their migration patterns are no longer the same as those of the traditional Chinese diaspora. There are two patterns of migration to Hungary: one is based directly on previous migrants to Hungary, most of whom have been living in Hungary for many years and keep their businesses there; the other type is the immigrant who moves via Moscow to Hungary in search of better business opportunities and gains a re-immigrant status. These immigrants retain their business in Hungary, usually under the care of a recently arrived relative or friend, and continue to visit Hungary regularly seeking to maintain their residence permit or obtain a new one (Nyíri 1998). For the moment, their behavior remains very independent.

The history of the Chinese in Hungary is approximately 32 years old now. Pál Nyíri believes that political policies are only the primary reason for the existence of the Hungarian community, but more importantly, after

the Tiananmen Square events in Beijing, some businessmen chose to live in Hungary to escape the economic reversal and intellectuals to escape the repressive atmosphere (2003). As a result, two main subgroups within the Chinese migrants before entering Hungary were subsequently formed: merchants, and intellectuals. Firstly, these immigrants arrived in Hungary hoping to achieve better living conditions and to become "gold seekers." The biggest attraction of Hungary for businessmen leaving China was the fact that no visa was required. Also, Hungary was in a period of social transition and Chinese companies were struggling in the recession at that time, which became a factor for businessmen to change their horizons. Secondly, intellectuals were more interested in getting free space. Some literary artists and even professors and TV professionals went to settle in Hungary. These groups make up the Chinese community in Hungary and are the basic group conditions for the formation of cultural spaces.

Associations and Organizations—Institutionalized Practice of Cultural Space

For the Chinese immigrants in Hungary, the formation of associations is the initial attempt to institutionalize relational ties and construct their cultural space. There are two main associations and more than ten small associations of Chinese communities in Hungary. According to their functions, they are roughly divided into business organizations, hometown organizations, clansmen organizations, professional organizations, Chinese language education organizations, hobby organizations, women's, senior, and youth organizations, as well as religious fellowship organizations. Diverse as the range of associations is, it is kinship and ethnic ties that underlie their formation. The concept "blood is thicker than water" (血浓于水)[4] is very familiar to Chinese people, especially to cross-border immigrants who live in a different ethnic group. Immigrants related through kinship or ethnicity often have a natural affinity to gather together in groups, and then consciously or unconsciously rely on their ethnic and kinship ties to shape their community.

According to the traditional Chinese concept of kinship or ethnicity, those who can contribute to the development of their own clan and township will naturally be respected by their clan and township relatives. Fei Xiaotong proposed the concept of "the differential mode of association" in his "From

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4   A Chinese idiom meaning that people who are related by blood should be closer to each
      other than to people who are not related by blood.

the Soil: The Foundations of Chinese Society," that is, in the social pattern that occurs in social relations such as kinship and geographical relations, centering on oneself allows producing different circles according to the change of time and space in which one is located. According to the pattern, each person forms a network centered on himself (1992). In the network of self-centered social relations, the Chinese have a complex kinship network, in which often hundreds or thousands of people in a village or township are related to each other. Furthermore, although people live in different places, they come from the same group and are still connected by blood. As a link, this kind of kinship establishes a snowball-like chain, which depends on migration. Such ties often develop or manifest themselves in the formation of an association. Therefore, influenced by this background, the various types of hometown associations provided for the earliest and strongest cohesion at all levels.

The associations can be divided into bottom-up and top-down organizational approaches based on kinship. In Hungary, the former type centers on the ties deriving from a common geographical origin. The geopolitical origin is connected to the common ancestral land of China. Voluntary associations institutionalize thus the originally loose folk network. For example, the European Qingtian Hometown Association was established in March 1996. After the establishment of the hometown association, it continued to establish Qingtian hometown associations in various European countries, Hungary being among them.

The Chinese regional ties have enabled the Chinese migrating to Hungary to maintain their cultural memories of China. The regional ties in the Chinese concept are somewhat flexible: it can be either a province, a township, or a village in the ancestral homeland. Essentially, regional ties represent different dialectal practices, similar customs, or personal encounters in the midst of economic changes, enabling the reproduction and reinterpretation of cultural memories. However, following Halbwachs (1992), the reproduction of social memory is at best a fragmented process. It follows that immigrant memory is no monolith, but represents a heterogeneous entity entailing diverse individual memories of the same social, cultural, etc., phenomena. The regional tie as cultural memory is constantly reinterpreted, processed, and fixed institutionally, further establishing it as a social resource. It is thus clear that this practice of institutionalizing geographic relations as cultural memory is necessary for individual Chinese immigrants to re-establish their identity and sense of self in a foreign country. For the Chinese community

itself, it establishes cultural continuity, which is essentially the result of a negotiation between cultural memory and a sense of regional belonging.

The top-down organizational form often manifests itself in the creation of an organization in order to achieve functionalization and specialization. For example, the Hungarian Chinese Association (HCA; Magyarországi Kínaiak Egyesülete, MKE) established in October 1992 does not build on regional ties, which shows the partial disintegration of traditional regional ties in the process of reinterpreting the traditional sense of belonging among some Chinese. In a typical top-down organization, some groups choose to disassociate from regional ties and integrate into the local area, unlike others that stick to traditional regional ties. The associations begin to move toward specialization and functionalization. But either way, the creation of associations reflects the practical effort that the Chinese put into forming their own cultural space in an institutionalized way.

Chinese Media—A Cultural Space for the Imagination

Since the establishment of the Chinese community, the Chinese media has matured and increasingly developed into an important force in "transforming" the space of the Chinese community. Chinese cultural space has also been produced through various processes of meaning-production, rendering the media productive of social space, i.e., the Chinese community's cultural space is also constructed through the media. Within this cultural space, the Chinese in Hungary use the local Chinese media to belong culturally.

The Chinese media in Hungary are roughly divided into three categories. The first category comprises the two official Chinese media in Hungary, the *Xinhua News Agency* and the *Economic Daily*. The former was established in 1956 and focuses on all aspects of Hungarian politics, economy, culture, and sports, while the latter was established in 1985 and focuses on economic reports. Magazines form the second category. In the 1990s, when tens of thousands of people came to Hungary to start their businesses, Chinese newspapers and magazines developed rapidly. The heyday of newspaper development reached as many as eleven titles, with five surviving as of 2016. Magazines were also established by senior Hungarian editors who screened the topics and then had them translated into Chinese by professional translators. These Chinese-language media mainly convey Hungarian political, economic, cultural, and social dynamics to the Chinese. They are used to screen information for Chinese people, such as job vacancies, holidays, business trips, etc. For example, the *New Guide* is the only Asian

(ethnic) media in Hungary that regularly participates in covering various national and government events. During the recent pandemic of the new corona epidemic, the newspaper published ways to register for the vaccine in Hungary, helping Chinese immigrants who do not speak Hungarian or English. During the peak days of the epidemic, the newspaper, in conjunction with Dr. Chen's pharmacy, published frequent practical guides on the prevention and treatment of Newcastle pneumonia. The Chinese language media focused on how to help Chinese people better adapt to life in Hungary. The third category is represented by the Chinese TV channel. It has been broadcasting Hungarian news in Chinese to Chinese people living and working in Hungary since 2016.

In general, these Chinese media have several sections: Hungarian news, Hungarian history and humanities, a guide to living in Hungary, and news on cultural exchange between Hungary and China. Although the Chinese language media has made a great contribution to the integration of Chinese immigrants into local life, it has strengthened some of the Chinese regional and other identities, as well as those related to China as a whole. In a sense, the Chinese-language media gives readers the opportunity to recognize themselves as, for example, a Chinese woman, a Fujianese, or a Xianese. As Fang Lingling of Zhejiang University pointed out in her doctoral dissertation, today's society is a media society, and the city we live in is a "city of media" (2007). In this information society, we are increasingly living in a "web of media," and the mass media are the real weavers of meaning. As a corollary, it is possible for the Chinese media to be deeply embedded in the cultural fabric of the community, showing the community environment in which the Chinese in Hungary live in various forms, such as text, sound, images or pictures, and influencing the spatial perception of the Chinese in all aspects. The Chinese media has become the "mirror" of the Chinese community, a mirror that shows a "mimetic environment." People outside the community need it to understand the life of the Chinese community, while people inside the community use it to strengthen their perception of their social and cultural space and to further develop a collective identity.

The media of the Hungarian Chinese is somewhat similar to Foucault's concept of "heterotopia," as it "establishes a network of spatialities overlapping with [the Hungarian] abstract space" (Gaál-Szabó 2011, 31). They are alien to the Hungarian social order and rules, reflecting Hungarian society while confronting it, and making it heterogeneous from within. The Chinese media presents a space of "otherness," which, on the one hand, juxtaposes diverse and heterogeneous cultures in the space of Chinese communities,

and builds the cultural imagination of Chinese communities through the acceptance of the Hungarian culture; on the other hand, it contributes to the collective memory of communities through the integration of intra-community cultures and the reproduction of community landscapes.

Chinatown Shopping District—A Commercial and Cultural Space

The economic development of the Chinese community in Hungary started with the visa waiver agreement signed between China and Hungary in the 1980s and 1990s, and as Hungary was the only country in Europe with a visa-waiving policy for the Chinese, the Chinese community developed rapidly. While the early immigrants established themselves mainly through stalls in marketplaces, Chinese businessmen established a business district with "Chinatown" (the Monori Center) as the core, forming a chain of import, wholesale, and retail activities. Chinatown is located in the 10th district of Budapest and has close to 300 traders with products such as clothing, shoes, bags, home textiles, home appliances, and other household goods, as well as service providers such as restaurants, hotels, supermarkets, accounting firms, law firms, clinics, media, travel agencies, and logistics companies (Monori Center 1992).

The formation of the cultural space in Chinatown is the result of the interaction between the capital, local authorities, and the Chinese in the community. Chinatown aims to cater to the diverse demands of the Chinese in the community. The Chinese businesspeople in this commercial and cultural space play two roles: on the one hand, they participate in the production of the Chinese community by creating employment opportunities through their enterprises, "Chinatown now has over 70 employees" (Monori Center 1992). According to the description of the head of a local Chinese community, most people working in the Chinese community are Chinese, with a small number of Hungarians and, on the other hand, they create a space for leisure and consumption for the Chinese community. As described on the Monori Center website,

> In addition to commercial functions, Chinatown also has mature Chinese community support, including 18 Chinese restaurants, 2 Asian supermarkets, as well as Chinese media, Chinese schools, Chinese hospitals, KTV, beauty salons and massage, offices, travel agencies, summer night market stalls, and other cultural and recreational support. It has become a truly integrated Chinese living area. The

local government has allocated land and buildings to Chinese enterprises, serving as the basis for the spatial production of the Chinese community (1992).

Chinatown sits on three main streets of Budapest's 10th district. It is an important field of cultural interchange between East and West, as well as a field of cultural memory for the cultural interchange. As a place of cultural exchange between East and West in Hungary, Chinatown is not only a unique physical space but, as a place where the Chinese community lives, it also preserves Chinese history and culture and shapes an authentic Chinese way of life for people from China. These authentic lifestyles with elements of traditional Chinese culture are reflected in the various events and festivals that take place in Chinatown. As David Holzer argues, "Women from the Budapest Chinese community perform traditional dance on February 17, celebrating Chinese New Year in the Budapest China Market shopping mall at Szentmihályi út 171, District XV" (2018). In 2019 on the occasion of the Chinese Lunar New Year and the 70th anniversary of diplomatic relations between China and Hungary, the Chinese community hosted a great cultural and culinary event. The three-day event included cultural activities and performances with Chinese traditional cultural features. A wide range of traditional Chinese food, for example, "steamed stuffed buns, dumplings, Sichuan food, noodle soups, Peking duck, Asian pastry and desserts, etc.," was served during the show (XPATLOOP 2019). The 2019 Chinatown Food Night Market runs from May 7 to September. The opening ceremony "feature[d] 22 Chinese kung fu professionals from the Xuzhou Martial Arts Association, performing various kung fu techniques with traditional weapons" (XPATLOOP 2019). The main performances were the "Lion dance by Hungarian Chan Wu Cultural Center" and the Kung fu shows by Xuzhou Martial Arts Association (XPATLOOP 2019). There are more than just festivals and events in Chinatown and all the events that take place in this space shine with elements of traditional Chinese culture. The traditional cultural elements are the concentration of the cultural memory of the Chinese people in Hungary, so it is a spiritual place where the Chinese community's soul and memories are nurtured. The social space tends to function as a symbolic space, a space formed by a way of life and the Chinese as the status group with a different way of life (see Bourdieu 1979), and as a spatial construction with distinct ethnic characteristics. Chinatown has become a geographic representation of Chinese cultural traditions and an identity point for the Hungarian Chinese. Its significance goes beyond the naming of a mere Chinese community to become a spatial symbol of the

cultural coordinates, ethnic identity, and spiritual belonging of the Chinese community.

Conclusion

According to Lefebvre, space is pervaded by social relations; it is not only supported by them but also produced by them (1991). In other words, space itself is formed in various processes of human behavior and social production, "creat[ing] a transparent, homogenous space" (Gaál-Szabó 2012, 479), which, in turn, influences, changes, and even directs the way people behave in society. This provides a theoretical basis for discussing memory in space, changes in identity, and the negotiation of memory and belonging. Above, the relationship between spatial imagery and Chinese identity is discussed, one by one, based on the theory of spatial production and the physical, mental, and social spaces that constitute the cultural space of Chinese communities. This paper argues that regardless of the space in which Chinese immigrants move, they will negotiate their memory and belonging activities in that space. The first generation of Chinese immigrants, having personally experienced the geographical migration from China to Hungary, have a deep sense of cultural dislocation brought about by spatial migration, which is the direct cause of the formation of the cultural space of the Chinese community, while the perception of second-generation immigrants of their living space is essentially orientated by their Chinese identity. The cultural space of the Chinese community makes most newly arriving first-generation immigrants depend on it, and their identity is in line with the identity promoted by the core group in this cultural space. On the other hand, second-generation immigrants have integrated elements of Hungarian memory into their identities to form complex identities, and their groups are broken down into formal and informal networks that partly overlap and partly separate, nurtured by cultural spaces shaped by different cultural, economic, and educational institutions and activities. The current study suggests that Chinese immigrants negotiate their identities through oscillations and integration within spaces that reflect both Chinese and Hungarian cultural memory.

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2.

PLACE, MEMORY, AND TRAVELING

Szilárd Kmeczkó

Mátyusföld/Pozsony (Bratislava) Adventures from the Good Old Days
Fictionality and Referentiality in Alfonz Talamon's Posthumous Work

Introduction

Alfonz Talamon, the Hungarian fiction writer in Czechoslovakia, then after the dissolution of the state confederation in 1993, in Slovakia, died young under tragic circumstances. His oeuvre is limited; it amounts to two books of short stories and a novel published in his lifetime, and a novel fragment that came out after his death. The reception of his literary legacy can be said to be significant; however, this process has not been completed to this day. Literary scholarship has not yet appointed a place for Talamon's prose in the field of contemporary fiction.

His texts are difficult to read because of his long arborescent, gigantic sentences (Angyalosi et al. 1998, 210; Zsávolya 2002, 73–74; Mizser 2010, 36). The places, landscapes, and events have no parallel in the objective material world. The texts convey long series of changing states of consciousness (Németh 2016b, 27; Németh 2016a, 3–4). Considering the above, it should not come as a surprise that Talamon is one of the authors who started their career in the middle or the second half of the 1980s and really formed a generation that broke with the previous literary approach and the resulting role perception of Hungarian writers in Czechoslovakia. According to them, literature cannot be put at the service of goals other than literature, even if these goals are noble (Mizser 2010, 33–34; Mizser 2018, 25). Thus, the text and the experience of encountering the text become the measure of value of literary works exclusively. The text then appears as a source of joy. They, therefore, reject the referential reading of the works.

The Possibility of (Post)referential Reading

Among the writings left behind, there are, however, narratives, in which the personality of the characters, the location and the time of the action organize into a single cycle. Although the editor of the volume, Lajos Grendel considers the ensemble of texts more like a cycle of short stories

(Grendel 1997, 52), it can also be read as a loosely woven fragment of a novel. Its certain sections were published in the *Kalligram* magazine in Bratislava during the author's lifetime. The cycle of connected narratives—or the unfinished novel—was published in 1998, two years after the author's death. Talamon named a fictitious character, innkeeper Samuel Borkopf, as the author of the novel. The title can also be read as Borkopf's generous gesture: *Barátaimnak, egy Trianon előtti kocsmából* [*To My Friends from a Pub Prior to Trianon*]. However, the cover of the volume edited by Grendel lists Talamon as the author, and Borkopf's name becomes part of the title, suggesting that Talamon has taken Borkopf's form. Grendel probably made the right decision with his editorial expertise; consequently, Borkopf's gesture can be interpreted as Talamon's gesture, which opens the way to the referential reading of the text. The editor may have been aware of moments of Talamon's life, of which the reader of the book may not have been aware. The aesthetician Zoltán Németh, who also has a close insight into the secret of the referentiality of the text, calls the reading that becomes accessible in the possession of additional knowledge, post-referential reading. This interpretation of the text is not a naive referential reading because it takes the results of post-structuralist literary interpretation into account and, according to its intentions, goes beyond them (Németh 2000, 63). The post-referential interpretation of the text is an esoteric reading accessible only to initiates and closed to non-professionals. The inner life of the university circle of friends provides the material for the narratives—close friends can even feel addressed by the title. They know each other closely and are connected by close ties. They are all students majoring in Hungarian studies at Comenius University in Bratislava in the late eighties and early nineties. These are extraordinary years for open-eyed and open-minded young men from Central Europe. Talamon is also part of the circle, but since he does not graduate from the university, he has to say goodbye to the campus. These biographical crumbs help to interpret Talamon/Borkopf's gesture to his friends, conveyed by the title of the volume. However, it would not mean too much if it were just that the intimate living conditions of the circle of friends provide the raw material of the book, shaped by literary means. This would not necessarily result in the possibility of referential reading and in that we could approach a non-referential reading undisturbed. In the meantime, literary traces arise, making it public knowledge that there is also a reading of the text known to few. Some of the former friends reveal themselves after Talamon's death. There are those who step out into the light, like the dorm roommate Béla Hajtman, the character named Béla von Goffa, who feels

addressed and tries to continue writing the Borkopf-stories entitled *In Cigar Smoke.* The full title of his volume is: *Béla von Goffa: Szivarfüstben. Samuel Borkopfnak és barátaimnak, egy Trianon utáni lakosztályból* [*Béla von Goffa: In Cigar Smoke. To Samuel Borkopf and My Friends from a Suite after Trianon*] (Hajtman 2003). The title outlines a communication situation adapted to the new conditions, which is similar to the one in Talamon's book. However, Zoltán Németh does not accept his identification with Tamás Stofek in public, but he does not refuse it either. He rejects the possibility of a relationship with Tamás Stofek in the book and he identifies a fictional figure (Tamás Stofko) as the prototype of Stofek's figure (Németh 2000, 64; Németh 2015, 40–41). The way he depicts the relationship with Stofek, makes it obvious that, in fact, there is no question of denying the relationship as he only tries to protect the position of an external rather than an internal interpreter. The possibility of (post)referential reading also means that we can read the novel as a so-called "university novel" (Németh 2000, 64).

The Empirical Elements in Borkopf's Narration

The experiential material of the Borkopf stories can therefore be linked to the campus and the once German, Hungarian, and Slovak multilingual environment in Bratislava. Although at the time of the university adventures, Bratislava—the former Pressburg, also called Pozsony or Prešpork—existed as the almost monolingual capital of Slovakia, one of the member republics of the Czechoslovakian federation. As Talamon's text opens up an apparent historical perspective, which the term "Trianon" has already indicated in the title, it probably draws the small-town equivalent of the turn-of-the-century multilingual metropolitan milieu as a narrower environment for the actions in the stories. The characters in the fragment of the novel form a small-townish group of friends, who are inseparable and spend their time in Borkopf's pub, and from here, they set off on small and large adventures around the turn of the previous century. This is not a real-time plot: it unfolds as Borkopf's narration, a series of recollections, and it is even conveyed by a series of stories told within the reminiscences. The authenticity of the events is therefore already questioned within the text.[1] The lively interior of the pub evoked by the stories seems to fade in the distant past, into a fairy-tale-like

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1   In addition to the key word to Talamon's text "memories," Krisztián Benyovszky recommends the reader also the notions "fiction," "irony," and "myth," which promise a deeper understanding (1999, 54).

world that transforms even the stories of friends teetering on the edge of believability or outright unrealistically grandiose stories into narratives that are almost believable or at least have a demand for truth content. Talamon uses this pre-Trianon world lost in the mists of the past as a writing tool to draw a milieu. This past world means a community of friends for Borkopf, who is alone at the time of the storytelling, here and now without his friends whose later fate is unknown to us. His memories are therefore imbued with nostalgic feelings: he feels a gnawing lack because of his evanescent friends. His life is still going on, but his fate has already been sealed:

> I confess to you, my friends, that fear will take hold of me, my heart is slowly surrounded by some inexplicable terror, which draws a tighter, more suffocating ring around my chest, and my solitude is locked in an increasingly paralyzing magic dome, I reach for the glass so that I can endure your absence. [. . .] I wish you were here, my friends, with firm steps and gesticulating wide movements as if you always wanted to hug, you would take over the space, strolling about your foolish paths on the deal floor to the dance steps of the music buzzing in your head, inaudible to the uninitiated [. . .]. (Talamon 1998, 7–9)

The Landscape, the Small Town, and Its Inhabitants

Since the horizon of text-centred a-referential reading opens up the possibility of referential reading, we can rightly turn our interest towards the clues that appear in the text and promise a reference. Let us get to know the members of this group of friends and the small town, where their simple or trivial, but sometimes seemingly reckless adventures take place. Of course, the reckless acts seem foolhardy only thanks to the limited possibilities of the milieu. However, the small town only appears as a blurred background for the two ham-handed exploits that lean towards the burlesque. Looking at the map, one must look for the small town within the Austrian-Hungarian Monarchy, in the territory of the Hungarian Kingdom, and, more closely, in the area of Galánta (Gallandau, Galanta) near Bratislava, which is a bigger settlement, in Mátyusföld (Mattesland, Matúšova zem), since the citizens read the regional paper *Galántha és környéke* [*Galántha and Its Surroundings*] to learn about the disturbing events of the wider world beyond the borders of the small town, and sometimes they drink Dreher beer bottled in Galánta. When it turns out that the economic enterprise called "Dioseker Oekonomie Zucker und Spiritusfabrik Aktiengesellschaft" (Talamon 1998, 84) that also includes the local sugar factory, cannot be anything other than Diószeg (Diosek),

Talamon's home, located 6 km west of Galánta. It is called Sládkovičovo in Slovakian.

Thanks to the settlement of Germans during the reign of Joseph II, at the time of Talamon's plots, Diószeg actually existed as two settlements, Magyar- and Németdiószeg [Hungarian and German Diószeg], until 1943. Based on the data from 1910, in addition to the predominantly Hungarian population, there lived also a Slovak-speaking minority of a few hundred people in Magyardiószeg, whereas the population of the much smaller Németdiószeg was mostly German speaking (Sládkovičovo, n.d.). In the small town in the text, also German was spoken besides Hungarian. The text about the fire in the sugar factory (Talamon 1998, 89–116) features competing German and Hungarian voluntary fire brigades, whose own events are organized in parallel and clearly distinguished from each other:

> [N]ot only did we take part in the scandals, queer, laugh-out-loud events of our town's life, but we were also members of associations that provided rank, influence, respect and appreciation, to boast of the First Hungarian Municipal Volunteer Fire Brigade that was the brightest of them. In our city, considering its composition, in addition to the Hungarian, there was also a German municipal volunteer fire brigade, and the mere fact itself gave rise to rivalry to prove that the citizens who gave money for equipment and clothing did not throw their money out of the window [. . .] the only question was which one of us deserved more support, trust, and faith for their preparedness and sacrifice. (89–90)

Based on this, we could think that the German-speaking community in the small town represents a force comparable to the Hungarian community: even if it is significantly smaller in number, it is sufficiently self-aware, and its civic organizations work well. Among the members of the fancy company, i.e., Borkopf's circle of friends, there are numerous Jews. We know that there is an Orthodox religious community in the town, of which Borkopf is a member (156). Yiddish can be discovered in the text in the form of loan words that found their way into the regional Hungarian language of the time. The often-recurring expression "Ólov hasolom!" [Rest in peace!] is uttered in the pleadings of Borkopf, who is tormented by his bad conscience. Borkopf probably got the pub because of a devious calculation, after he had wormed his way into the heart of the previous owner, reb Marmonstein Matesz, who employed him in his youth as a helper. Thus, the pub does not descend to Chevra Kadisa but to Borkopf, who pleads again and again that the previous owner of the pub may rest in peace, and would not come back at night in the

form of tormenting remorse (7). The lack of representation of Jews as Jews, except for Borkopf, can reveal their intention to assimilate and the progress of the assimilation. It points to the presence of Jewish people cooperating with the local community and following typical forms of division of labor as the innkeepers (Borkopf, Jung Salamon), the pharmacist (reb Wimmer Metusélah), the usurer (reb Wolf Tennenbaum), and Oszkár Hirsch, the other main shareholder of the sugar factory and the distillery, are all Jews.

Speaking of assimilation, however, the assimilation from Slovak to Hungarian ethnicity must also be taken into account because the abbot is called Csongor Strázsovec and the mayor's name is Ödön Zabcsík. Although the latter one's last name is a play on words that can be understood in Hungarian. In both cases, the combination of surnames and first names reveals a strong assimilation intention and the fact that they became Hungarians in the not-too-distant past. The Slovakian ethnicity comparable to the German is represented by only a maid (Gabinka), who is a minor character in one of the stories. It would miss the point if we called upon the author to account for real ethnic proportions when presenting the life in the town since the intention of accurate historical representation does not arise. The fictitious small town and Diószeg do not correspond to each other, but their relationship cannot be disputed. Consequently, even a precise knowledge of the history of Diószeg is not sufficient in itself for a deeper understanding of the novel fragment.

The Members of the Circle of Friends

Most of the people who make up the colorful friends are not members of Abbot Strázsovec's religious community. Their names are also telling: the German name of Samuel Borkopf preserves the Enlightenment memory of the Germanization of Jewish names. The last name is a play on words that can be understood in Hungarian, which indicates that he is an innkeeper. In the case of Attila Schön and Tamás Stofek, the combination of the German surname—Stofek has some Slavic overtone—and the Hungarian first name refers to assimilation efforts. Pepík Zefstein's last name links him to the Jewish community; however, the Czech first name may indicate the family's arrival in the small town from Czech territories. The gluttonous Herr Vincenzo is the only gypsy character. The Italian first name in the milieu that is homely to Talamon, not taking into account the aspects of even less strict political correctness at the time, probably refers to his gypsy origin, as well as the capitalized German word "Herr" affixed before the first name, since the

resulting form of address can occur when lower-ranking fellow citizens are spoken to.

Béla von Goffa's name gives plenty to think about if we do not try to understand it from the perspective of the real person Béla Hajtman, who serves as a model for the character. However, this path can only be followed if you possess the know-how of esoteric reading, i.e., the still living members of the former group of friends at the university. Therefore, it remains to be guessed. The aristocratic name can refer to the noble spirit of its wearer, who stumbles from one love adventure to another, to the ability to fall in love, and to the heightened emotions inseparable from it, if we recall the age-old idea that virtues cannot be learned but are inherited from generation to generation in aristocratic families. The similar-sounding name von Trotta from Joseph Roth's novel *Radetzky March* can also come to mind. In this case, the name Béla von Goffa evokes the bygone world of the Monarchy, the fleeting aristocratic splendor that has been beautified over time, its grandeur, or rather places them in an ironic framework.

Civil Organizations: Small-Town Everyday Life and World-Famous Events

What is the small-town milieu like that is both limited in its possibilities, but very attractive when you experience its absence? It is open and closed at the same time. A railway connects it to nearby and distant cities; there are roads for cars; however, cars rarely use them as yet, except for Baron Kuffner's automobile. Other novelties of modern technology also appear in the town, like the Zeppelin airship and a locomobile imported from far away, which, although it is considered a great sensation at first, only brings trouble to the life of the town.

Despite the curiosity about the novelties of the wider world, life in the small town is closely knit. The influence of the nearby big city, Bratislava, cannot be noticed at all. Nevertheless, civil life in the small town is not uneventful since the locals establish associations, which organize balls. We know that there are a Hungarian and a German voluntary fire brigade in the town. Borkopf's friends compete with the German firefighters with Hungarian hearts, strengthening the previous one. There is also a drama circle, there is a red-light house referred to only as Berta's adjacent to Borkopf's pub, there is a savings bank and also film screenings are organized in Borkopf's pub. Also the *Gelbe(r) Stern* football team is founded here. Reading the book, we go back to times when the yellow star was not yet considered a stigma (Angyalosi et al. 1998, 213). Encountering the wonders of the modern world,

which keeps the inhabitants of the town in a flurry of excitement, usually gives rise to misunderstandings and conflicts. Of course, not everyone is happy about the noisy modernization; many people would turn the wheel of time backward, however, in vain. In these years, the significant majority of the inhabitants of the town do not want to perceive the dark sides of the effects of innovations transforming local life yet. Nevertheless, the world at the turn of the century was such, which placed all its hopes in modernization following the pattern of development of science and technology.

This sparkling milieu, interwoven with threads of friendship, is lost. The lonely Borkopf suffers from the lack of this milieu, whose reminiscences reveal the more or less fabulous world, which also has a magnetic effect on the reader.

Down-To-Earthness and the Play of Imagination That Beautifies Everyday Life

However, life in the small town and the everyday life of the friends in it are bleak and saturated with boredom. The house of delights referred to as Berta's also promises nothing but a mechanical lack of experience. In fact, sometimes even the moments of reunion do not break the monotony. That kind of life needs beautification. This void is filled by the storytelling mood spurred on by the powers of imagination or the exaggeration required by the togetherness of friends.

> I would find it more pleasant if we sat idly in the drinking room of my pub, which I inherited from the late reb Marmonstein Matesz (Ólov hasolom), behind my polished copper counter, daydreaming, building up our adventures by means of our imagination, from which I could withdraw in the blink of an eye if I wanted to [. . .]. (Talamon 1998, 189)

The play of the imagination, invented life events, and reality cast in colorful tales (192) result in the expansion of personal worlds, and in them, measured against the horizon of small-town life opportunities, the conception of destinies that are colorful and more in line with the self-image of the characters. All these promise the transfer of the pride-giving reputation to the world outside the walls of the pub. However, as if endurance and diligence essential to endure everyday life were missing from the members of the company of friends, not to mention the courage or recklessness that is essential for greater deeds. Personal fulfillment, the fragile metaphysical space of a life that cannot begin narrows down to the decaying inner world

of the pub—in terms of its physical condition. This is how Borkopf's pub becomes a refuge and an oasis in the desert of empirical living conditions; on the other hand, it is a strandedness beyond the flat whirlwind of everyday life, a scene of squandering realistic life opportunities.

> As if it scared you that you would have to be responsible to someone, no matter how loudly you toy with the thought that you are up to the task; you are looking forward to it, ready for action, in fact, only unknown images of an exciting, attractive dream world are chasing each other like autumn leaves in your head, then all at once they disappear, awaking you to an alarmingly bleak world, in which our youthful little island, the shelter of my tavern inherited from reb Matesz Marmonstein (Ólov hasolom), still defying its wider and expanding spots that we have not taken into account, reminds us that it is time to do something with ourselves, to escape from the warm nest before the years bundle us out. (196–197)

The book often contains the now-forgotten knowledge that evokes the turn-of-the-century world, which used to be part of the daily life of the town. If we had read it immediately after publication, then this would only have been possible with a dictionary in hand. The many details present a world that resembles a golden age in many respects, a world where every detail has still been in place before the whole falls to pieces. However, this is not a historical novel, which is also indicated by some, presumably intentional, falsifications of historical data. Namely, history takes place outside Borkopf's pub, probably in faraway places. The text does not meet the initial expectations as it becomes confusing. It belies the impressions that shape the first reading.

Conclusion

Talamon's intentions about the text are not known. The volume has been shaped solely by editorial decisions, as consultation with the author was no longer possible. Although the esoteric reading is shrouded in mystery, thanks to Zoltán Németh and Béla Hajtman we know that in addition to the text-centric reading, there is also a referential reading of the text, which enriches the reception experience with additional meaning despite unclear details, or precisely because of them. It serves as a lesson to us that as soon as Talamon, instead of wandering through the gloomy halls of the lonely soul, turned to the meaningful life relationships experienced together in an important period of life, and gave this milieu a final shape, having polished it to perfection, the mood of the text changed. Making the innkeeper the

author, thus, relativizing authorship (Rácz 1999, 221), he may seem to have placed himself outside the small world depicted in Borkopf's stories, however, he actually moved into the stories in the character of Borkopf.

Provided that he did not rule out the possibility of its publication as a book later on, he faced with a strange situation that he had to solve. How to form two separate registers within the same text, one of them addresses a readership—even, a professional one—that does not know anything about the reference. The other one addresses former friends and fellow students, for whom it is clear that it is a so-called "university novel" (Németh 2000, 64), it is about their shared stories. The question can be asked whether the text carries sufficient thought igniting understanding for lay readers, if, due to the absence of reference, the volume does not open up a perspective beyond the encounter with the text for its own sake.[2] This is a seemingly unsolvable task, which was finally solved by the fact that many of the friends reflected on the posthumously published volume—some in this way, some in that way. In this process, the existence of a (post)referential reading has become clear to everyone. The fact of this is important, the details less so since it is enough for the open-eyed reader to know that there is something behind the stories that you will probably never recognize but its allegorical transformation is the text itself.

Although a gloomy atmosphere surrounds Borkopf's recollections, the reminiscences are sometimes cheerful and unclouded; sometimes, however, bitter life situations appear for Borkopf as losses in the present time of the storyteller. What causes the inflicting lack even then when we remember stories that end badly? The answer is simple: the lost closeness of missing friends, the sweet memory of the petty adventures they contrived together, and the close togetherness. Talamon's personal Athens appears in the volume as a group of friends placed in the small-town milieu of the Jewish tavern owner.

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2   In this case the exploitation of encountering the text as text-orgy, i.e., the endlessly proliferating long sentences, as a source of joy (Zoltán Németh) would remain, provided that the Talamonian texts are able to give us the opportunity to gain pleasure in this sense, taking the emerging erotic connotations of pleasure into account. István Fried expresses his doubts about this (Fried 2001), and Gergely Angyalosi makes a statement that can be interpreted in the same way (Angyalosi et al. 1998, 213).

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Alice Eged

"A Lucky Mixture of Party-Members and Independents"
The Establishment of the German Federal Ministry of Justice in 1949 and its Connection with the National Socialist Past[*]

Introduction

In the spring of 1945, seeing the devastation of World War II, hardly anyone would have thought in the otherwise quiet, almost insignificant Bonn that they arrived in the future capital of the German state. But this is what happened: on 10 May 1949, just two days after the adoption of the Statute, the town on the Rhine became the seat of the federal agencies and then the capital of the Federal Republic of Germany. From then on, not only Beethoven fans visited the city but it was also the "workplace" of the leading politicians of the new state. After a short election campaign, the CDU/CSU (Christian Democratic Union/ Christian Social Union) won the parliamentary elections held on August 14, 1949. However, in the absence of an absolute majority, Konrad Adenauer had to look for coalition partners. The choice fell on the liberals (Free Democratic Party, FDP) and the German Party (DP). The justice portfolio of key importance was given to the FDP, and the leading board of the party nominated Thomas Dehler as minister. Ignoring Dehler's objections, Walter Strauß, who was supported by the CDU/CSU, became his Secretary of State (Görtemaker and Safferling 2016, 106).

In his work *Furchtbare Juristen: Die unbewältigte Vergangenheit der deutschen Justiz* published for the first time in 1987, Ingo Müller claimed that the behavior of the legal profession actively contributed to the strengthening of the National Socialist regime, nevertheless, they were not impeached or convicted by the German courts. His other claim was that they had not only gone unpunished, but they were able to pursue their legal careers in the Federal Republic of Germany successfully. Müller's work received a lot of criticism at the time; on the other hand, he directed the attention of legal and historical studies to such a topic that stimulated the processing of the past, which was progressing at a slow pace at the time. From the second half of the 1990s, studies were published one after another, which confirmed Müller's

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findings based on new documents. Jörg Friedrich's work *Freispruch für Nazi-Justiz: Die Urteile gegen NS-Richter seit 1948: Eine Dokumentation* from 1998 and another work of his *Die kalte Amnestie: NS-Täter in der Bundesrepublik* from 2007, further on Hubert Rottleuthner's collection of documents *Karrieren und Kontinuitäten deutscher Justizjuristen vor und nach 1945* from 2010 confirmed that the lawyers who made a career in the National Socialist regime, in fact, could continue their activity without any difficulty or at the cost of minor inconveniences, where they were forced to stop in 1945. The team led by Manfred Görtemaker and Christoph Safferling processed the personal materials of the Federal Ministry of Justice and identified similar findings in their work *Die Akte Rosenburg: Das Bundesministerium der Justiz und die NS-Zeit* published in 2016. Thus, the justice system of the Federal Republic of Germany was built on thousands of judges and prosecutors, as well as former heads of the legal administration, who through the creation and application of National Socialist legislation committed crimes either directly or indirectly, either out of conviction or even compromise. The men of law who "successfully" passed the de-Nazification procedures, and thus remained unprosecuted, had been promoted to important positions before the new state was integrated into the West. The return of compromised lawyers was a clear sign of how deeply the new state, showing many democratic and civil features, was built on the old one.

The Founding Fathers: Thomas Dehler and Walter Strauß

The villa Rosenburg, which housed the Federal Ministry of Justice (Bundesjustizministerium, BJM) from 1949, was situated in the Kessenich district of the capital, on the slopes of Venus Hill. The villa built in neo-romantic style, adorned with towers was completed in 1832, and as the world-famous paleontologist and zoologist, professor Georg August Goldfuß, who had the villa built, planted ramblers around it, the villa soon began to be referred to as Rosenburg. Dehler and Strauß knew each other very well. Both of them were members of the Constitutional Convention that assembled to draw up a Constitution in the autumn of 1948 for almost a year. The Basic Law, which was meant to be temporary, broke with almost all elements of the structure that had existed between 1933 and 1945. It is called the constitution of dignity because of its clause on the inviolability of human dignity. The basic features of the new legal system were determined by the rule of law, democracy, and respect for human rights, and these ideas permeated all areas of law. The political system in the Federal Republic of Germany was

based on the division of the exercise of state power, and jurisdiction as one of the basic functions of state activity was assigned to independent courts.

Dehler obtained his law degree in the year following the foundation of the Weimar Republic, and all along, he was a committed supporter of the short-lived republic. After passing his qualification exams and an unsuccessful attempt to enter the Bavarian state service, he opened a thriving law firm at first in Munich, and then in Bamberg in 1926, which provided a comfortable living for the whole family. In addition to having a law practice, he also found time for politics, he became a member of the left-wing liberal party, the German Democratic Party, and joined the Freemasons (Wengst 1997, 43). He was pursued in the National Socialist system because of his Jewish wife, his participation in the resistance, and his liberal worldview, and he was arrested several times. They were only able to escape the concentration camp with the help of their friends. The end of the war found them in Bamberg. The American troops that entered Bamberg designated Dehler's apartment as their headquarters, thus, his family had to leave their home within an hour. His claim that he submitted was rejected. Even much later, he made such a statement about what had happened that he had to experience for himself what the defeat and subjugation of Germany meant at that time (Wengst 1997, 77). Then at the request of the occupying American authorities, he took a role in working out the new system of justice. At first, he worked as a prosecutor, then after the reopening of the zone courts, he became the president of the Bamberg Court of Appeal.

Strauß, whom a newspaper article in 1962 aptly called "perpetual State Secretary" (*Der Spiegel* 1962), because as many as five ministers could not spare his professional knowledge, was born into a wealthy Jewish family. His father was a famous professor of medicine, from whom he inherited his professional sophistication and perseverance. He studied law in Freiburg, Heidelberg, Munich, and Berlin. Having passed his exams successfully, he worked in courts, then in 1928, he received a civil servant assignment in the Ministry of Economy; however, on March 1, 1935, he was forced into retirement without retirement benefits. The times that followed were particularly difficult for the whole family. His sister was still able to escape abroad, but his parents were deported. His father died in Theresienstadt, his mother survived the lager; however, she died in 1945 due to an infection she had caught there. Strauß tried to get a job in several places, until 1942 he worked as a co-worker of an organization assisting and coordinating the emigration of Jews and a travel agency. He converted to the Lutheran faith, and during the authorization procedure concerning his identity card

and employment papers, he got into contact with a ministerial adviser of the Ministry of the Interior. This official oversaw the authorization of name changes and, not incidentally, he wrote one of the commentaries on the anti-Semitic Blood Protection Law (Blutschutzgesetz) adopted in 1935. They only met in 1949 in person for the first time, namely, Hans Globke became Chancellor Adenauer's chief of staff. All this clearly illustrated the two-faced condition of the Republic of Bonn: the government included a secretary of state who interpreted the racial laws of Nuremberg and there was another secretary of state who suffered all that (*Der Spiegel* 1962). After the war, the Provincial Government of Hessen entrusted Strauß with the coordination of economic and social, as well as asylum affairs; then in October 1947 he was appointed vice-president of the Economic Committee of the combined zones, from July 1948 and he led Bizonia's newly established legal office, so he commuted a lot between Frankfurt, Stuttgart, and Wiesbaden.

In 1949, two highly experienced lawyers were entrusted with establishing the ministry and organizing its work. Both of them were fierce opponents of National Socialism and were persecuted by the Nazi regime. For this reason, it seemed by far credible for them to embody the resumption. Moreover, this background would have provided sufficient reason for both of them, to invite politically and morally blameless colleagues to the leading positions of the first Ministry of Justice of the Federal Republic of Germany, and recommend persons with the same background for the highest judicial positions of the state. It is difficult to find an explanation for why the "founding fathers" acted differently. The relationship between Dehler and Strauß was strained from the beginning (Schiffers 1984, 87). With his confrontational political habitus, Dehler made many enemies inside and outside the government (Dittberner 2010, 246). He was a good orator, he spoke passionately, but he spared no one, and after one or the other of his public appearances, the phones rang demanding an explanation. His political opponents called him an "amok speaker" and Adolf Arndt put it in March 1950 that Dehler's remarks amounted to a national disaster (*Der Spiegel* 1953). In the course of exercising his function, his dynamism disappeared and his colleagues remembered him as a polite, soft-spoken, often lost in thought, brooding leader (Görtemaker and Safferling 2016, 110). Like his boss, Strauß had a temperamental personality, he was educated, witty, hardworking, sharp-minded, and, above all, extremely ambitious (Geiger 1977, 99). Dehler experienced the efforts of his State Secretary much more as a careerism, and in Strauß he saw a subordinate who acted without the knowledge and consent of his boss. Dehler was particularly bothered by Strauß's good relationship

with the State Secretary of the Chancellery, and thus Globke could get inside information about the work in the ministry. Although Dehler tried several times, his efforts to remove Strauß from the ministry were unsuccessful (Wengst 1997, 141).

Recruitment of Employees

The ministry was faced with an extremely large number of tasks, which ensued, on the one hand, from the basic law, and on the other hand, from the fact that the differing legislation and practice of law had to be harmonized in the individual occupation zones between 1945 and 1949. Among the upcoming plans, there were important topics such as a court reform, draft of the amnesty law, establishment of the Supreme Court, the development of the system of constitutional arbitration, and further alignment of legislation. Dehler planned to develop the Ministry of Justice to be a top ministry, which does not only coordinate legislative processes but at the same time, initiates, directs, and controls them. In January 1950, he said at the hearing before the specialist committee of the Bundestag that he intended to raise the Ministry of Justice into an institution capable of guaranteeing the democratic functioning of the state and the human rights defined in the Basic Law (Görtemaker and Safferling 2016, 107). Dehler's grandiose plans remind us of the activity of the feverish period of the Gründerzeit.

In 1949, the Ministry of Justice was the smallest ministry; they planned to start with only 67 jobs and 35 of these were considered leading positions. With a few exceptions, the employees working in higher positions were recruited from Dehler and Strauß's previous work relationships and came from Bamberg, Frankfurt, and Hamburg. The organizational structure of the ministry followed the structure of the Imperial Ministry of Justice before 1933, on the one hand, and the structure of the Economic Council of Bizonia, on the other hand. Five major departments were established: the central administrative office, this was the Z-Department (Zentralabteilung), and the departments responsible for the legislation of each area of law; thus, civil law and labor law, criminal law, economic and commercial law, and constitutional law, in accordance with public administrative law and public international law.

Three years after the establishment of the ministry, in a letter addressed to Hans Anschütz, Strauß wrote with satisfaction how fortunate the division of leadership positions between former NSDAP party members and non-party members was. The aspiration was realized, Strauß continued, that the

heads of the five departments were not just persons who avoided joining the party but those who clearly rejected the National Socialist system, while in the case of the other leaders, this was no longer an objective. The final result, Strauß concluded his letter, was a happy mixture of the persecuted and the accomplices, which strengthened the sense of community and created a cohesive collective that could not be compared to the climate of any other ministry (Apostolow 2021, 107).

Indeed, persons with excellent professional knowledge and an almost impeccable political background headed the individual departments. The state secretary himself headed the central administrative office, at the suggestion of Dehler, and with the support of Strauß, Georg Petersen became the head of the civil law and labor law department, Hans Eberhard Rotberg was appointed head of the criminal law department, Günther Joël was responsible for the areas of economic and commercial law, while the department of constitutional law, administrative law, and public international law was managed by Walter Roemer. Petersen worked as a lawyer in the old regime, and although he became a member of minor National Socialist professional organizations, already before 1945 he was known to reject the Nazi ideology. From 1945, the British occupiers delegated him to several legal organizations. Rotberg was a court leader in Koblenz and joined the NSDAP in 1942, but due to his numerous clashes with the Gestapo, he was not considered a supporter of the system even then. After 1945, he took a role in setting up the Ministry of Justice in Koblenz in the French zone. Joël, who was invited to Bonn by Strauß and whose father was Minister of Justice during the Weimar Republic, was subjected to atrocities between 1933 and 1945 because of his "objectionable" origins, he converted to the evangelical faith in vain; thus, his professional career remained in limbo at that time. Roemer came to the ministry from Bavaria at the invitation of Strauß. He had not previously belonged to any Nazi political or law enforcement organization, therefore his past was not investigated; however, certain parts of his career as a former juvenile prosecutor might have raised questions. All in all, it can be concluded that each of them was an excellent choice from a professional point of view and no objections were subsequently raised in connection with their work. However, in terms of their political background, the lines written to Anschütz were not entirely in place. However, the personal decisions of Dehler and Strauß fully complied with the provisions of Article 36 (1) of the Basic Law, which required at the federal level that each member state be represented in a fair proportion when the leaders were selected. The principle of a fair proportion also prevailed in terms of religious affiliation, despite

the fact that there was no provision for this, namely, Rotberg and Roemer were Roman Catholics, and Petersen and Joël were Lutherans. It is difficult to answer the question whether Dehler's or Strauß's influence prevailed during the selection of department heads. Presumably, the decision was made jointly after discussions involving many disputes (Apostolow 2021, 121).

Among the other senior employees of the ministry, Hermann Weinkauff, Willi Geiger, Ernst Düring, and Hans Winners came from the Bamberg circle connected to Dehler. In the end, Weinkauff did not end up in the ministry, but in the fall of 1950 was appointed president of the newly established Federal Supreme Court (Bundesgerichtshof). His invitation to the ministry and his appointment to one of the highest judicial positions—both of them were initiated and supported by Dehler—confirms the duplicity of the Republic of Bonn since Weinkauff judged based on racist laws as a judge of the Imperial Court in the National Socialist regime. Weinkauff's previous activities were not unknown to Dehler, therefore, the welcome speech the Minister of Justice gave on the occasion of the ceremonial opening of the Federal Supreme Court in Karlsruhe on October 8, 1950, was particularly incomprehensible. Indeed, Dehler referred to the performance of the former Imperial Court with heartfelt words and expressed the hope that the spirit of the Imperial Court would permeate the work of the Federal Supreme Court. This undisguised need for continuity also appeared in the festive publication published on this occasion, in which the representative of the ministry stated as an objective, that former members of the Imperial Court be invited to join the Federal Supreme Court in as large a number as possible (Müller 2020, 265). Four years later, in 1954, the Federal Supreme Court celebrated the 75th anniversary of the founding of the Imperial Court. In his celebratory speech, Weinkauff reviewed the history of the Imperial Court. He declared with deep conviction that the establishment of the Imperial Court was a far-reaching act because the functioning of the court significantly contributed to the elimination of legal fragmentation. Its consistent judicial practice facilitated the acceptance of the language of the German Civil Code—which entered into force on January 1, 1900—promoting legal equality, economic liberalism, and personal autonomy, and striving for precision and abstraction. However, the period of National Socialism, Weinkauff continued, meant the years of terror when the court deviated politically, humanly, and professionally from the original path but to condemn it for all this would be hypocritical. Instead of being held to account, Weinkauff believed, successors should prevent this from happening again. More than half of the members of the internationally recognized judiciary perished in the war, many lost their

lives in Russian camps, Weinkauff recalled, and the new state was supposed to take care of their replacement (*JuristenZeitung* 1954, 680). State Secretary Strauß pointed out in his welcoming speech that the celebrants were not only commemorating the founding of the Imperial Court, but also the highest judicial forum of the Federal Republic of Germany, since they regarded the Imperial Court as its spiritual predecessor, just as the Federal Republic of Germany was not a new state, but a continuation of the German Empire founded in 1871. He spoke of the period between 1945 and 1950 as a tragic legislative break (*JuristenZeitung* 1954, 680).

Willi Geiger also had a good career during the period of National Socialism, he was a member of the NSDAP, SA, and several professional organizations, from 1937, he worked as a prosecutor at the special court in Bamberg and it had been proven to have contributed to at least five death sentences (Müller 2020, 276). On several occasions, as a prosecutor, he initiated the conviction of defendants whose protection was provided by Dehler. In 1940, he deduced the reason in his dissertation on the legal status of editors—according to him, otherwise very correctly—why the banning of Jewish journalists from their profession followed from the program of the Nazi party (Klee 2005, 177). Despite his heavily burdened past, Dehler chose Geiger as one of his closest colleagues as early as 1947, then in 1949 he took him to Bonn with him. Geiger certainly considered his professional knowledge more important than his political crimes. As his most loyal subordinate, Geiger managed the personnel affairs of the ministry for a year, and assisted in the development of important draft laws, including the Constitutional Court Act. Dehler trusted him throughout, and finally in the fall of 1950 recommended him as a federal constitutional judge and a judge of the Supreme Court. Geiger was a member of both judicial boards for several years. His former co-prosecutor, Hans Winners, succeeded Geiger.

Like Geiger, Winners as a representative of the prosecution, and Dehler as a defense attorney met several times at the special court in Bamberg during the Nazi era. After the war, Dehler became the boss of Winners, and when the Americans fired Winners from his job because of his Nazi past, Dehler protested vehemently. In his letter to the occupying authorities, he remembered Winners not only as an excellent professional but also as a lawyer who took the risk of confrontation with the regime every day, for he acted much more as a judicious, justice-seeking judge than as an accuser. (Görtemaker and Safferling 2016, 132). Dehler regarded Winners as an opponent of National Socialism, who never proposed the death penalty. In fact, of course, this turned out to be true, however, all of this at best would

have mitigated Winners' guilt, but could not have exonerated him. Court proceedings finally cleared Winners in 1947, in fact, the German court almost made him a martyr, when it stated that he did not hold a senior position in any Nazi organization, he only met the expectations of politics when he—under pressure—entered certain organizations, so he was not held responsible for the crimes of the Nazis. The reasoning of the court is more than interesting. As a matter of fact, he never held a leading position in the NSDAP, the SA, or other organizations, and he was not classified as one of the bloody-handed accusers. Nevertheless, his superiors characterized him as a reliable supporter of National Socialism and never engaged in objectionable behavior. Based on this, he would have been just as much a victim of the National Socialist regime as the people he participated in condemning. Winners could return to the court in Bamberg after the proceedings were over, then Dehler invited him to the ministry in Bonn, where he entrusted him with increasingly important tasks. Winners became an employee of the Z-Department and Strauß's direct subordinate, but he remained the minister's confidential clerk throughout.

Dehler took also Ernst Düring under his protection, a colleague who also had a good career as the head of the Bamberg court in the Nazi regime when he underwent the de-Nazification process in 1947 and 1948. At the first court hearing, Düring was categorized as less guilty, then acquitted during the appeal proceedings despite the fact that it was proven that, as the president of the court, he knew about the so-called T4 operation covering the systematic killing of disabled children and adults, and never raised his word against it in any form whatsoever. In October 1950, Dehler recommended Düring to be one of the presidents of the Supreme Court. He justified his taking a stand for Düring with the story that Düring's National Socialist commitment was not clear to the leaders of the Nazi Party either, and Rudolf Hess himself tried to prevent his appointment as president of the court, then, after this had failed, only his professional knowledge protected Düring from further attacks (Görtemaker and Safferling 2016, 117). The staff invited by Strauß from Frankfurt played a decisive role in the life of the ministry from the beginning. The State Secretary's people made a tight-knit team, who as Strauß's subordinates had already proven their ability and loyalty in certain offices of Bizonia. The troubled past associated with the National Socialist system did not mean any particular integration difficulties in their case, either. Strauß made his personal decisions based on his own experiences and did not consider it important to thoroughly investigate the employees' past.

For him, the most important thing was to be surrounded by a professional staff that could be deployed immediately (2016, 115).

The British occupiers set up the central legal administration office in Hamburg, one of whose tasks was to relaunch the functioning of the German justice system under the supervision of the British military government. Strauß also won several employees from the Federal Ministry of Justice staff. Apart from those from Bamberg, Frankfurt, and Hamburg, at the invitation of Dehler and Strauß, other lawyers having strongly connected to the judicial system of National Socialism also became employees of the new ministry. For example, Josef Schafheutle and Ernst Kanter were appointed heads of department. Between 1933 and 1945, as an employee of the Ministry of Justice, Schafheutle was one of the developers of the special court system, as a military judge, Kanter sentenced more than a hundred political opponents to death. In 1958, Kanter became president of one of the criminal courts of the Federal Supreme Court (Müller 2020, 267–268). Franz Maßfeller, who until 1945 was an employee of the Family and Racial Protection Department of the Nazi Ministry of Justice and one of the participants in the discussions convened to implement what was said at the Wannsee Conference, became a ministerial adviser in 1949, and his task was the preparation of family law legislation. Before 1945, Eduard Dreher, as the prosecutor of the Special Court in Innsbruck, requested the imposition of the death sentence on accused persons in countless cases; from 1951, he was able to continue his career in the Federal Ministry of Justice. Walter Roemer worked as a prosecutor in Munich until 1945; from the fall of 1949, he headed the human rights sub-department of the ministry. Hans Gawlik's career as a prosecutor, initiating many death sentences, did not end in 1945 either, because from 1949 he headed the legal protection office in the ministry.

Epilogue

Strauß and Dehler's decisions can be justified by several rational arguments, since the selected employees, due to their excellent academic progress and experience in ministry and court work, were of great help in fulfilling the tasks assigned to the ministry. Still, it leaves people confused that a series of compromised figures were given important positions, thereby influencing the processes related to legislative work and the administration of justice. Emphasizing the primacy and almost exclusivity of professional knowledge and ministerial work experience can be considered a cynical justification. This can be understood as professional knowledge and experience primarily

covering legal technical knowledge, and thus, from the point of view of the lawyer who prepares or applies the legislation, there is actually not much difference between, for example, the blood protection law and the creation of regulations governing fundamental rights. The personnel policy of the "lucky mix" certainly contributed to the excellent professional performance of the Ministry, and thus to the establishment of the rule of law (Rechtsstaat), the stability of the state, and social peace. However, personal continuity came at a price: the failure to reveal the past deeply hurt the victims and later generations suffered its bitter consequences. Nevertheless, it contributed to the role of the Federal Republic of Germany as a frontline state in the Cold War.

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Andrea Horváth

Medium of Memory and Travel Narrative about Bosnia and Herzegovina in Juli Zeh's *Die Stille ist ein Geräusch**

As a result of the "spatial turn" in cultural studies and the interest in spatial concepts, there was an examination of travel literature. The travelogue is a "hybrid genre" (Kohl 1993), for it is characterized by "a peculiar oscillation between fiction and diction, a jumping back and forth that makes it impossible to make a stable classification on either the production or the reception side" (Ette 2001, 38).

Narratologically, the representations of the stranger in the travelogue are plot elements. In the particular connection of "loci" (travel stations) and "imagines" (identity images), cultural memory plays an important role in addition to cultural knowledge. A focus on the connection between power and culture, as pointed out by postcolonial studies, has proven particularly productive in travel literature as well as in novels about foreign regions of the world. Travel narratives are also "highly significant in the formation of imperial attitudes, references, and experiences" (Said 1994, 14). On the other hand, travel literature also reveals the dialectical moment in the revision and modification of constructions of alterity and in the intertwining of self-image and the image of the other. Particularly in the case of male contemporary authors, a "Eurocentric pose of understanding everything and intellectual appropriation" (Lützeler 1998, 21) can be observed, which is based on a perception, evaluation, and production of the foreign according to one's own cultural values. From a cultural-historical perspective, travel exhibits a close relationship to armed conflicts; the foreignness of the setting makes the threat to the individual or community seem even more existential. Around the First World War, "war" and "travel literature" entered into a close relationship.

If one disregards Peter Handke's *Sommerlicher Nachtrag* (1996), Juli Zeh's *Die Stille ist ein Geräusch* (2002) represents the first broadly effective literary

examination of Bosnia-Herzegovina by a German-language author after the warlike disintegration of Yugoslavia. At the time of its first publication, the work was bound to evoke memories of Handke's travel narratives and the polemics that accompanied them. Inevitably, Zeh thus entered the politically and medially highly charged discourse on the disintegration of Yugoslavia, a discourse previously occupied in literary terms by Handke. This was, one might think, a not at all clumsy coup by a young author who, after her award-winning debut novel *Adler und Engel* (2001), was already being treated as a "Fräuleinwunder," establishing herself as a writer and intellectual at the intersection of literature and politics.

In the mass media and by politicians, the "Balkanisms" as hegemonic patterns of discursive and narrative nature were increasingly used especially in this topic. According to it, the Balkans stands for barbaric, aggressive, semi-civilized, semi-oriental, semi-developed and intolerant (Todorova 2002). This "mediopolitical discourse" (Link 2005, 392) forms the background to the literary texts about the Yugoslav war. At the same time, even before Zeh, a "suspension of 'understanding'" was required for the desired gain in knowledge:

> With regard to the post-Yugoslav war, a kind of inverted phenomenological reduction should actually succeed, and one should bracket the multiplicity of meanings, the richness of the spectra of the past that allows us to "understand" a situation. One should resist the temptation to "understand" and succeed in a gesture homologous to that of turning off the sound of a television set. (Žižek 1995)

Zeh's account of a journey by train, bus, and rented car, with Othello the dog, via Leipzig, Vienna, Maribor, and Zagreb to and through Bosnia-Herzegovina is also meant to be understood in this sense.

The text is a travel narrative divided into 24 chapters, depicting a presumably non-fictional journey using fictional devices and narrative procedures. A strategy that stands out throughout is narration in the present tense, with no flash-forwards or flashbacks. Thus, the impression can arise as if there was almost no temporal distance between the experience and the narration, between the world and the language, as if there was no instance of a retrospective creation of meaning. This holding back of the narrative over-forming of experience signals a claim to immediacy, a desire to be "amazed" at the being of the world: "I am a child again, growing up within a few hours, marveling at how the world is" (Zeh 2002, 46). The idea of preparatory planning had also been dismissed in advance by the narrator with a mixture

of ignorance and fatalism: "There are just things in life that you can't prepare for" (10). Without really wanting to call the narrator "childlike," there are nevertheless similarities with the type of a "childlike narrator" (Finzi 2013, 195) in this intentional naiveté with a limited overview and little distance from the events.

If Ingrid Bacher's story *Sarajevo 96* (2001), for example, is one of those works about the disintegration of Yugoslavia that undertake a "self-discovery in the light of the Other" (Bachmann-Medick 2004, 266), Juli Zeh is eager not to let Bosnia-Herzegovina and its recent past function as a projection surface for inner-German discourses and values. The common, not the dividing, is put in the foreground, any dichotomization between own and foreign and any Balkanism is avoided. Any potential foreignness of the country and its people is largely defused by the experiencing and narrating self. Foreign customs do not seem strange, but at most unfamiliar. The foreignness is rather discovered in the own behavior: "Again I forget to take off my shoes" (Zeh 2002, 34); or the foreign is situated in one's own body when the backpacker's eyes sit "like foreign bodies in her face" (75) after her first overnight stay in Travnik, Bosnia, or when she walks the streets of Sarajevo "as if someone" had "borrowed her body to walk around with for a while" (75).

The postcard or "bottle post" sent from Mostar—in the address field stands only "Germany"—reads: "Am in Mostar. It is not different here than anywhere else" (Zeh 2002, 52). However, this attempt by the traveler to undermine a differentiation between her own and the other does not work insofar as she is always perceived as German and mostly as "From-Germany-how-nice" (83) by the various people she meets and is repeatedly confronted with her foreign image: "If someone wants to go into a restaurant with a dog, Dario says, one knows instantly: That is a German. Or if someone assumes, that it was a war of hatred among nations on the Balkans" (31).

With the arrival in Sarajevo, with the "autopsy" of the city's cauldron-shaped layout and with the reading about the Bosnian war, the traveler finally cannot help but acknowledge the moment that separates her from the people all around:

> I don't know the feeling of having to take something away from another through everything you need for yourself, food, water, candles, firewood, oil. Every cigarette, every cup of coffee becomes something that someone else drinks or smokes. When you have something to guard together, even sleep is stolen from a pot that belongs to everyone. (Zeh 2002, 75)

Numerous indications in the text support the assumption that the attitude of initial ignorance about the destination, its history, and the war is a strategic choice the author has made for her narrative character, but that she herself has extensively studied the tradition of travel literature and the criticisms of postcolonial literary theory (Finzi 2013, 197).

The text isn't only a travel narrative about Bosnia-Herzegovina, but also a confrontation with this genre. Thus, the very introductory designation of the destination as the "heart" of "darkness" alludes to Joseph Conrad's 1899 story *Heart of Darkness*; and so it says at the end of the text: "Who wants to survive hell, has to accept the temperature" (Zeh 2002, 263). The author's familiarity with the forms, tropes, and topoi of adventure and travel narratives, as they emerged in the course of colonialist expansionist movements and have since lost their innocence, can also be seen in the description of the arrival in Mostar: "I see everything at once, the whole city at a glance, as if I had a ring of eyes all around my head, every second one with an X-ray function" (43).

Modified and parodied here is the "colonial" view, the Olympic perspective. Instead of locating herself in a vertical order and suggesting a total overview, the traveler exposes herself to visual "overkill" without being able to fit the individual snapshots into a single image. Thus it is not surprising that the narratologically central moment of adventure and colonial narratives, the establishment of contact (Scherpe 2000), also finds its way in. On the train ride from Maribor to Zagreb, two fellow passengers "nod and smile" at the narrator: "Establishing contact with the natives succeeded, even if they are Croats first" (Zeh 2002, 13). And when she meets Dario, whom she accompanies to Jajce, there stands: "I stare at Dario like he's an alien. My first Bosnian, my first real Bosnian. He looks good" (22).

Descriptions of landscapes are an indispensable part of traditional travel literature; and however unplanned and arbitrary the entire course of the journey may seem, it is probably no coincidence that the narrator compares the Bosnian landscape with Africa, of all places. Stale images are avoided in order to use sarcasm and surprising metaphors to transform what is spontaneously seen into poetry without pathos (Rakusa 2002). The fragmentary short sketch that dominates the description of the landscapes and things seen corresponds on a visual level to the procedure of the snapshot and on a narratological level to the impossibility of closed narrative arcs. Srebrenica is only called S., which reinforces the effect of emptiness (Thomas 2007, 109). This city is no longer entitled to the full name. Already finding the way to S. proves to be almost impossible; the maps lead in wrong directions, there are no signs. The city itself is beyond time: "If the last days

of Srebenica took place six years ago—what do we have today? The days after the last days of S.?" (Zeh 2002, 232).

The place is squeezed under the viewer's gaze between glass fronts and concrete facades. The narrative refusal is sharpened here and the focus is directed from the how of the representation to the what, which, however, consists in a negation: "There is nothing to see and plenty of it. Hardly any cars. No shops, no parks, no cafés. No house fronts" (Zeh 2002, 233).

It is a site of the lifeless, the not-more, the wordless stories. Only single eye contacts with the residents occur, but they are not transformed into encounters, single visual, acoustic or olfactory perceptions that do not denote anything except the impossibility of perceiving anything. What is refused to be told, however, is not clear to the reader without knowledge of the massacre and the living conditions in the "enclave."

As a continuous process, the acoustic description of the landscape catches the eye, or better: the ear. The "silence" that has found its way into the book's title pervades the text in very different ways: as a heartbeat, as wind, or as one's own voice while thinking. In return, the text is flooded with a bubbling source of stimuli: "I feel like one who sits on the bank of a river and tries to take notes of how much water flows by—and what kind" (Zeh 2002, 71).

These stimuli are interwoven synesthetically (Thomas 2007, 111–115). Thus, sounds are not only described but made audible and palpable onomatopoeically in the sentences, such as "the sound of pigeon feet scraping hard across the aluminum window sill" or "the electric whirring of heat" (Zeh 2002, 138). But the traveler also experiences Bosnia-Herzegovina by tasting, smelling, and touching: "the smells that assail me from all sides mingle into stench" (44). This whole-body perception, which makes literature an "element in the play of the material-figurative" (Neumann and Weigel 2000, 15) can be read as a critique of Western civilization's tradition of constituting reality primarily visually. This, too, is a distancing from the Eurocentric pose of appropriation. A multidimensional sensory-receptive perception enables a cognition beyond projective misjudgment.

In order to learn about the war and its causes, the traveler, who avoids all questioning, depends on her interlocutors' need to communicate. Voices, that are heard without being asked, remains the exception. Prompted to formulate her questions, the traveler becomes aware of certain presuppositions regarding the war, its causes, and its consequences. This play with modes of perception and displacement occupies a central place in the text. Here, too, constructivist and systems theory epistemologies can be discerned. In both Sarajevo and Mostar, the narrator expresses her surprise at the independent

existence of the respective city; such passages, in their exaggerated nature, refer to perception as a process of construction. Already at the beginning, the dog is told about the travel plans:

> About eight years ago, when you were little, my brother once asked where the cities of Moslemenklavebihac and Belagertessarajevo are. [. . .] I want to see if Bosnia-Herzegovina is a place to go to, or if it has disappeared from the face of the earth along with the war reporting. (Zeh 2002, 11)

This points to the misapprehension that what is not present in the media does not exist, and to the reality-constituting power of mental maps.

The dominant "mental map" for the Bosnian war, it is rightly suggested, is one mediated by mass media, which inevitably conflates notions of space with images of war that correspond to certain victim-perpetrator narratives. The text tries to avoid all that, even if the traveler does not always succeed. The fact that this failure is admitted or ironically resolved captures the reader for the author. But where this admission is missing, the text sometimes remains banal in its flippancy. In Sarajevo, the "set of European memories," all contrasts are lost for the narrator, but she re-establishes them with "Muslims and Christians, cathedral and synagogue, West and East, neglect and elegance" (Zeh 2002, 67). The subsequent decision to bring "system into the matter" (64) and to subject perception and experience to a question filter could not be better motivated in view of the "banality of observation." These are questions that correspond to a taxonomy different from the one that is intersubjectively comprehensible and that once again stage the naivety and unfocusedness of the travelers: "Where do the melons grow. How green is the Neretva River. Why was there here a war. Who hates whom and how much" (67)—"Why isn't there McDonlad's?" (70).

In the conversation with the UNO employee, the Yugoslav parameters are transposed to German ones, thus revealing the hegemonic, not ethnic, character of the war, as Zeh alludes to German federalism and the delayed nation-building of the Germans (Finzi 2013, 202):

> "I was born at the Rhine", I say, "and live in Saxony. My parents are Swabians, mother lives in Bonn, Father in Berlin, while my brother lives in Munich and will soon move to London." [. . .] "If the Bavarians, with the help of the Swabians, begin to fight Saxons and Berliners over the border, on which side shall I fight?" (2002, 212)

Zeh pursues a twofold strategy. On the one hand, it allows representatives of different nationalities—Croats, Bosnians, Serbs (exclusively men) and Germans—to have their say and makes the explanatory model of each appear particular. On the other hand, the narrator's reflections on what she has heard and experienced engage in a refutation of the ethnic narrative of war. In doing so, she criticizes the blind conflation of eyewitness, reality, and truth. "Standing at the scene of the crime," the narrator realizes, "changes nothing" (158). Only a mountain, which returns her gaze, she allows to be an eyewitness at the end of her notes in an ironic reversal of the fetishization of this supposed guarantee of truth.

The figure of the uncomprehending journalist, who can only laugh at critical questioning, demonstrates that any understanding depends less on the object than on the understanding itself: "She's quiet. Finally. Another half minute of laughter and I would have claimed that Serbs, Muslims and Croats were an invention of Western Europe" (Zeh 2002, 143).

It becomes problematic when subjective perception and interpretation appear as objective reporting with a claim to general validity, which is also conceded by a broad public. This "fat journalist" virtually personifies the media, because with her massive body she alters the whole of Bosnia: "I turn around, the door frame is filled by the fat journalist [. . .]. She makes the sun, the sky, and all of Sarajevo disappear behind her back" (Zeh 2002, 76).

The journalist's corpulence is an allegory for the mass media, which alters the view of the country they report on. The portrayal of the sensitive and cultivated Frenchman Monsieur Pescaran, the SFOR press officer stationed in Mostar, also remains richly one-dimensional and thereby bound to traditional stereotypes.

Zeh's deliberate avoidance of ethnic or religious stereotypes in the portrayal of characters possibly corresponds to a "Balkanism" with reversed signs, which does not draw the dividing lines within the former Yugoslavia, but is also based on a binary matrix. The gesture of impartiality and ignorance can be attributed to the attempt not to fix the Other in an exotic otherness and to undermine or overcome problematic lines of tradition of the genre as well as stereotypical Balkan images. This intention and the realization that perception and representation of Bosnia-Herzegovina are not subject to Germany's domestic political premises certainly deserve appreciative attention. However, with the effort not to advance perpetrator-victim narratives and the concomitant refraining from blame, thus making it readable as an attempt at "politically correct" literature, the text can also be understood and criticized as a disavowal of the victims.

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3.

POETRY, MUSIC, AND LANGUAGE USE

Edit Gálla

Laws of Nature in Edgar Lee Masters'
Spoon River Anthology

For prehistoric human beings, nature was an immense and unpredictable power. As people learned to cultivate the land, domesticate animals, and build solid shelters for themselves, their terror of natural forces gradually diminished. They felt the need, nevertheless, to propitiate the supreme beings that governed the universe with worship and sacrifice, to avert divine punishment for interfering in nature. The ancient polytheistic religion of the Greeks is a case in point: "In popular pre-Christian Greek religion, divinity was inherent in all natural phenomena, including those that man had tamed and domesticated" (Toynbee 1974, 143). According to Toynbee, a significant shift in people's relationship with nature was brought about by monotheism: while pre-monotheistic humans worshipped the whole of the natural environment as divine and carried out his agricultural activity as "a religious rite" (148), monotheistic humans found a license in the Bible's injunction: "Be fruitful and multiply and replenish the Earth and subdue it" (qtd. in Toynbee 141). Toynbee contends that the environmental crisis of the late 20th century is due to the exploitation of nature, unbridled by the awe of pre-monotheistic people: ". . .if man violates nature's rights, nature will take her revenge on man" (147). Thus, the idea of a personified nature that might take offense and dispense retribution has persisted throughout the centuries.

Ethics and morality also originated in ancient Greece, where philosophers posited nature as the ethical standard—an idea that lay the foundation for the common belief that people should follow nature to live a morally upright life. In "Nature," John Stuart Mill (2009) explores the validity of this premise. Mill distinguishes two main concepts of nature: one refers to all phenomena and actions that take place, involving both human and non-human agents. The other denotes all phenomena and occurrences that exist or take place without human intervention: this is the concept of nature that is commonly used in discussions about the natural as opposed to the artificial.

He examines the question of whether nature can be held up as an ethical standard for human actions, by considering this question from the viewpoint

of both definitions of nature. In the first case, when nature is considered the totality of all beings and things in the world, he finds that it is not possible for humans to refuse to conform to natural law if he wants to survive: however, conformity to the laws of nature, such as gravity, is a prudential but not an ethical rule of conduct, so there is no ethical dimension to obeying natural law.

Therefore, he goes on to investigate the second meaning of nature: phenomena independent of human interference. Mill finds conclusive evidence against the hypothesis that nature should be the standard of human behavior by enumerating various sorts of natural catastrophes, diseases, and the cruelty of predatory animal behavior, all of which prove the callousness of nature. He compares human wrongdoing to the work of nature and finds that natural phenomena wreak more havoc with less regard for sparing righteous individuals than the most vicious of criminals. Mill concludes that nature should not be held up as an ethical standard regardless of which concept of nature is applied. Instead, man's duty is to perfect not only himself and human society, but the material aspect of the world as well: in other words, mankind should subdue and tame nature in order to bring about a more perfect state of affairs (66–104). Mill expresses quintessentially Enlightenment ideas: belief in man's superiority to other creatures and his mission to control a chaotic and ruthlessly destructive natural environment.

Indeed, ruthless is the word for nature that emerges in Edgar Lee Master's *Spoon River Anthology,* which consists of free verse poems, spoken from beyond the grave by the deceased inhabitants of a fictional town, modeled on Masters's native Lewistown, Illinois. On publication in 1915, *Spoon River Anthology* enjoyed extraordinary popular success, which is attributed by Gregory and Zaturenska (1946) to the propitious moment at which the volume appeared in America's cultural history. The 1910s was the golden age of regionalism in literature, and poets of the American Middle West were inspired by Yeats' Irish regionalism and by his call for authentic, simple, prose-like poetic diction (226). *Spoon River* accomplished the cultural mission of popularising "free verse" among the general public by dint of an accessible style and topical subject matter, the frustrated hopes for progress and economic boom in the Middle West: "it was as though thousands of restless, defeated, anonymous souls had suddenly found their voices" (226–227). While some critics were dismissive of Masters's unsophisticated diction and disapproved of the somewhat mundane subject matters of his poems, *Spoon River* was to become "a landmark of American literature," that later inspired such literary classics as Anderson's *Winesburg, Ohio* and Lewis' *Main Street* (Russell 2001, 2).

In *Spoon River*, natural phenomena, landscapes, or animals become agents, shaping or assessing human lives. As opposed to Mill's conclusion that nature should not be held up as a moral standard, but by the long-standing tradition of regarding nature as a moral guide, many pieces in the *Anthology* feature the natural environment, inanimate natural phenomena or beasts as the dispensers of justice or harbingers of the speaker's ultimate fate. Several distinct categories emerge in terms of the type of reference to nature in *Spoon River*. The first group contains poems describing the gravesite and its immediate natural environment to pass judgment on the moral quality of the speaker's actions. The second group evokes the specific landscape where the speaker died: in these pieces, the natural environment causes the speaker's demise. In the third cluster of poems, the natural environment severely impacts the speaker's fate: nature acts as Nemesis, persecuting the speaker. Finally, the fourth group presents a specific natural scene as an allegorical explanation for the speaker's attitude in life or provides a clue to his or her fate.

The largest group of poems focuses on the natural environment of the speaker's grave: the overall impact of the immediate surroundings of the burial site conveys a moral assessment of the persona's deeds and character. In many cases, there is a sharp contrast between the speaker's social status and the impression given by the immediate environment of the gravesite. In "Sarah Brown" and "Russian Sonia," in which an adulteress and a prostitute speak, respectively, the speaker's way of life, which would be deemed sinful or debauched by public opinion, does not entail the degradation of her gravesite, quite the opposite: the natural environment is serene and pleasing. Sonia acknowledges the seeming contradiction between her reprehensible lifestyle and the blithe jollity of nature around her grave:

> This oak tree near me is the favorite haunt
> Of blue jays chattering, chattering all day.
> And why not? For my very dust is laughing
> For thinking of the humorous thing called life. (Masters 1992, 39)

While Sonia makes light of common morality, Sarah offers an alternative ethical standard that explains her bliss in the afterlife despite her adultery:

> [. . .] through the flesh
> I won spirit, and through spirit, peace.
> There is no marriage in heaven,
> But there is love. (15)

These women, despite their socially objectionable behavior, relished life, had a real affection for the people close to them, and harbored no resentment at the censure they received in life. The pleasant natural surroundings are also representative of the women's characters: while the chattering blue jays are indicative of Sonia's fun-loving nature, the fragrant and tranquil night scene suggests Sarah's spiritualized affection.

In contrast, in "The Circuit Judge" and "John M. Church," seemingly upright and well-respected men of the law suffer from the desecration of their gravestones or corpse by natural phenomena. The idea of an avenging nature is especially salient in the former:

> Take note, passers-by, of the sharp erosions
> Eaten in my head-stone by the wind and rain—
> Almost as if an intangible Nemesis or hatred
> Were marking scores against me,
> But to destroy, and not preserve, my memory. (33)

The continual abrasions are retribution for his inhuman judgments in court cases: his verdicts ultimately depended on the relative wealth and power of the parties involved. His punishment not only includes the degradation of his gravestone, but also the shameful realization of his own moral turpitude: "[. . .] even Hod Putt, the murderer, / Hanged by my sentence, / Was innocent in soul compared with me" (34). The other man of law, John M. Church, was an attorney representing the interests of an insurance company that should have compensated miners and their families after a horrific accident that left many employees dead or permanently disabled. Church helped the insurance company to reject the claims of the victims, for which he was plentifully rewarded with money and professional acclaim. However, the worldly success he achieved at the expense of the bereaved families is overruled by nature's verdict: "But the rats devoured my heart / And a snake made a nest in my skull!" (39). The seat of emotions, the heart, and the seat of reason and judgment, the head, are defiled by vermin, the species of which are also indicative of the sort of moral corruption Church is guilty of: the devouring rats are emblematic of his greed, while the snake represents his sly and low cunning that is devoid of wisdom.

Perhaps the most striking contrast between a persona's social status and power while alive and the condition of his gravesite is presented in "Editor Whedon," whose speaker shaped the destinies of many Spoon River residents. The articles he published in the local newspaper wielded great influence

over people's opinions and were frequently used for ruining reputations. The editor's unprincipled and opportunistic attitude is captured by caustic dichotomies and paradoxes:

> To be on every side, to be everything, to be nothing long;
> To pervert truth, to ride it for a purpose,
> To use great feelings and passions of the human family,
> For base designs, for cunning ends. (59)

Whedon gained enormous power through manipulation, intrigue, and duplicity. The deceptions he first employed as a means to an end became delightful to him for their own sake and snowballed into an overwhelming desire to wreak havoc on other people's lives so that he could enjoy a sense of omnipotence: "To glory in demoniac power, ditching civilization, / As a paranoiac boy puts a log on the track / And derails the express train" (59). Whedon's frenzied lust for ruining all that is precious for other people is comparable to Swedenborg's (1931) description of the evil exhalations of hell: "[. . .] the sphere of falsity from evil which exhales out of hell [. . .] was as a perpetual effort to destroy all that is good and true, combined with anger and a sort of raving madness at not being able to do so [. . .]" (333–334). In Swedenborgian terms, Whedon can aptly be characterized as motivated by "falsity from evil." The last few lines of the poem contrast Whedon's conduct with their moral assessment, represented by the abject waste matter accumulating by his gravesite. The waste is symbolic of his wrongdoings: the sewage refers to the scandalmongering and muckraking in his newspaper articles, the "empty cans and garbage" denote the low quality of his treacherous journalism that flattered the rich and the powerful, while intimidated and penalized the vulnerable, finally, the "abortions" hint at the ultimate futility of his attempts to devastate all decency in the community.

In the second group of poems, it is the environment—inanimate objects or animals—that causes the speaker's death: the fatal accident can be interpreted as a punishment for the persona's actions or way of life. In "Percy Bysshe Shelley," a spoilt young man gets his comeuppance for an indolent and futile life in an equally senseless hunting accident. Although his father, a wealthy tradesman, sent him to study at university, he "learned nothing and returned home, / Roaming the fields with Bert Kessler, Hunting quail and snipe" (Masters 1992, 16). He accidentally shoots himself: "At Thomson Lake the trigger of my gun / Caught in the side of the boat / And a great hole was shot through my heart" (16). The "great hole" indicates his spiritual

emptiness: having squandered his opportunity to become an educated man, or to contribute to the family business, he continues playing truant and indulging in meaningless pursuits, which involve the destruction of wildlife. The ironic discrepancy between his wasted life and the splendor of the marble sculpture on his gravestone is made even more striking by the reference to his namesake, the poet, in the closing lines. The poignancy of the poem derives from the subtly managed incongruities between the father's exaggerated expectations and reality, between potential and its pitiful misuse.

An accident causes the death of Percy's hunting partner, Bert Kessler, also. The speaker's description of the last bird he shoots foreshadows his own death. There is a low-key pathos in the image of the small bird, soaring freely towards the light when the bullet hits it: for a moment, it seems to continue its flight despite the injury before it succumbs to its fate, engineered by the callous cruelty of the hunter. Kessler, just like Percy, would go hunting out of boredom: the reader learns from a previous poem, told by Mrs. Kessler, that her husband received a small pension from the army and wasted his time idling, while his wife supported the family by becoming a laundress (66). The sense of power Kessler feels by putting a sudden end to the bird's freedom and happiness is palpable by the relish with which he highlights the contrast between the airy liberty of the creature, bathed in the sun, and a few seconds later, the small body falling helplessly into the dirt.

However, the tables are turned when reaching among the grass to pick up the quail, he is stung by a rattlesnake hidden among the roots: "A circle of filth, the color of ashes, / Or oak leaves bleached under layers of leaves" (67–68). The snake is described in terms of putrefaction and decay: the creature becomes the emblem of a sly and arbitrary death, creeping up on the unsuspecting victim. To some extent, the snake is also mirroring Kessler's behavior, meting out death in an unexpected manner. There is a similar momentary delay between the lethal impact and the plummeting to death, re-enacting the quail's tumble: "I stood like a stone as he shrank and uncoiled / And started to crawl beneath the stump, / When I fell limp in the grass" (68). In this poem, the predator becomes the prey, in accordance with the insensitive and indiscriminating destructiveness that Mill attributes to nature. From the traditional point of view that regards nature as the moral arbiter, Kessler receives his well-deserved punishment for his cruelty towards animals.

An early advocate of animal rights, Jeremy Bentham (1996) argues in favor of the equality of animals with human beings: "The day *may* come,

when the rest of the animal creation may acquire those rights which never could have been withholden from them but by the hand of tyranny" (282–283). Bentham wonders what the ultimate criterion should be for granting a creature the right to be spared from torture at the hands of human beings: "the question is not, Can they *reason*? nor, Can they *talk*? but, Can they *suffer*?" (283). Thus, the capacity to suffer serves as the common denominator between beasts and people and the reason why animals are deserving of clemency.

There is a longstanding argument that cruelty to animals is an indicator of future violence against people. Merz-Perez and Heide (2004) summarise the findings of a great number of studies, most of which suggest a positive relationship between tormenting animals and future interpersonal violence, even though the relevant literature does not take a decisive stand on the correlation (20–31). Although in "Bert Kessler," a hint of sadistic enjoyment is detectable, the wounding of the bird is not directly related to the persona's attitude to people. In contrast, the speaker of "Peleg Poague" draws an analogy between people and animals, then proceeds to recount his harsh treatment of a horse he owned. Poague does not admit to tormenting the stallion; apparently, he only wanted to make use of the animal: "You see he was a perfect fraud: / He couldn't win, he couldn't work" (Masters 1992, 76). There is a certain ruthlessness about Poague's determination to profit from the stallion: he initially uses it as a racehorse, then forces the lightweight horse to draw massive farming implements and heavily laden carts. Eventually, the horse bolts in self-defense, with its owner in the carriage, causing an accident resulting in Poague's death. In retrospect, the statement: "Horses and men are just alike" (76) suggests that the speaker regarded other people as instruments to be used for his advantage and to whom he owed no affection or respect. In this poem, the unfair treatment of an animal is closely aligned to interpersonal behavior: Poague's lack of compassion incurs Nature's retribution.

In the third group of poems, Nature was not the immediate cause of the speaker's death, yet it had been persecuting the persona for years, which culminated in the speaker's destruction. In "Nancy Knapp," the persona recounts the series of misadventures that started to plague her and her husband after they inherited the father-in-law's money, thereby leaving the other siblings without provision. The farm they buy with the money seems to be cursed: "And we never had any peace with our treasure. / The murrain took the cattle, and the crops failed. / And lightning struck the granary" (35). The family quarrel over the inheritance is exacerbated by the social exclusion of the Knapps as the neighbors snub the unfortunate couple—possibly due

to the superstitious belief that the misfortunes are retribution for their ill-gotten gains. The husband becomes withdrawn and moody, while Nancy is tormented by their isolation and penury. One more affliction is all that is needed to push her over the edge:

> So I set fire to the beds and the old witch-house
> Went up in a roar of flame,
> As I danced in the yard with waving arms,
> While he wept like a freezing steer. (35)

Nancy has come to believe that their farmstead is jinxed and she must destroy it to break the spell. There is a strong indication that she loses her sanity in the process.

Nancy identifies with the role of the witch, dancing around the fire wildly as though during a witch's sabbath. Some of the couple's misadventures may have been due to human interference since the unrelenting series of disasters plaguing the Knapps seems implausible. The resentful siblings or the jealous neighbors may well have caused some of the Knapps' misadventures such as infecting the cattle or setting fire to the granary during a storm. As Gaskill (2010) explains, accusations of witchcraft, throughout history, were often triggered by social and economic upheavals and frustration: some people prospered while others failed, for no obvious reason, which provoked the envy and rage of the less successful majority. Thus, the victims of the witch trials were commonly those whose property was coveted: "Good fortune disrupted economic patterns," in accordance with the mindset prevalent in agricultural communities that adhered "to the idea of 'zero-sum gain,' or 'limited good': the subsistence farmer's unconscious appreciation of the 'moral economy' [. . .] with a finite quantity of wealth and resources [. . .]" (42–43). Thus, Knapp's unexpectedly large inheritance might have provoked the husband's family and the neighbors to plot against them and destroy their livelihood. The wife's resentment of his husband's inability to deal with the consequences of appropriating his father's money finds expression in the simile comparing the husband to neutered male cattle. This reinforces the supposition that Knapp's string of losses was due to human acts of revenge even though there seems to be a consensus in the community that it was divine punishment.

The natural environment becomes a scourge and tormentor for the speaker in "Harry Wilmans": in this poem, however, the persecution by natural phenomena takes place far from Spoon River. The young speaker,

roused by a recruitment speech given in the town's opera house, signs up as a volunteer for the Philippine-American War. In the wake of the brief Spanish-American War in 1898, America took charge of the Philippines. However, the Filipinos wanted independence and launched guerrilla warfare against the American troops. In response, the Americans increased their military presence and recruited volunteers. The Philippine-American War dragged on from 1898 to 1902 due to the unpredictable guerrilla tactics of the Filipinos as well as the inclement tropical climate and dense vegetation, which favored the natives in terms of cover and retreat but took a toll on the American troops: while 2,000 US troops died in combat, 2,500 more were killed by tropical fever and other camp diseases (Keenan 2001, xix-xxiii).

The local recruitment agent whips up the nationalistic sentiments of his young audience with the phrase: "The honor of the flag must be upheld," making the imperialist war a question of national pride, even self-defense. Young Harry enthusiastically "followed the flag" to a military camp near Manila, where they were stationed for a long time. The initial patriotic fervor gradually gave place to "bullying, hatred, degradation among us / And days of loathing and nights of fear" (Masters 1992, 98). Nature appears to be in league with the enemy:

> But there were flies and poisonous things;
> And there was the deadly water,
> And the cruel heat,
> And the sickening, putrid food;
> And the smell of the trench just back of the tents
> Where the soldiers went to empty themselves (98)

The environment is "poisonous," "deadly," and "cruel," and even vital physiological processes add to the revulsion that the men feel at their abject living conditions. The notion of the abject, as formulated by Kristeva (1982), is present in this poem in diverse forms: from "food loathing" to excrement (2–3) and "whores who followed us, full of syphilis" (Masters 1992, 98), the speaker is confronted with the most loathsome aspects of life. The contrast between the lofty ideas represented by the flag and the putrefaction of the surroundings is striking. This opposition is evocative of Kristeva's interpretation of the abject as the foil for the superego: the former ceaselessly attacks and tries to undermine the latter (2). The flag, with its associations of honor and duty, seems to symbolize Harry's superego, whereas the revolting conditions at the campsite represent abjection. As the young man

is beleaguered by the abject on all sides, which is manifest not only in the natural surroundings but also in the odious behavior of the people around him, he has no other means to protect his weakened self-respect than dying: "Following the flag, / Till I fell with a scream, shot through the guts" (Masters 1992, 98). Although a flag is placed on Harry's grave in the Spoon River cemetery, indicating the community's respect, the line describing his death indicates that he has been engulfed by the realm of the abject. He is "shot through the *guts*," another hint at the abjection of human life, and he "*fell*": the Latin equivalent of the word "fall" is the root of the word "cadaver," as Kristeva explains (3). Instead of bolstering his superego, his involvement in the war seems to have annihilated it. The final ejaculation of the speaker— "A flag! A flag!"—seems to carry a hint of grim irony in the light of the degradation he has undergone.

The last group of poems recalls either a natural site around Spoon River or describes the gravesite, but not because the scene has any direct connection to the speaker's life story; instead, the natural phenomena serve as an allegorical explanation for the speaker's fate or personality. "The Unknown" presents a specific episode from the speaker's life, but this apparently insignificant incident is described to present an allegory that provides a lesson to other people. The persona addresses the readers thus: "Ye aspiring ones" (Masters 1992, 56). Yet the incident recounted has little to do with thwarted ambition: it tells how the persona, "As a boy reckless and wanton," shot at a hawk, then kept it in a cage. He had little success in taming the animal: the hawk was "cawing angrily at me / When I offered him food" (56). However, the last four lines illuminate the relevance of this episode to frustrated aspirations:

> Daily I search the realms of Hades
> For the soul of the hawk,
> That I may offer him the friendship
> Of one whom life wounded and caged. (56)

The lesson is not the usual one warning people about excessive desires. Instead, it teaches compassion for the beings that are in our power, reminding us that we, similarly, are in the grip of larger, invisible powers that can cripple us spiritually. The punishment of the Unknown in the afterlife is a forever aching sense of guilt over dealing as unfairly with another being as fate treated him.

Another poem in this group that addresses the readers is "Calvin Campbell." The speaker asks his readers several rhetorical questions after

accosting them thus: "Ye who are kicking against Fate" (94). The persona makes the point that various types of plants grow on the same hillside, nourished by the same soil and environment, yet their nature and appearance are completely different. He clinches the argument with yet another query: "You may blame Spoon River for what it is, / But whom do you blame for the will in you / That feeds itself and makes you dock-weed . . .?" (94–95). Campbell's exasperated parallel between plants and human beings aims at debunking the commonplace excuse for one's failings that individual destiny is determined by one's circumstances. Instead, his sustained metaphor vindicates the less lenient standpoint on the nature-nurture debate, claiming that a person's character, not his environment, shapes his destiny.

Critics who focus on Masters's critique of small-town communities tend to disregard the diversity of viewpoints presented in Spoon River; for example, Peloquin (2022) states that, for Masters, "the community and larger society determine a person's sense of self and thus their fate" (143). Although this view is reflected in some of the poems, it is not borne out by many others. Therefore, pinpointing any of these outlooks on life as Masters's own poses the risk of downplaying what he achieved in *Spoon River*. Perhaps the very complexity and diversity of viewpoints, each conveyed in a diction that is poignant and compelling, is the source of the enduring allure of this volume. As Davies, Amato, and Pichaske (2003) explain, Midwestern literature, of which Masters is an outstanding representative, came of age at the same time as Modernism, and thus bore its characteristics: it focuses on character and individual experience, portrays numerous points of view without conveying value judgments and aims at the representation of everyday human experience, unencumbered by elaborate plot devices or chronological presentation (166). Masters gives voice to a wide range of small-town Midwestern characters, most of whom lived in an agricultural society, and therefore retained some vestiges of the pre-monotheistic concept of nature as a divine entity that inflicts a penalty on those who transgress the boundaries of righteousness.

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Titus Pop

Musical Features in the Early English Poetry

In Western poetics, there have been different views on the status of sound in poetry. The traditional literary view is that poetry is sound, and written or printed text is a representation of sound. Another point of view is that language does not have a voice in itself and that important aspects of poetry follow from the visual features of textuality. The third point of view is the one upheld by structuralists and claims that the language of poetry is ambivalent. Thus, language is, as structuralists have shown, a set of signs or sounds present in either or both media: the sonic and the graphic, therefore poetry is a structure or system of sounds. While nowadays readers are accustomed first to visualizing a poem in its written form, before the invention of writing and the spread of literacy, the main condition of poetry was orality. Croce's theory that "real artworks exist only in their creator's mind even if the author is anonymous" may be applied in this context (Croce 1966, 23). In this paper, I will look at the sound features (namely, the musical features) in some of the earliest anonymous poems written in English which, before being printed, have been "recorded" by the word of mouth.

Throughout history, many scholars attempted either to separate poetry from music (from the Hellenistic period to the New Formalist theory) in terms of prosodics, its scope, message, etc. or to connect the two art forms. Thus, the prosodic analysts debated the musicality of poetry, the neo-classical scholars analyzed the alliterative meter and other musical elements employed by poets such as Thomas Wyatt or G. Chaucer, Bertrand Bronson analyzed the ballad's musical features, and Gates Henry Louis Jr., and K. A. Appiah looked into modern poetry and musical patterns. One may argue, however, that most cultures and languages offer many examples that poetry that continues to be read and remembered today always has some connection with music. Thus, most accounts of ancient Greek culture insist on the centrality of music—the rhapsodes singing the epic poems written in heroic couplets, the odes played on the lyre or kithara and an acquaintance with different musical modes as an essential skill of a civilized person. From

the earliest Anglo-Saxon poetry through the Middle Ages and later on, we have anonymous epic poems, lyrics, and ballads that survived and permeate contemporary folk or popular music.

Of these, it is the Anglo-Saxon anonymous poetry that contains the most obvious traces of musicality. We know very little about the people who composed Anglo-Saxon poetry because their work belonged to an oral tradition. They were traveling minstrels called *scops*[1] who performed for noblemen in the halls of kings. The social function they exercised was very important because they knew the old stories the first settlers had brought with them in the 5th century from their European homelands.

Anglo-Saxon poetry is highly musical as the scop often accompanied himself on a harp or a lyre. Musical elements of the language such as alliteration, assonance, rhyme, and rhythm helped the scop to memorize the often very long works, and so they facilitated the passing of poems orally, from generation to generation. The poems composed by the scops were divided later by critics into two groups: Pagan and Christian. What remains of early Anglo-Saxon poetry today was written down by monks in monasteries from the end of the seventh century onward.

One of the earliest poems from this period is the well-known anonymous epic saga, *Beowulf*, a poem which resembles in many aspects, including its musical features, the Germanic epic poem *The Nibelungenlied* (Song of the Nibelungs). Thus, besides its main stylistic feature, the *kenning* (metaphorical phrases used instead of nouns), the two frequent musical features present in Beowulf are *alliteration* and *caesura*. Alliteration means the repetition of the same initial consonant sound in a sequence of nearby words. In Anglo-Saxon times, before the introduction of rhyme, alliteration gave the language of poetry its musical quality and made the poems easier to remember. Here are some examples from *Beowulf*: "Now many an earl / of Beowulf *b*randished *b*lade ancestral" (Heaney 2000, 15); "So Hrothgar's men lived *h*appy in his *h*all" (16); "Then, when darkness had dropped, Grendel *W*ent up to Herot, / *w*ondering *w*hat the *w*arriors" (30–32); "He will carry me away as he *g*oes to *g*round, *g*orged and bloodied" (446–447).

Another musical element one may frequently find in Beowulf is *caesura*, a feature that regulates the rhythm of poetry. A caesura (Lat. "cut") is a break or pause that occurs in the middle of a line. Here are two examples: "then came from the moor / under the mist-hills / Grendel stalking / he bore God's

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1   An Anglo-Saxon minstrel, usually attached to a particular royal court, although scops also traveled to various courts to recite their poetry (Britannica, 1999).

anger" (710–712); "There was Shield Sheafson, / scourge of many tribes, / A wrecker of mead-benches, /rampaging among foes (9–10).

Later on, during the Middle Ages, there was another type of musical poetry that circulated in England: *the lyric.* According to Drabble and Stringer:

> The lyrics were short songs that did not tell a story but expressed the thoughts or feelings of a speaker and they flourished in the Middle English period. This lyric was enriched by the direct imitation of ancient models and reached perfection in the song books and plays of the Elizabethan age. (Drabble and Stringer 1987, 340)

The most frequent subject matter in Middle English secular lyrics are romantic love (courtly love lyrics) and springtime. Many of them rework such themes tediously, but some, such as "Foweles in the Frith" (13th century) and "Ich am of Irlaunde" (14th century), convey strong emotions in a few lines. Two lyrics of the early 13th century, "Mirie it is while sumer ilast" and "The cuckoo song (Sumer is icumen in)" are preserved with musical settings and were meant to be sung. Here are some lines from "Foweles in the Frith" with explanations and translation into modern English provided by a medieval poetry scholar, Aniina Jokinen:

> Mirie it is while sumer y-last
> With fugheles son
> Oc nu neheth windes blast/
> And weder strong.
> (Mirie—merry y-last—lasts
> fugheles—birds son—sound, song
> Oc—but nu—now) (Jokinen 2006)

Religious lyrics were also frequent at this time. The poets generally expressed their sorrow for the crucifixion of Christ and Mary therefore the dominant mood of the religious lyrics is passion: the poet's sorrow for Christ on the cross and for Virgin Mary, celebrate the "five joys" of Mary, and to express religious devotion they borrow register from love poetry. Early examples are "Nou goth sonne under wod" and "Stond wel, moder, ounder rode." The musical feature which made them easy to perform is the simple *aabb* rhyme. One of these is the poem "Nou Goth Sonne under Wode" with its modern English translation by Thomas Duncan:

Nou goth sonne under wode.	Now the sun sets behind the forest.
Me reweth, Marie, thi faire rode.	Mary, I pity your lovely face.
(Duncan 1995, 6)	

There are hundreds of such lyrics collected by scholars such as John Hirsch (*Medieval Lyrics: Middle English Lyrics, Ballads and Carols*, 2004), Reginald Thorne Davies *(Medieval English Lyrics: a Critical Anthology*, 1991), or Thomas G. Duncan (*Medieval Lyrics and Carols*, 1995), and most of them focus on religion and romantic love.

Throughout the Middle Ages, there circulated another poetic genre that was closely connected to music: *the ballad*. Ballads were anonymous short folk songs that told a story and were originally composed to be sung and danced upon. In Delaney et al. (2002) one may overview the main features of the ballad genre as follows:

- They rarely tell a story from beginning to end;
- description is brief and conventional and very little information is given about the characters;
- words, expressions and phrases, and entire verses are repeated;
- they contain a line or group of lines that is repeated throughout the ballad: a refrain;
- many ballads contain stock descriptive phrases such as "milk-white steed," "blood-red wine";
- they are composed in simple two or four-line stanzas. The stanza usually consists of alternate four and three stress lines rhyming on the second and fourth lines (Delaney et al. 2002, 19).

Since ballads thrived among illiterate people and were freshly created from memory at each separate performance, they were often subject to constant variation in both text and tune. These variations maintained the ballad alive by gradually adapting it to the style of life, beliefs, and emotional needs of the folk audience. The way ballads are composed and maintained in tradition has been the subject of many debates among scholars. The so-called communal school, led by two American scholars F. B. Gummere (1855–1919) and G. L. Kittredge (1860–1941), argued at first that "ballads were composed collectively during performances and the excitement of dance and song festivals" (Gummere qtd. in Friedman 1956, 22). The opposing view group was the individualists led by W. J. Courthope (1842–1917), Andrew Lang

(1844–1912), and Louise Pound (1872–1958). They claimed that "each ballad was the work of an individual composer," who was not necessarily a folk singer (Pound quoted in Friedman 1956, 23) For them, tradition served simply as the means to carry on the creation by means of word of mouth. However, in my view, the singer is not always expressing himself individually, but many times they are serving as a deputy of the public voice. A ballad only becomes a ballad once it has been accepted by the community and adapted and readapted by countless variations of tradition into a local product.

But although songs and texts are many times interdependent, it is common to find the same version of a ballad being sung to a variety of tunes of suitable rhythm and meter or to find the same song being used for several different ballads. According to Albert Friedman, ballads are based on modes rather than on diatonic and chromatic scales. He notes:

> Most tunes consist of 16 bars with double rhythm, or two beats per measure, prevailing slightly over triple rhythm. The tune, commensurate with the ballad stanza, is repeated as many times as there are stanzas. Unlike the "through-composed" art song, where the music is given nuances to correspond to the varying emotional color of the content, the folk song affords little opportunity to inflect the contours of the melody. (Friedman 1956, 13)

One of the best-known traditional ballads is the anonymous *The Unquiet Grave,* a song that has been sung in different versions until now. It is an unusually compact and harmonious narrative, built around a dialogue between a young man and the ghost of his lover, and with very little detail or expository material. In fact, the intensity is almost that of a lyric poem rather than a story-telling ballad. The Harvard scholar, Francis James Child collected a number of different variants of this ballad. The oldest one dates from the Middle Ages, the 14th century. The first two stanzas render the words uttered by the young man. At first, it seems he directly addresses the dead woman, although it is possible his addressee is a new, living lover: "The wind doth blow today, my love, / And a few small drops of rain" (Child 1965, 235). However, according to Child, the reference to the "small drops of rain" faintly " reminds of a quatrain from the early 15th century: "Westron wynde, when wilt thou blow / The small raine down can raine? / Cryst, if my louve were in my armes / And I in my bedde again!" (237). The repetitions from verse to verse, a common musical pattern, have the effect of bringing the lovers touchingly close, as if one echoed the other. "I crave one kiss of your clay-cold lips" is reinforced almost tenderly by the response, "You crave

one kiss of my clay-cold lips," while the alliteration conveys a contrasting impression of mortality (236). Its harmonies leave the reader/listener in no doubt of the depth of the lovers' empathy. The images are simple, almost archetypal and from a sonic point of view, there are many liquid sounds that give the song a sort of free-flowing harmony. The flowing, predominantly iambic rhythm suggests at times a lullaby, the epitome of emotional singing:

> The stalk is withered dry, my love,
> So will our hearts decay;
> So make yourself content, my love,
> Till God calls you away. (235)

The ballad analyzed above is one of many (which will be the object of my further research) which prove the interconnectedness between text and music in early and medieval anonymous poetry.

In conclusion, early English poetry contains obvious sound features or traces of musicality. Orality played an important part in the transmission of anonymous poetry from generation to generation. The musical elements of the language such as alliteration, assonance, and rhythm, were highly important because they helped the minstrels to handle down poems orally and thus keep the tradition alive. The early (especially anonymous) English poetry such as the *epic poems* (Beowulf), and the Medieval forms such as the *lyric* and the *ballad* were genres of poetry whose musical features were central as regards their social and communal function.

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Andrea Csillag

Prepositions of Surprise

Introduction

This paper is part of a larger study investigating the language of surprise and aims at studying the prepositions *at, by, for, in, to, with* and *without* used in my corpus of sentences containing the term *surprise* in English.

First, I will give a background to the study of the emotion surprise, then present the conceptual metaphors and metonymies Kövecses (2000) and Kövecses (2015) identify. Then, I will propose a scenario of surprise.

Next, I will outline the basic (mainly spatial) meanings of the prepositions *at, by, for, in, to, with* and *without* used with the term *surprise*. Then, I will discuss whether the prepositions under investigation are used in their basic literal meanings or figuratively in surprise expressions and attempt to find out what aspects of the surprise experience they depict.

Finally, I will see how my findings fit into the concept of surprise and how they complete the surprise scenario.

Surprise

Surprise is a short-lasting emotion. It is normally caused by sudden and/or unexpected events and situations. This emotion focuses our attention on the triggering event, consequently we are able to decide whether the event is good or bad, dangerous or not and whether or not it threatens our well-being.

Being one of the basic emotions (Ekman et al. 1972) surprise is accompanied by characteristic facial expressions and bodily movements that are typical in various cultures throughout the world. Surprised people raise and curve their eyebrows, wrinkle their foreheads above their eyebrows, open their eyes wide so that the whites of their eyes become visible, their pupils dilate and they usually open their mouths agape. Darwin (1999 [187], 278) adds that "The degree to which the eyes and mouth are opened corresponds with the degree of surprise felt." Surprise may be accompanied

by bodily movements, which partly show the intensity of the emotion, partly the kind of surprise that one experiences. When surprise is rather intense the experiencer often shoots his/her hands or arms up in the air and/or he/she may step back or jump. If the emotion is even more intense the surprised person may scream, gasp or even become speechless especially in situations when fear or fright is combined with surprise. Surprise unlike the other universal basic emotions (happiness, sadness, anger, fear and disgust) is a unique emotion in that it may be either positive or negative depending on how the experiencer appraises the cause triggering the emotion (Scherer, 2001). Surprise may come to an end very shortly if the experiencer finds no danger in a situation that surprises him/her, but it may be the first phase of a (more) prolonged emotional experience, in which surprise develops into joy or amazement, or into fear, fright or terror depending on what has happened and how dangerous or threatening the experiencer finds it for himself/herself.

To use Plutchik's (1980) terms to describe the sequence of events in the development of surprise, the emotion surprise comes about when we are faced with an unexpected novel object (stimulus event), at the first moment we do not know the thing then try to decide what it is and what effect it may exert on us (inferred cognition). Therefore, we stop and become alert (behaviour) usually for a very brief moment and make our appraisal of the stimulus event. Depending on our appraisal we either stay where we are or flee and even fight (orientation).

Using a lexical approach Kövecses (2015) discusses surprise as a conceptual category. He finds that the term *surprise* is a polysemous lexeme (Kövecses 2015, 276–278) since it has several meanings and is used either as a noun or a verb depending on the context. *Surprise* as a noun has two meanings: (1) the emotion of surprise itself and (2) the cause of surprise (276), that is, the "feeling caused by sth happening suddenly or unexpectedly" and the "event or thing that causes this feeling" (Hornby 1989, 1295). *Surprise* as a verb means (3) "process of causation" or "causing" (Kövecses 2015, 276), that is, "cause (sb) to feel surprise" and "attack, discover, etc (sb) suddenly and unexpectedly" (Hornby 1989, 1295). Kövecses concludes that the three meanings of the term *surprise* comprehend the causal structure of this emotion by denoting the three components in the process of the coming about of surprise, which follows the event structure of the development of any emotion (triggering event/triggering object > act of causation > emotion). Kövecses points out that "the emotion causes the emotional self (who is in the state of surprise) to produce certain effects or responses" (2015, 278).

Consulting related cognitive linguistic literature, I have found only two studies that cover the language and/or concept of surprise in English and both of them are written by Kövecses. One is a chapter on "Surprise Metaphors" in Kövecses's volume entitled *Metaphor and Emotion* (2000, 33), where there is a short list of metaphors of surprise: SURPRISE IS A PHYSICAL FORCE; A SURPRISED PERSON IS A BURST CONTAINER and SURPRISE IS A NATURAL FORCE exemplified by *I was staggered by the report; I just came apart at the seams* and *I was overwhelmed by surprise,* respectively. It is interesting to note that Kövecses points out the fact that the BURST CONTAINER metaphor depicts the moment when "a surprised person temporarily loses control over himself or herself." On the other hand, he claims that surprise is "the least metaphorically comprehended concept" and "is not a socially very complex phenomenon," by which he probably means that surprise has a rather short list of metaphors (in fact, the shortest in the volume). Discussing both metonymies and metaphors of surprise Kövecses (2015) challenges these two claims and contributes greatly to the list of surprise metaphors. He explains that conceptual metonymies of surprise depict physical effects and mental responses of surprise and identifies the metonymies EYES OPENING WIDE FOR SURPRISE and THE MOUTH OPENING WIDE FOR SURPRISE (278), which are two very characteristic details of facial expressions showing surprise, and are specific level versions of the generic level metonymies PHYSIOLOGICAL and BEHAVIOURAL REACTIONS OF AN EMOTION FOR THE EMOTION (Kövecses 1990) and THE PHYSICAL EFFECT OF AN EMOTION FOR THE EMOTION (Lakoff, 1987) (NB, the expressions "physiological reaction" and "physical effect" are used to mean the same kind of reactions). Kövecses (2015, 279) discusses three versions of the MENTAL RESPONSES OF SURPRISE FOR SURPRISE metonymy: INABILITY TO SPEAK FOR SURPRISE (e.g., *speechless),* AN UPSETTING FEELING FOR SURPRISE (e.g., *shock, stun)* and INABILITY TO THINK CLEARLY FOR SURPRISE (e.g., *stupefied, dumbstruck),* which may well be viewed as details of behavioural reactions, not just mental responses of surprise.

Kövecses (2015, 280–283) identifies three metaphors of surprise, two of which contain an element of the unexpected: SURPRISING SOMEONE IS UNEXPECTEDLY IMPACTING SOMEONE and SURPRISING SOMEONE IS AN UNEXPECTED SEIZURE/ATTACK instantiated by *She was shocked at the state of his injuries* and *The questions took David by surprise,* respectively. In Kövecses's analysis the surprised person loses control over himself/herself, which is a distinct stage in the prototypical model/scenario

of a prototypical emotion (see Kövecses 1990 for the scenario of anger and fear). However, surprise shares the loss of control stage in its scenario with several other emotions, it does not have the attempt at control stage, which is supported by the lack of expressions like *struggle with surprise* or *holding back surprise*, etc. (Kövecses 2015, 284) in English. The third metaphor of surprise is SURPRISE IS AN OBJECT instantiated by phrases like *express/ show/feign/hide surprise*, which is a specific level version of the metaphor EMOTIONS ARE OBJECTS. It is interesting to note that unlike a number of other emotions like anger and fear surprise is not conceptualized by the OPPONENT, CAPTIVE ANIMAL, SOCIAL SUPERIOR, or FLUID IN A CONTAINER metaphors (285). With reference to the lack of the previously listed metaphors and the lack of the attempt at control stage in the scenario Kövecses argues that surprise is not a prototypical emotion in English. However, based on what Plutchik (1980) and Kövecses (2015) claim about the surprise experience I propose the following scenario: the experiencer is unexpectedly faced with a triggering event or object (stage 1—stimulus event), which causes him/her to be alert and make an appraisal of the situation (stage 2—emotion exists), and depending on the appraisal surprise comes to an end either by calming down/turning to feel happy (in the case of a positive appraisal, e.g. receiving a nice unexpected present) or by fleeing/ fighting back due to a shock/fright (in the case of a negative appraisal, e.g. recognizing some danger) (stage 3—calming down/loss of control).

My Research Questions

For the aim of the present paper, I have built a corpus of sentences containing the term *surprise*. I have used the internet site http://sentence. yourdictionary.com/surprise as a source. The term *surprise* is used as a noun in 462 sentences, as a verb in 36 sentences and as an adjective in 13 sentences. Looking through my corpus I have found that the noun *surprise* is used in combination with a preposition in 256 sentences. The prepositions in alphabetical order are *at, by, for, in, to, with* and *without*. In the present paper, I only study sentences composed with the noun *surprise* in combination with one of the prepositions in the list.

My research questions are:
    a.   What is the basic meaning of each of the prepositions *at, by, for, in, to, with* and *without?*
    b.   Are these prepositions used in their basic meaning or figuratively in combination with *surprise?*

c.   Which image schema can be associated with each of the prepositions? And what aspects of the surprise experience do prepositional phrases of surprise refer to?

In the remainder of the present paper, I will outline the basic meanings of the prepositions listed above, then discuss what aspects of the surprise experience they depict and investigate their meanings in surprise expressions taken from my corpus and identify the image schemata underlying the expressions. Finally, I will give a summary of which aspects of surprise are associated with the prepositions *at, by, for, in, to, with* and *without*, and which stages of the surprise scenario are represented by the prepositional phrases using one or another image schema identified in the present study.

At, By, For, In, To, With, and Without

The words *at, by, for, in, to, with* and *without* belong to the grammatical category of preposition in English, their basic meanings are mainly spatial and functional, however, they often have figurative/metaphorical meanings. In their spatial meanings, that is, in their literal meanings they denote the location of things or people in relation to some other things or people. For example, the sentence *My book is in my bag* presents the location of an object denoted by the phrase *the book* and the location is denoted by *in my bag*. In cognitive linguistic terms the book is called the "trajector" and the bag is the "landmark" (cf. Langacker 1987, 217–220). It is obvious that in this example both the trajector and the landmark are physical objects and the sentence describes a physical scene. However, spatial prepositions like *in* are often used in a figurative sense, that is, in a metaphorical sense with abstract ideas as trajectors and landmarks as in *American society is in trouble* (Lindstromberg 2010, 10). In both examples we think of the trajectors as being contained in things (denoted by the landmarks *bag* and *trouble*) with boundaries and interiors that can hold things (the trajectors *bag* and *society*) in their inside. The examples instantiate the CONTAINER schema (Johnson 1987, 21–23) and demonstrate that both physical objects and abstract ideas may function as containers (Lindstromberg 2010, 31).

Sentences about the location or containment of something describe static situations. Trajectors may be moving or movable entities, animate or inanimate things and sentences concerning their movement may tell about their places of departure as well as their destinations. The movement from one location to another is conceptualized by the PATH schema (Johnson

1987, 113–117, 123), which has three distinct points, the beginning, an intermediate point and the end. The preposition *to* denotes the end point of the path as in *Jack went to his desk/to his colleague.* Jack's (the trajector's) destination is his desk or his colleague (landmarks). In both examples the landmarks present locations and the preposition *to* has a spatial meaning. In sentences about the act of giving or sending something (trajector) to someone (landmark) *to* + landmark also refer to the end of the path the trajector takes. However, we do not understand the landmark (*his colleague*) as a location purely but rather as a recipient as in the example *Jack gave/sent a book to his colleague.*

The present-day meaning of *for* is not a spatial meaning; however, Lindstromberg (2010, 225) claims that it is etymologically linked to the Old Teutonic word *fora*, which meant "before" and "in front of." Sentences like *I have this book for you* or *This book is for Mimi* highlight the landmarks as intended recipients, in front of whom the book is placed in an act of giving. If we compare these examples with the previous one *Jack gave a book to his colleague*, we find a difference. The difference is that sentences with the phrase *for* + landmark contain the element of intention, which means that the act of giving has not been fulfilled yet, therefore the trajector has not taken the path in the physical world but only in the mind of the speaker. Lindstromberg explains it by claiming that *for* is used to earmark the book, the trajector, "as something offered, or reserved for, immediate or eventual use, consumption, or possession by the landmark" (226).

The preposition *at* has a spatial meaning, however, the meaning is vague as in sentences like *Peter is at the theatre.* The sentence may mean that Peter (trajector) is "near the theatre," "in front of the theatre," or "inside the theatre." Lindstromberg (173–174) claims that "Using and understanding *at* in its spatial sense often involves a mental act of 'zooming out' so that the Subject [=trajector] and Landmark are visualized from such a distance that they merge into a single point." It means that the details of the situation are not "visible," therefore one may only know about Peter's location that he is within easy reach of the theatre. Besides its spatial meanings *at* has certain non-spatial meanings: in *look/stare at something* there is a sharp focus on the landmark (177); in *Mark throws a ball at John* the landmark John is the target (not the recipient as in *Mark throws the ball to John*); and in *be good/bad at maths* the landmark maths is "presented as a target, or at least, a potential focus of activity" (180).

The preposition *with* is also used to refer to spatial relations and its meaning is vague just like the meaning of *at* because it expresses that the

trajector and the landmark are close to or near each other and there may be contact between them; however, *with* does not specify their relative positions. Sentences like *The spoons are with the forks* present the trajector and the landmark being close to each other without specifying how they are arranged in space (in a drawer, for example) so the spoons and forks may be near each other in any direction. Lindstromberg (214) claims that *with* has a functional meaning by which it shows the trajector and landmark "as elements of an overall ensemble such as THING + APPURTENANCE." The phrase *a house with a garden* refers to an ensemble of real estate items, which are very close to each other, often we think of the house as being on the site of the garden. The phrase *a man with a problem* refers to a person having a problem (who probably needs help), in other words, it is a person + problem ensemble, in relation to which the spatial arrangement is totally irrelevant. There are several (other) versions of THING/PERSON + APPURTENANCE ensembles, in which the appurtenance may be a concrete physical object or an abstract idea, for example, *Carpenters work with wood, Cut the bread with this knife, Speak with great force*—AGENT + MATERIAL, AGENT + DEVICE, AGENT + ATTRIBUTE (to mean manner), respectively, which express how something is done.

The preposition *without* means the opposite of *with* in cases when *with* means "literal or metaphorical accompaniment or [...] belonging, possession or appurtenance" (221), for example, *a man with/without his daughter, a woman with/without a house, a girl with/without a problem.* But *without* is not the opposite of *with* when *with* has a spatial meaning as in *Put the spoons with the forks* because *without* has no spatial meaning at all.

By as a preposition of place denotes "location in the horizontal plane, as in, *live by the sea*" (O'Keefe 1996, 299 quoted in Lindstromberg 2010, 144), it means near or close to. *By* is a polysemous preposition, which combined with the landmark may express a means as in *go by train*, or a manner as in *answer by writing an email*, the agent in passive constructions as in *designed by a computer programme*, or the cause of an emotion as in *Peter is upset by/ amazed by the news* (for more meanings of *by* see Lindstromberg 2010).

Prepositions in Expressions of Surprise

I have found the following prepositional phrases with *surprise* used as a noun in my corpus: *in surprise, surprise at, surprise for, to someone's surprise, with surprise, without surprise* and *by surprise.* Below I will discuss whether the prepositions are used in their basic meanings or in some metaphorical sense

and investigate what detail of the surprise experience these prepositional phrases capture and which image schemata they can be associated with.

I have found the phrase *(do sg) in surprise* in 44 sentences in my corpus. They mostly describe physiological and behavioural reactions of a surprised person:

> (1) *He was silent in surprise once more, unable to understand how she might consider his battle plans nothing more than a complex game.*
> (2) *"Fluently?" she asked in surprise.*
> (3) *Her eyes went to Kiera in surprise.*
> (4) *She stared at him in surprise.*
> (5) *She gasped in surprise.*

Sentences (1–5) describe the emotional state of the experiencers, who are understood as trajectors and the emotional state surprise as landmark. The landmark serves as the container for the experiencers, that is, examples (1–5) use the CONTAINER/CONTAINMENT schema (Johnson 1987, 21–23, 126). The container schema underlies the specific level metaphor SURPRISE IS A CONTAINER FOR THE EXPERIENCER, whose generic level metaphor is EMOTIONAL STATES ARE CONTAINERS (Kövecses 1990, 145). In my corpus sentences composed with the prepositional phrase *in surprise* mainly refer to the way how the surprised person is looking, breathing and saying things.

There are 24 sentences containing the phrase *(show) surprise at something/somebody* in my corpus. Landmarks of the preposition *at* refer to various surprise elicitors such as unexpected events, actions and behaviours of other people:

> (6) *There he was confronted by the ambassadors of Rome, who expressed their surprise at his actions.*
> (7) *He stopped to lean against a tree to rest, unable to shake his own surprise at discovering Sasha wasn't dead.*
> (8) *She was getting used to the hard stares the warriors gave her, the only indication of their surprise at her candidness.*
> (9) *He betrayed his surprise at her reply by his movement.*

In examples (6–9) the trajector is the emotion surprise and the landmark is the thing denoted by the phrase after the preposition *at* and the relation

between them is some kind of contact. When *at* is used in its spatial sense the trajector and the landmark merge into a single point making the details not depictable, whereas when *at* is used in non-spatial senses (i) there is a sharp focus on the landmark as in *look at something/somebody* and (ii) the landmark refers to the target as in *throw the ball at somebody*. In phrases like *express one's surprise at something* both the spatial and the non-spatial meanings may come into play (trajector and landmark merged into a single point, landmark as target), that is, the surprise elicitor is in the focus of the experiencer's attention, therefore it is the target of the emotional reaction. The emotional reaction is generated when the experiencer gets into contact with the surprise elicitor. Therefore, the use of the preposition *at* in phrases like *express one's surprise at something/somebody* may be explained by the CONTACT schema (Johnson 1987, 126).

In my corpus there are 28 sentences describing various things that happen *to someone's surprise* and 6 sentences referring to things that are *a surprise to somebody*. The phrases in the possessive case and the objects of the preposition *to* in the phrase *a surprise to* denote the experiencers of the emotion surprise. The actions or events denoted in the sentences have an effect on the experiencers by their unexpectedness no matter that they are positive or negative:

(10) *To her surprise, they bowed and moved on.*

(11) *Now to his surprise he found that he no longer felt either doubt or perplexity about these questions.*

(12) *But a fortnight after his departure, to the surprise of those around her, she recovered from her mental sickness.*

(13) *Now to his surprise he found that he no longer felt either doubt or perplexity about these questions.*

The preposition *to* and its landmark refer to the end of the path the trajector takes when *to* is used in its spatial meaning. Events described in sentences like (10–13) trigger or cause someone's surprise and are to be seen as trajectors, which metaphorically get to their landmarks, that is, the experiencers. We can test this idea by paraphrasing sentence (10), for example, as *The fact that they bowed and moved on caused her surprise* where the person referred to by *her* is to be seen as the recipient in a metaphorical sense. In sum, sentences like (10–13) use the (end of) PATH schema metaphorically.

Sentences (14–19) are composed with the phrase *a surprise to somebody*:

(14) *Sometimes it's even a surprise to me.*
(15) *The provisional articles, which were so favourable to the United States as to be a great surprise to the courts of France and Spain, were signed on the 30th of November 1782.*
(16) *Mountain winters were always a surprise to lowlanders and easterners.*
(17) *[. . .] he took no part whatever in the actual coup d'etat which was as great a surprise to him as to everyone else.*
(18) *The results of the election came as a complete surprise to the majority of the community.*
(19) *The occupation of Rome caused no surprise to the French government.*

In sentences (14–19) the events (i.e. surprise triggers) are identified (or equated with) their effect, the emotion surprise itself. Such examples illustrate the double meaning of *surprise* (cf. Kövecses 2015, 276 referred to above). It also means that the triggering events are understood as the trajectors and the experiencers as the landmarks in the situations.

My corpus has 16 sentences containing the phrase *with surprise* and they describe the manner the experiencers do certain things, they mainly refer to details of bodily and behavioural reactions of surprised people:

(20) *"I will," Lisa responded with surprise.*
(21) *He blinked with surprise.*
(22) *The officers gazed with surprise at Pierre's huge stout figure and listened to his talk of Moscow and the position of our army, round which he had ridden.*

The basic spatial meaning of *with* is proximity and "togetherness." The idea of "togetherness" comes into play between the trajector and the landmark, that is, the experiencer and the landmark, the emotion surprise. Lindstromberg (2010, 217) calls such a relation an "AGENT + ATTRIBUTE ensemble, where the attribute suggests a manner" and adds that "Some expressions in this category can generally be rephrased [. . .] as an adverb ending in *-ly*." His example is *speak with great force*, which can be paraphrased as *speak forcefully*. He explains that the abstract feature of force is thought of as a device. If we try a similar paraphrase, we get *surprisedly,* which seems to be

grammatically possible, however such a construct is practically not used in English to refer to the emotional manner of surprise. (Such a paraphrase is more likely in the case of other emotions, e.g., *he said with joy/with disgust* may be paraphrased as *he said joyfully/disgustedly*.) The use of *with* in the AGENT + ATTRIBUTE ensemble to mean manner can be explained by the (metaphorical) use of the NEAR(-FAR) schema.

The preposition *without* means the opposite of *with* when it means literal or metaphorical accompaniment. In relation to emotions *with* and *without* are used in a metaphorical sense. My corpus contains 3 sentences combined with the phrase *without surprise*.

(23) *It is impossible to consider without surprise the colossal amount of work accomplished by Kepler under numerous disadvantages.*

(24) *Few persons hear without surprise that England itself possesses more than a score of species in this airbreathing tribe.*

Sentences (23–24) describe the way the experiencer does things. It is interesting to note that although *without* refers to the lack of surprise, these two examples practically mean the opposite, that is, *It is only possible to consider with surprise the colossal amount of work. . .* and *Many people hear with surprise that. . . .* These paraphrases allow to identify the underlying schema as the NEAR(-FAR) schema for *without* in sentences with a negative meaning.

My corpus has 39 examples of the use the phrase *by surprise*. The overwhelming majority of the sentences are combined with some form of the verb *take*, but *catch, capture* and *gain possession of* also occur. Hornby (1989, 1295) makes a distinction of meanings between the phrases (a) *take somebody/something by surprise* and (b) *take somebody by surprise*. Expression (a) containing either an animate object or an inanimate object means "attack, capture, etc sb/sth unexpectedly or without warning," while expression (b) with only an animate object means "happen unexpectedly, so as to shock sb slightly" (1295). Sentences (25–27) are combined with animate objects and describe an event causing a slight shock to the experiencer. Sentences (28–29) illustrate the meaning of expression (a), that is, attacking or capturing something (a place) unexpectedly.

(25) *It caught her by surprise and she glanced up at him sharply.*

(26) *The treatment of the subject, the atmosphere which surrounds it, the delicacy in which the little prattling ways of the nuns, their*

> *jealousies, their tiny trifles, are presented, takes the reader entirely*
> *by surprise.*

(27) *Her actions had clearly taken him by surprise.*

(28) *Breda was captured by surprise by the Spaniards in 1581.*

(29) *In July of the next year Bishop Henry was back again, having gained possession of the city by surprise; and in the following October he sold his temporal rights to the emperor Charles V.*

In its spatial meaning *by* denotes location near or close to another thing in the horizontal plane but clearly it is not used here. In its metaphorical sense *by* denotes the agent in passive constructions, e.g., *Hamlet was written by Shakespeare*, and the cause of an emotion (Lindstromberg 2010, 144), e.g., *Peter is upset/surprised by the news* (the structure of such phrases is analogous to passive constructions). It is important to note here that the phrase *by surprise* in sentences like (25–29) does not denote the cause triggering the emotion but rather the way in which an event happens to the experiencer, that is, the unexpectedness of something happening to the experiencer. Therefore, the sentences exemplify the AGENT + ATTRIBUTE version denoting manner of the THING/PERSON + APPURTENANCE ensemble. Kövecses (2015) views sentences like (25–27) as instantiations of the metaphor SURPRISING SOMEONE IS UNEXPECTEDLY IMPACTING SOMEONE, while sentences like (28–29) as instantiations of SURPRISING SOMEONE IS AN UNEXPECTED SEIZURE/ATTACK.

My corpus contains 6 examples of the phrase *be/have a surprise for somebody*.

(30) *I have a surprise for you.*

(31) *But I mustn't go there—those stockings are to be a surprise for me.*

In sentence (30) the expression *have a surprise for someone* is similar to *This book is for Mimi,* where Mimi is the intended recipient of the book in a situation in which the book may be understood as a present or something offered or reserved. The interesting thing here is that the thing denoted by the term *surprise* is usually a present the subject of the sentence means to give to the other person (intended recipient), who by receiving it will experience the emotion surprise. It means that the polysemous character of the term surprise is used here to refer to the cause and effect of the emotion. (The image of the intended recipient is present in the situation described by sentence (31), the only difference is that there is no mention of who gives

the present.) In an act of giving the trajector travels to the recipient at the end of its path, the same happens in an (intended) act of giving a present or surprise, the trajector metaphorically travels to the intended recipient, therefore it is the PATH schema that underlies the expressions in sentences (30–31).

Conclusion

In the present paper, I have given a short background to the emotion surprise and outlined Kövecses's (2000 and 2015) work concerning the language of surprise. Investigating my corpus, I have found that the noun *surprise* is combined with the prepositions *at, by, for, in, to, with* and *without*. The prepositional phrases *surprise at, by surprise, surprise for, in surprise, to someone's surprise, with surprise* and *without surprise* refer to the causes of the emotion or the manner how the experiencer reacts in a state of surprise. The details that the prepositional phrases capture in relation to a surprise experience can be summarized as follows:

Sentences composed with the phrases *by surprise, in surprise, with surprise* and *without surprise* describe the manner in which the experiencer does certain things. Sentences containing *by surprise* highlight the unexpectedness of a situation for the experiencer and refer to the sudden coming about of the emotion (e.g., *Her actions had taken him by surprise; Breda was captured by surprise*). It must be noted that in sentences containing the adjective *surprised* like *Peter is surprised by the news* the prepositional phrase denotes the cause that elicits the emotion. Sentences containing *in surprise* describe the manner in which the experiencer reacts to the surprise elicitor, often the way they look, breathe or say something, that is, physiological and behavioural reactions accompanying surprise (e.g., *stare at somebody/ gasp/ask in surprise*). Sentences with the phrases *with surprise* and *without surprise* also refer to bodily and behavioural reactions of the experiencer, mainly to the way he/she looks, says or considers something (e.g., b*link/ respond with surprise, it is impossible to consider something without surprise*). The expressions *by surprise*, *in surprise*, *with* and *[not] without surprise* are usually used in sentences that refer to stage 2 (surprise exists) of the surprise scenario. As far as prepositional meanings are concerned *by*, *with* and *without* use the AGENT + ATTRIBUTE version of the NEAR(-FAR) schema, while the preposition *in* uses the CONTAINER schema (cf. [EMOTIONAL] STATES ARE CONTAINERS [FOR THE EXPERIENCER]).

Sentences with the phrases *surprise at, to one's surprise* and *surprise for* bring the cause and the experiencer of surprise into the focus of our attention. Sentences composed with the prepositional phrase *surprise at* name the cause of the emotion, that is, the event, action or situation triggering the experiencer's surprise (e.g., *show/express surprise at his actions/her reply*). In such expressions *surprise* is always viewed as an object (cf. EMOTIONS ARE OBJECTS), the experiencer is the subject of the verb *show, express*, etc., who gets into contact with the cause of the emotion. The use of the preposition *at* activates the CONTACT schema. Sentences containing the phrase *to one's surprise* describe events that cause the experiencer's surprise and the events are viewed as trajectors which get to the experiencer seen as the landmark (e.g., *To her surprise, they bowed and moved on*. NB: The experiencer is denoted by the possessive adjective.). Such examples use the end of PATH schema metaphorically and relate to stage 2 (surprise exists) in the surprise scenario. In phrases like *have a surprise for someone* the term *surprise* often stands for a gift or a piece of unexpected news that one intends to give to another person as in the sentences *I have a present/a book/a box of chocolate for you and I have a surprise for you. For* + PERSON is used to denote the intended recipient who is at the end of the path the gift (or news) should take. The intended recipient is metaphorically understood here as the experiencer of the emotion triggered by getting something without expectation. The phrase *a surprise for someone* relates to stage 2 (surprise exists) and uses the PATH schema metaphorically. Finally, the objects of the prepositions *at* and *for* in the phrases *surprise at* and *surprise for* function as landmarks but denote different things, that is, events, actions, situations, etc., which after *at* denote causes that trigger the emotion surprise, while terms meaning people after *for* denote experiencers that feel the emotion. In the phrase *to one's surprise* the person denoted by the possessive adjective is also the experiencer of surprise and the phrase serves as the metaphorical landmark in the situation where the effect or impact of the situation is exerted.

To sum up, prepositional phrases of *surprise* depict two main areas of the surprise experience, the cause of the emotion and the manner in which the experiencer behaves in a state of surprise and both areas are related to the second stage (surprise exists) of the surprise scenario.

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