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ARTICLES

Brian Friel's "Humanistic Gaze": His Depiction of Women in *The Freedom of the City*

Şefika Nüvid Alemdaroğlu

Abstract: The civil rights protests of the Catholics started in the 1960's in Ireland and culminated by the British soldiers' opening fire on the civilians walking for their rights to the Guildhall in Derry, Northern Ireland. Of the twenty-six people wounded, thirteen died immediately and one later. Apologizing from the Irish in 2010, thirty-eight years after the tragic deaths, the British Prime Minister David Cameron accepted the result of the long-lasting court proceedings admitting that the British soldiers opened fire on unarmed civilians on *Bloody Sunday*. In *The Freedom of the City*, Brian Friel addresses wider, universal issues such as the culture of poverty and women's rights. According to Friel, civilians and women can achieve better life conditions by striving to overcome the culture of poverty that is possible only by a rise in their social consciousness; all are dialectically interconnected. In the article the striking dialogues and the long monologues of the play are juxtaposed against Eamon Melaugh's photographs to convey the interconnectedness of the Irish citizens' political struggle for their freedom and their civil rights. Friel has not only written plays concerning these issues but as a perfect example of the Irish bard, he has fulfilled his social responsibility in raising the consciousness of his society by founding, together with the actor Stephen Rea, The Field Day Theatre Company.

Keywords: Ireland, freedom, political struggle, humanistic gaze, culture of poverty, women's rights, Field Day Theatre Company

> [N]either charge of the gun nor understanding of the world
> should be given to unsubtle minds.
> (Arnold Wesker, *Words as Definitions of Experience* 9).

In one of the rare interviews he gave that was air waved and recorded by the BBC Radio Northern Ireland Home Service on the 30th of April, 1964, Brian Friel described vividly his early childhood years in Derry in the minority Catholic community in the North. He remembers their house "directly opposite the army barracks" from where he could watch a "whole drama of military life – of marching soldiers and tanks and artillery and bayonet practice, a splendid and a continuous tattoo, and all put on just for [his] entertainment" (Delaney 15).

His first impression of religious feeling is a sense of "great solace and great comfort" (16) that the hymns of the Presbyterian congregation next door gave him, when his father, who was a teacher, scolded him for not studying enough to prepare for the entrance exam of the grammar school. Friel mentions how his father frightened him about "turning into a Yahoo" if he did not succeed. He recalls how "hymn-singing" soothed him when "crawled in bed" he tried to figure what kind of a monster the "amorphous, faceless thing" that "Yahoo" might be. In the interview he said that "although it may not have been the height of mystical experience", he could "heartily recommend" hymn-singing "to all those who labor and are burdened" (16).

The military and the church would soon, however, imprint on Brian Friel other factual identities they bear on the lives of the Irish no matter what side of the border they were doomed to struggle for existence. He also remembered vividly how at the age of twelve he learned that "taking shoes to be repaired meant entering an area where if the Protestant boys caught you… they'd kill you" (17). Likewise, he found the education he got at the Maynooth Catholic seminary outside Dublin when he was sixteen a "tragedy" (18), recalling it as an "awful experience" that "nearly drove [him] cracked" (19). Like Stephen Dedalus, escape for the artist was in the air, in the flight he took in 1963 upon Tyrone Guthrie's invitation to observe his rehearsal for the opening season of Guthrie's own theater in Minneapolis. Remembering how this trip had given him a sense of liberation that was like a "kind of explosion in the head", Friel calls this "my first parole from inbred, claustrophobic Ireland" (20). All these experiences and reminiscences were later to be reflected in the plays he adapted or translated from the great Russian writers Turgenev and Chekhov, as well as in his own original work ranging from political plays such as *Translations* and *The Freedom of the City* to plays on mystical experience such as *Faith Healer*.

In *The Freedom of the City*, his overtly political play about the Troubles, Friel's revolutionary artistic technique of creating open-ended, non-stereotypical characters (Harris 73) resulted in his delineation of women of the Irish community in all their complexity. In her short survey of the women characters of Friel's plays Harris has entitled the article as "The Engendered Space: Performing Women from Cass McGuire to Molly Sweeney"; however, she has not included the women characters of Friel's political play *The Freedom of the City* because she thinks that in this play "the gender of the characters is for the most part insignificant" (64). The gender of the women characters in this political play is, however, highly significant. The bodily representation of women in literature or on stage, their depiction as subjects rather than objects in a patriarchal society, cannot be separated from the political and ideological makeup of the society in which members of that society live – male or female. In this paper I will focus on Friel's insight into the women characters of *The Freedom of The City*, women who are more tormented than men under the underprivileged circumstances they live throughout Ireland -- a condition that connects their sorrow with other women who live in a similar situation in other countries. Their capacity for survival and joy is both celebrated and questioned in the play in accordance with the tenets of The Field Day Theatre Friel co-founded with Stephen Rea in 1980 in order "to bring more sophisticated ideas about colonialism and nationalism to the theater and political discourse" (Onkey 161). Friel thought of using theatre as a means of a reappraisal of the Irish situation on a broader canvas. Field Day asks us to look at Ireland that we know in a new light, to unlearn the received ways of thinking about it and to open our minds to learn new ones. One of the central Field Day Concepts is that of the "Fifth Province", the idea of a fifth province of the mind – the "secret centre . . .where all oppositions are resolved" (Andrews 164). Friel suggests that The Fifth Province may well be a province of the mind through which we hope to devise another way of looking at Ireland, or another possible Ireland (164).

Friel's humanistic approach to the problems of women in a divided country is not a populistic but a critical one, drawing attention to the culture of poverty; hence the title: The Humanistic Gaze. Depicting the situation of poor women in words much like documentary photography as the article will exemplify in relation to Eamon Melaugh's photographic documentation of the "Troubles" (see Appendix 4) justifies the title of the

article playing on the word "male gaze". Friel "shoots" vignettes of women in their "culture of poverty" casting his humanistic gaze over the plight of the underprivileged. Friel's powerful usage of visual effects and story-telling re-create the events of the Bloody Sunday [Irish: *Domhnach na Fola*] (Cain: Posters) when the British military troops opened up fire on unarmed civilians walking to the Derry Guildhall protesting the discrimination against the Roman Catholic minority. The efforts of the British to subvert the events claiming that they opened up fire against armed people were proven to be untrue. Bloody Sunday – sometimes called the Bogside Massacre **(**McCann 4-6) was the name given to the events on 30 January 1972 in the Bogside area of Derry, Northern Ireland in which twenty-six unarmed civil rights protesters and bystanders were shot by soldiers of the British Army. Of these thirteen died immediately. As Dr. Raymond McClean himself witnessed, five were shot in the back (Cain Web Service).

The celebration of life by the characters in the face of all the poverty and imminence of death in Ireland is conveyed in Bakhtinian carnivalesque as a fact of life in the play. Friel also stresses the need for an enrichment of the quality of life in the same vein as the aims of The Centre 42 cultural movement that was propagated by Arnold Wesker a decade earlier in England (1970, 39-50). In this play Friel does not only give a realistic depiction of the hardships women encounter in a country torn by "the longest running conflict in contemporary Western Europe" (Cleary 98), he also uses the theatre as a platform for raising the social consciousness of the members of the society just as Arnold Wesker aimed to do in his play *Chicken Soup With Barley.*

Both Wesker and Friel have strived to enrich the quality of life of the society they lived in through both writing plays for the stage and actively engaging in cultural activities such as Centre-42 Movement and The Field Day Theatre Group activities. Neither Wesker nor Friel was satisfied by just holding a mirror to their times through their plays; both were actively engaged in raising the consciousness and sensibility of the members of the society towards enjoying a higher standard of living. This standard of living is defined by Wesker in his plays *Roots* and *I'm Talking About Jerusalem* and by Friel in *The Freedom of The City* through the depiction of women characters from the British agricultural community and from British and Irish working class lives.

The Freedom of The City was first performed in Dublin, at The Abbey Theatre on the 20th of February, 1973. The action takes place in Derry City in Northern Ireland; the time is 1970. Three people- one woman and two men escaping from the fire opened on Catholic civil rights protesters seek refuge in the Guildhall. Ironically they are taken to be terrorists occupying it and they are killed. The play starts with their death and goes back to recount their conversations in the Guildhall that so richly depict their lives, hopes and dreams. The corruption of the whole system with its religious institutions and its hypocritical justice system is vividly enacted on the stage.

Friel himself warns us against the documentary interpretation of the play noting that he set the action in 1970, two years before the Bloody Sunday, that the play was not a reportage and that he focused on the universal theme of poverty (Coult 49). Yet, inevitably, as he bitterly experienced himself, the demand for justice and freedom for the Catholic minority set in a universal perspective was met with hostility in New York and London (50). The Broadway critics' hostility was reverberated by "the supposedly more sophisticated London press. Reports of bomb scares at The Royal Court Theatre in London contributed to an atmosphere of danger and unease about the play" (50). On the Irish television he expressed rather naively how astonished he was when the British army interrogated his agent and when he got threatening letters from people and institutions (50).

His surprise reflected the will to innocence of the artist-bard who has enjoyed the security of the common respect felt for the artist from time immemorial in the Irish society. Friel's humanistic concern is for a society, indeed a world where people could equally partake of a higher standard of life. The society, now, is governed by inhuman agencies of capitalistic stratification and the military in hold of inhuman war machines. As the pathologist Professor Cuppley comments in a matter-of-fact tone, the weapon used to kill the three victims in *The Freedom of The City* is "a high-velocity rifle, using 7.62mm ammunition" that is "from [his] point of view. . . particularly untidy to work with because, if the victim has been hit several times in close proximity it's very difficult to identify the individual injuries" (*Freedom of the City* 161-62).

The first sight that the audience sees on the stage, as the play starts, is the tableau of three dead people. Of the three bodies that "lie grotesquely across the front of the stage", which is "in darkness except for the apron which is lit in cold blue" (107), one is a forty-three year old mother of three children called Lily from whose features "poverty and child-bearing have not completely obliterated the traces of early prettiness" (105). Her dead body is lying between two men, Michael and Skinner, twenty-two and twenty-one, respectively. Lily is a cleaning woman who, in flashback towards the end of the play, tells Skinner that she has been participating in civil rights marches to relieve herself of the pain of having a mongoloid child:

> He's not just shy our Declan. He's a mongol. . . And it's for him I go on all the civil rights marches. Isn't that stupid? You and him (Michael) and everybody else marching and protesting about sensible things like politics and stuff and me in the middle of you all, marching for Declan. (155)

Knowing well that even if she marched and protested from Derry to Dublin it would not do any good to Declan, still Lily marched out of a sense of loss.

This sense of loss and helplessness is due to the lack of knowledge, vision or ideology that would give them a clear insight to understand that they need an organized struggle to overcome their desperate confinement in ignorance and poverty. It is shared by many other women living under similar underprivileged conditions in Ireland. They try to struggle almost blindfoldedly against the harsh socio-economic conditions in a culture of poverty. Early in the play, Lily talks of her neighbor, Celia Cunningham, who believes along with others that "that CS gas is a sure cure for stuttering" and so "drags her wee Colm Damien into the thick of every riot from here to Strabane and him not seven till next May"(115). Using Brechtian alienation technique, Friel has Dodds, "an elderly American professor with an informal manner" (110), come to the rear of the stage and address the audience directly on "the culture of poverty or more accurately the subculture of poverty" these women are born into and cannot get out of (110).

This situation, however, is not confined only to Ireland. Serving also as the chorus, Dodds universalizes the theme by placing the plight of these downtrodden people in a wider perspective. They are, he says, "at the bottom of the socio-economic scale" and have a "distinctive way of life – a way of life which is common to ghetto or slum communities all over the Western world" (110). In such a "subculture of poverty" Irish people will try to find relief for their pains from faith healers to no avail or believe vainly that charms have the power of protecting them from sickness or death. Minnie McLaughlin, who goes on every civil rights march, is another uneducated woman from the same socio-economic stratum of the society. In Lily's ironical words, Minnie

"swears to God" that the "miraculous medal pinned on her vest is better than a gas mask" (115) and it will protect her from the CS gas. In fact, the medal does not protect her from being hit on the leg by a bullet. Long after she recovers, however, she still goes on limping in order to gain the sympathy of the young who call her "Che Guevara" and Lily says she may even be asking for "a pension from the Dublin crowd" (115), drawing attention to the cleverness such people may also resort to in order to gain sympathy or to procure their livelihood. Throughout the play Friel makes the audience think as they wryly laugh, hinting with dramatic irony that they will soon be crying for what they are laughing at now.

Juxtaposed to Dodd's monologue just before he appears on the stage, from offstage come the sounds of the civil rights march that is taking place in Guildhall Square. The crowd is "being addressed by a WOMAN. The amplification is faulty and we cannot hear what she is saying exactly; but the speech sounds fiery and is punctuated by clapping and cheering" (110). When Dodd's first address to the audience of his sociological comments on the situation is over, Friel makes the unnamed Woman's voice rise above "the roar of the approaching tanks" whose "noise is deafening and fills the whole auditorium" (111). Courageous and articulate, she is simultaneously addressing the audience, linking the marchers outside, in a Brechtian *tour de force*, to those who are comfortably sitting within the auditorium: "Stand your ground! Don't move! Don't panic! This is your city! This is your city!" (111).

She seems to represent here all Irish women who have the capacity to fight for their rights as citizens. Her presence in the play as one of the organizers of the parade attests to the presence or the wish for the presence in Ireland of women as social leaders apart from and in addition to their portrayal as mothers or wives; or, like Queen Medbh, Cathleen ni Hoolihan or Mother Ireland, as symbolic female representations of a "feminine Ireland" (Onkey 159), considered to be in Irish literature "an important discursive strategy of colonialism"(160) who by feminizing the nation weakens their position in the anti-colonial struggle. It seems that in Friel's *The Freedom of The City,* with her voice strong and articulate, "the tongue-tied peasant girl Sarah, unable to name herself to herself" (Zach in Onkey 168), represents "the suffering nation" (Onkey 166); for she "has been struck dumb by the shock of modernity" (Heaney in Onkey 168) and has finally found her identity as a social leader. This voice reaching the audience is specially significant considering that according to "[a] recent audience survey in Ireland. . . women comprise far more than fifty percent of the theatre audience throughout the island", ironically contradicting Harris' assertion that "no straightforward effort is being made to address that audience" (Harris 50). In Friel's play Lily's partly blindfolded participation in the protests is socialized by the Woman whose voice, although it at first rises above the roar of the tanks,

> is drowned by shooting -- rubber bullets and CS gas -- and immediate pandemonium in the crowd. Panic. Screaming. Shouting. The reviving of engines as tanks and water-cannon pursue fleeing groups. More rubber bullets and the quick plop of exploding gas-canisters. (111)

The military troops stifle women's and men's voices equally alike by force.

The Freedom of the City was written in open political reaction to the Northern Irish Troubles that culminated in the tragic firing upon armless civil rights marchers on the30th of January, 1973. As the play opens, there is a photographer on the stage:

"crouching for fear of being shot", he who"runs on from the right and very hastily and very nervously photographs the corpses, taking three or four pictures of each. His flasbulb eerily lights up the stage each time" (107).

Photography, next to documentary, is an eyewitness account of historical events. The photographs taken in Derry form the historical background to the play. The Irish photographer Eamon Melaugh, whose photographs received a lot of local and national coverage in the media, has launched on the internet a gallery of 348 photographs he took concerning the Troubles. These photographs taken in Derry a week before and on the tragic day when seventeen unarmed civilians were killed by the British military forces are visual witnesses to the violent crushing of a civil protest in violation of The Widgery Report admonishing that "soldiers could only fire at a person carrying a firearm or similar weapons" (*Report of the Tribunal* in Pine 110). The photographs taken in black and white have been divided into eight portfolios containing "sixteen thumbnail images each of which is a link to a large scale photograph plus information on the scene depicted". Thirty two of these photographs displayed in Portfolio 7, entitled as "Bloody Sunday" (Cain Web Service), were taken as "'grab shots' often ... at some real personal danger to the photographer" at the peril of death. In fact, these photographs provide, to use the terminology of Tzvetan Todorov, a "critically humanistic" (Halliwell and Mousley 16) record for the historical background of Brian Friel's play (Halliwell and Mousley). One photograph given the title of Paratroopers at Magilligan (1) [No. F 791], taken on Magilligan Strand, County Derry, has the following description:

> On 23 January 1972, the Sunday before "Bloody Sunday" (30 January 1972), the NICRA 2 organized an anti-Internment protest at Magilligan Internee Camp. Elements of the Paratroop Regiment were transported from their base in Belfast to deal with the protest. The demonstration was broken up by the troops. Organizers of the protest, including John Hume, claimed that soldiers had used excessive violence and some had to be physically restrained by their officers. In [the photograph given in the appendix] one officer is remonstrating with his troops about their behavior. A similar arrangement was in operation the following Sunday with paratroopers being transported from Belfast to Derry to deal with the anti-Internment march. (Cain Web Service)

Photograph number 8 entitled Barrier 15 [No. F7P8] was taken on Waterloo Street, Derry, before the marchers reached the area. The description tells how a soldier threatened to shoot the photographer Eamon Melaugh if he continued to take photographs: "At this point a friend of the photographer, Barney McGuigan, pulled him away and said, 'You're going to get yourself into trouble'". Barney McGuigan was shot dead approximately 30 minutes later. Half an hour later Eamon Melaugh was to take a photograph showing "a couple of people covering the dead body of Barney McGuigan. McGuigan had been shot dead by British troops as he was waving a white handkerchief high above his head and trying to go to the aid of a dying man. None of the seventeen killed on Bloody Sunday was a woman. Women appear in the photographs in huge numbers as marchers; they also appear in the photographs of commemoration over the graves of the slain and in the opening ceremony of the memorial built in honor of the dead. There is in the portfolio mentioned above another photograph numbered 12 and titled One of the Injured showing a woman trying to treat the wounds in her house of an

injured man who was shot by a paratrooper "as he was running for cover across the park in Rosville Flats" (Photograph 12 [No. F7P12] Cain Web Service).

In *The Freedom of the City* Friel takes to the stage not only this human tragedy enacted on the streets of Derry on January 30, 1972, but the sociological as well as the political "Troubles" in Northern Ireland that have been culminating since the partition of Ireland. He reflects alive on the stage what the camera of the photographer freezes on the lens. When the Unionist controlled Londonderry Corporation and the Unionist Government at Stromont in Belfast failed "to introduce policies that would deal with the twin problems of unemployment and housing", the Derry Housing Action Committee (DHAC) and the Derry Unemployment Action Committee (DUAC) demanded an order "to improve the living conditions in Derry" of Eamon Melaugh who was a founding member in both committees:

> contacted the recently formed Northern Ireland Civil Rights Association (NICRA) persuading them to organize a civil rights protest march. This march on 5 October 1968 was violently stopped by the Royal Ulster Constabulary (RUC). The events were captured by a television crew and the subsequent news coverage led to deep anger in the Nationalist community and a period of sustained rioting. The events also marked the beginning of the current conflict in Northern Ireland. (Cain Web Service)

The play is based on all of these issues concerning the Irish "citizens" whose struggles, according to Brian Friel, should be for substantial aims and not just for empty nationalistic rhetoric. Seamus Deane's appraisal of Friel's work in general holds especially true for the problematic rendering of recent history into drama that he successfully overcame in this classic political play. In the Introduction to *Plays I* Seamus Deane notes:

> No Irish writer since the early days of this century has so sternly and courageously asserted the role of art in the public world without either yielding to that world's pressures or retreating into art's narcissistic alternatives. In the balance he has achieved between these forces he has become an exemplary figure. (Friel 22)

The first people the audience hears in the play are a judge who is "English" (107) and a policeman he is questioning. They talk in the formal, artificial language of authority, setting up "the framework of officialdom" (Marlow 162). Friel sets the "popular fictional, political, sociological, journalistic, official military and judicial discourses ... which legitimise the existing power structures and power conflicts" and which "encode and maintain institutionalised values" (162) against the witty and dynamic language of the conversation the three working class refugees seeking recluse in the Guildhall engage in. As Stuart Marlow says, "[t]hus the three cannot be generalized as typical Derry Nationalists" (163) since the way they talk "reveals their individuality" (162).

The three people we first see as corpses as the first sight on the stage are re-introduced by Friel in the flashback technique as they are fleeing from the disrupted march:

> MICHAEL staggers onstage right. He has been blinded by CS gas, can scarcely breathe, and is retching ... Just as he drops, LILY enters right. She, too, is affected by gas but not as badly as MICHAEL. She holds a handkerchief up to her streaming eyes and her free hand is extended in front of her as if she were blind. She, too, is gasping for breath. She bumps into MICHAEL on the ground and without a word staggers past him. SKINNER races from behind ... caught by a water cannon -- the upper half of his body is soaked. (111-12)

The first exchange of dialogue between Skinner and Lily foreshadows both the seriousness of the situation and the costume play they will later put on in the mayor's parlour:

> SKINNER: Did you get a dose of the CS gas?
> LILY: D' you think I'm playing blind man's bluff? (112)

Skinner's words will reinforce the dichotomy between the fun the poor have despite the destitute conditions they are in and the tragic early death they encounter in war or peace, as their lives are a continual strife:

> SKINNER: A short time after I realized we were in the Mayor's parlour I knew that a price would be exacted. And when they ordered us a second time to lay down our arms I began to suspect what that price would be because they leave nothing to chance and because the poor are always overcharged. And as we stood on the Guildhall steps two thoughts raced through my mind: how seriously they took us and how unpardonably casual we were about them; and that to match their seriousness would demand a total dedication, a solemnity as formal as theirs.
> MICHAEL: Wardrobes-toilet-wash-hand basin-shower. Pink and black tiles all round. And the taps are gold and made like fishes' heads. God, it's impressive. Isn't it impressive, Missus? (120)

What impresses Lily about the place, however, is how big it is:

> LILY: This room's bigger than my whole place. (120)

The Mayor's parlour that they find themselves in, to return to the beginning, is contrasted with the poor housing conditions Lily lives in: In contrast to the "gold taps", "tiled walls", door handles made of "real oak" (119) and the carpet that is "[l]ike a mattress" where Lily lives "[t]here's one tap and one toilet below in the yard – and they're for eight families" (120). When Skinner teases her about not being "distinguished" enough to sign the "Distinguished Visitors' Book", Lily defiantly gives her opinion about the place:

> LILY: And I'll tell you something, glib boy: if this place was mine, I'd soon cover them ugly bare boards (*the oak walls*) with nice pink gloss paint that you could wash the dirt off, and I'd put decent glass you could see through into them gloomy windows, and I'd shift Joe Stalin there *(Sir Joshua*), and I'd put a nice flight of them brass ducks up along that wall.
> (SKINNER *and* MICHAEL *both laugh*). (121)

This laughter, in the congenial atmosphere developed among them should not be read as a laughter of ridicule. Friel is criticizing the cultural poverty Lily is reared in with sympathy. In a sense, as Lily says, Guildhall belongs to all the citizens as "ratepayer[s]" (121). At Michael's hesitation when she asks Skinner to offer her a drink, she says the following politically charged words:

> MICHAEL: Well I mean to say, it's not ours and we weren't invited here and…
>
> LILY: Lookat, young fella: since it was the British troops drive me off my own streets and deprived me of my sight and vision for a good quarter of an hour, the least the corporation can do is placate me with one wee drink. (121)

With these lines Brian Friel approaches the "Troubles" from a perspective that has been neglected in Irish literature. Friel's work is outside "the general body of literary fiction in Northern Ireland, [in which] all of [the] narratives tend to concentrate on militant republican violence, much more so than on the violence of Protestant paramilitaries or the British state security forces" (Cleary 110). Within a "cultural narrative" that is not "stripped of ... history and context"(107), Friel also creates a flesh and blood woman character of the working class: in all her diversity and vitality, disrupting the "whole new mode of middle class power", ushered in as Nancy Armstrong argued for the British novel, by detaching woman's "sexual subjectivity" from other forms of collective socio-political identity"(in Cleary 114). Lily, as Richard Pine aptly points out, is one of Friel's most successful creations (115).

We get to know the other women in the play through the narratives Lily tells us about them. Her comment on the bathing conditions back at home, triggered by Skinner's joke to Michael on taking a shower "under the golden fish"(129) in the Mayor's Parlour, introduces us to Granny, her husband's mother, whose house Lily's family goes to in order to take a shower in turns:

> LILY: D' you see if it was a Sunday I'd take a shower myself. Sunday's my day. We all have our days for bathing over at the granny's – that's the chairman's mother. She has us all up on a time – table on the kitchen wall, and if you miss your night you miss your turn. (130)

Granny is a seventy-seven year-old woman who:

> Lives alone. Supple as an aul cat. Her own teeth, her own eyes. And she still does twenty houses a week – you know – cleaning them down; and me that could be her daughter, I can never manage more nor fifteen. (130)

Amid all this turmoil Skinner calls his friend to bet, a routine on his part, which Friel subtly criticizes through Lilly's reminding the audience of Dodds' words earlier in the play that without an ideology people like Skinner will go on seeking a way out of the poverty they live in through unsubstantiated games of chance. Skinner is an example in the play of those who criticize "the values and institutions of the dominant class" (111) but in order for them to really break out of "their subculture, even though they may still be desperately poor" (111), they should be engaged in a movement which will give them "an objective view of their condition" (111), connecting them to the outer world, providing them with the "knowledge or the vision or the ideology to see that

their problems are also the problems of the poor in the ghettos of New York and London and Paris and Dublin – in fact all over the Western world" (111). What the American sociologist suggests here has its reservations from the dialectical Marxist point of view of class consciousness that situates the emancipation of women in their "fight for that fundamental transformation of the contemporary economic and social structure of society without which the liberation of women cannot be complete" (Kollontai). Women's emancipation cannot be realized without class struggle. According to the sociologist in *The Freedom of The City* not only class struggle but participation in any group activity will help these people to broaden their outlook on life:

> DODDS: And any movement – trade union, religious, civil rights, pacifist, revolutionary -- any movement which gives them this objectivity organizes them, gives them real hope promotes solidarity, such a movement inevitably smashes the rigid caste that encases their minds and bodies. (111)

Skinner, although he knows the dates and names of his history, is too much of a typical Irish free spirit to engage seriously in such movements; and besides history requiring a deeper conceptual knowledge than merely having a chronological knowledge of past events, "flippancy" in the sense of taking life lightly in the face of events, in fact, requires serious action and can be deadly. Laughter, a sign of the enjoyment of life, is abundant in the play. An explanation for this is offered by Dodds:

> Present-oriented living ... may sharpen one's attitude for spontaneity and for excitement, for the appreciation of the sensual, for the indulgence of impulse; and these aptitudes are often blunted or muted in people like us who are middle-class and future-oriented. (135)

So that to live in poverty is in a sense to live with the reality of the moment -- in other words, to practice a sense of existentialism. The result is that "people with a culture of poverty suffer much less from repression than we of the middle-class suffer and, indeed, if I may make the suggestion with due qualification, they often have a hell of a lot more fun than we have" (135).

The "fun" these poor people are going to have in the next scene is juxtaposed against Lily's daily life with "[e]leven children in a two-roomed flat" without toilet or running water, except for, as she wryly puts it, "what's running down the walls. Haaaaa!" (137). In this scene Friel in a magnificent *tour de force* changes the atmosphere from verbal theatre to one of ceremonial performance with the appearance of Skinner carrying "Mayor's robes, alderman's robes, councillor's robes" (135). "Put them on", he says, "and I'll give you both the freedom of the city". In the ritualistic ceremony of putting on the robes representative of the power exercised by the mayor, councilor, and alderman, the participants engage in what Mikhail Bakhtin analysed as the disruption of the hierarchical order performed in a carnival. In his *Problems of Dostoevski's Poetics*, Bakhtin notes that "carnivalistic life is life drawn out of its *usual* rut, it is to some extent 'life turned inside out', 'the reverse side of the world' ('monde a l'envers')" (122) (emphasis original).

In accordance with this analysis, the audience hears Skinner say: "Don the robes, ladies and gentlemen and taste real power" (136) and sees him holding "*the Union Jack in one hand and the ceremonial sword in the other"* (136). "Put it on for the laugh, young fella", says Lily to Michael. She "puts on her robe and head-dress" and "*dances*

around the parlour", singing "Di-do-do-da-di-doo-da-da" (136), having lots of fun: "We're really enjoying ourselves" (137). As in a sense this is the carnival at large, so is this enjoyment a celebration of life. By putting the action in a carnivalesque manner, Friel endows Dodd's comment on "having fun" with a deeper socio-historical significance. Although they might be truly having fun as long as the carnival lasted, the lower classes were surely going back to their extremely hard living conditions of daily toil when the grand equalization of the short period of the carnival was over. Friel does not let us forget this fact. Acting out the roles of "Lord and Lady Mayor of Derry Colmcille" (136), Skinner and Lily deal with housing problem of Lily the cleaning woman and the audience is reminded once again of the poor circumstances outside the Guildhall. As Richard Pine says, "[p]overty is the worst kind of violence" (104), reminding us of James Tyrone's words from *Long Day's Journey into Night* that there is indeed "no damned romance" in any kind of poverty (in Pine 104).

These carnivals must also have played an important role as a kind of rehearsal for the political struggles of the people who fought for their rights. The deaths of these three citizens may serve as a rehearsal for a more intellectually equipped struggle for the citizens' civil rights, a more informed and serious – i.e., a more conscious – social and political struggle.

Not only the Mayor or the alderman, but the other men in the play as well, in comparison to the women, are portrayed as irresponsible. Lily's husband, whom she calls the Chairman, has not been working since he got ill due to poor working conditions. However, his mother, who is almost eighty years old, is working just as Lily is. Although she speaks with respect about the "Chairman" throughout the play, Lily criticizes her husband's idleness just as she criticizes Skinner's. Unlike Skinner or her husband, Lily cannot afford to be jobless (141). Like Sarah Kahn of Wesker's *Chicken Soup with Barley*, who takes care of her children when her husband fails to come home during the Second World War, it is the women who are the pillars of the family. Although she does not have the social-consciousness Sarah Kahn has, the struggle for the survival of her family mainly depends on her.

The "citizens", who are denied the right to enjoy the benefits of life the city mayor for instance enjoys, find solace and "freedom" from poverty only in death eulogized in the words of the priest:

> They died for their beliefs. They died for their fellow citizens. They died because they could endure no longer the injustices and indignities that have been their lot for too many years. They sacrificed their lives so that you and I and thousands like us might be rid of that iniquitous yoke and might inherit a decent way of life. And if that is not the heroic virtue, then the word sanctity has no meaning. No sacrifice is ever in vain. But its value can be diminished if it doesn't fire our imagination, stiffen our resolution and make us even more determined to see that the dream they dreamed is realized. (125)

Whether his words will end up being just empty rhetoric or justified in sense and deed depend not only on their having a common purpose or will but also on a rise in the quality of life. This rise in the quality of life and the dream that will dismantle the culture of poverty needs a more substantial agenda like Wesker's Centre 42 Movement, which represents his wish to enrich the sensibility of the underprivileged working classes in industrialized England with the lore of twenty centuries of human achievement in art, literature, and music (Wesker 1980, 83). In Ireland the artist-bard

Brian Friel resorts to Oscar Lewis' *La Vida*, letting Dodds quote and situate in Ireland the renowned American anthropologist Oscar Lewis' theory on the culture of poverty, based on his analysis of the Puerto Ricans, situating the matter in Ireland. Through Dodds' three main speeches in the play, Friel points out that the optimistic humanistic wish of Wesker is difficult to achieve (*The Freedom of the City* 110) mainly because the culture of poverty passes from one generation to the next. According to Arnold Wesker, it is the task of the theatre and the artist to explain that "all these people would only need to share one fundamental principle: "that it is an offence to the dignity of men to force them to compete with each other for economic survival. Such competition produces violence and degradation, and these are the antitheses of civilization" (Wesker 1970, 123).

Art, as Friel understands it and as he so magnificently realizes through his plays, has a vital role in raising the consciousness of people towards this end fulfilling the age-old function of theatre to enlighten people by holding a mirror to their lives. The problem of how to reach a wide audience often remains. Brian Friel's solution to found in 1980, together with actor Stephen Rea, The Field Day Theatre Company aims to propagate an Irish identity against the British to overcome the violence and politics which divided Ireland into the Protestant Unionist and Catholic Nationalist dichotomies. As Seamus Deane summed up in the "Introduction" to *Nationalism, Colonialism and Literature*, the Irish problem is a colonial problem (Eagleton, Jameson and Said 6). In 1990 The Field Day published the three volume *Field Day Anthology of Irish Writing*, edited by Seamus Deane. In the introduction to the anthology, Deane pointed out that it was meant to be an "act of definition", one which he hoped would be inclusive and representative of the plurality of Irish identity: "There is a story here, a meta-narrative, which is, we believe, hospitable to all the micro-narratives that, from time to time, have achieved prominence as the official version of the true history, political and literary, of the island's past and present" (Deane xix). Women's stories, however, was omitted from this meta-narrative. When the directors of Field Day realized that women's writing was left out of this story, the directors of Field Day, who were all men, commissioned a fourth volume to be edited by women and dedicated to women's writing. The bulk of women's writing filled two volumes (Ohno 131-33), and became a sign of the ongoing marginalization of women within the nationalist and cultural discourse at the end of the twentieth century.

Of the movements the deprived people are advised to participate in by Dodds, in the quote from *The Freedom of The City* given above, nothing short of a dialectical revolution at the base and in the *Weltanscahuung* of the economically and culturally deprived people can pave the path for a system that will enable them to live in better life conditions. This is true not only for Lilys, Skinners and Michaels of Ireland but for women and men bearing other names all over the world. As Alexandra Kollontai has posited as early as 1909 in the pamphlet quoted above, women's economic and gender-based double exploitation under the capitalistic system can only end with a groundbreaking change in the *Weltanschauung* of the whole society. Although the underprivileged Irish people who are denied the right of "citizenship" seek to bear the hardships they encounter in their poverty through sporadic subversions of their real life situations, as we see in the Guildhall scene, they end up being killed by the organized military troops of the very system that denies them the right to live. Not just the freedom of Friel's beloved city Derry, but the freedom of any city depends on the freedom of its citizens from not only physical but also cultural poverty. Freedom is

gained through organized revolutionary economic and cultural struggle to open up the paths for better living conditions against the powers that close them in their own interests.

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Özet

Brian Friel'ın İnsancıl Bakışı: *The Freeedom of the City* Adlı Oyunda Kadınların Temsili

İrlanda'da Katoliklerin azınlık haklarının verilmemesini protesto etmek için 1960 yılında başlattıkları protestolar, 30 Ocak 1972 yılında yurttaşlık hakları için Kuzey İrlanda'nın Derry kentinde Belediye Sarayına yürüyüşe geçtikleri sırada, İngiliz askerlerinin silahsız halkın üzerine ateş etmeleri sonucu yirmi-altı kişiden on üçü derhal, birisi ise daha sonra ölmüştü. Tarihe *Kanlı Pazar* olarak geçen bu trajik olaydan otuz sekiz yıl sonra biten soruşturma sonucunda, 2010 yılında, İngiltere başbakanı David Cameron, daha önce aklanan İngiliz askerlerinin suçlu bulunması üzerine İrlandalılardan özür diledi. Brian Friel özgürlüğü ana izlek olarak ele aldığı *The Freedom of the City* adlı oyununda İrlandalıların, bu siyasal özgürlük mücadeleleri içinde, evrensel bir sorun olan, gerçek özgürlüğün yoksulluk ve yoksunluk kültürü aşılmadan elde edilemeyeceğini çarpıcı diyaloglarla, insancıl bir bakış açısıyla vurgulamaktadır. Makalede, Eamon Melaugh'un çektiği *Kanlı Pazar* fotoğrafları eşliğinde, İrlanda'da verilen siyasal mücadelenin, yurttaşlık hakları mücadelesiyle pekişmesi gerektiği, kadınların kendilerine özgü gibi görünen sorunlarının ve yoksulluğun üstesinden ancak toplumun kadın-erkek her bireyinin sosyal bilinçlenmesi sonucu yoksunluk kültürünü aşarak gelebilecekleri, Friel'in oyunundan alıntılarla vurgulanmaktadır. Friel, İrlandalı bilge-ozan geleneğinin gereği olan toplumsal sorumluluğunu, yalnızca yazdığı oyunlarla değil, aktör Stephen Rea ile birlikte kurduğu "Field Day Theatre Company" ile de hayata geçirmiştir.

Anahtar Sözcükler: İrlanda, özgürlük, siyasal mücadele, insancıl bakış, yoksunluk kültürü, kadın hakları, Field Day Theatre Company.

Appendix 1

Appendix 2

Appendix 3

Appendix 4

Troubles "not war" motion passed

How the Troubles should be described was debated

A DUP assembly motion that the Troubles should not be reclassified as a "war" has been passed by 46 votes to 20.
Speculation that the Consultative Group On The Past could suggest this had caused uproar among many unionists. The group, co-chaired by Lord Eames and Denis Bradley, is to publish a report on how best to deal with the legacy of the Troubles in the summer. DUP and Sinn Fein members clashed in the assembly during the debate on the motion. Throughout the Troubles, successive governments and the security forces said they were dealing with criminal activity and a breakdown of law and order in Northern Ireland, not a war.

"Now it seems to be a case of, like a scene from Fawlty Towers, 'don't mention the war'"
Jennifer McCann, Sinn Fein
Democratic Unionist MLA Mervyn Storey told the assembly the consultative group should be under no illusions about the anger in unionism at such a proposal. "We know that the IRA did not fight a war–for they ignored the international conventions that govern warfare", he said. "We know too that they stand guilty of sectarian murder, ethnic or racial murder, and political assassination. So what exactly was their campaign about?" Mr Speaker, they fought a seedy, grubby, sectarian terrorist campaign–nothing more and nothing less".

"In a very real sense you cannot rewrite history in any case, the past is exactly that: it's the past, warts and all"
Danny Kennedy, Ulster Unionist Party
But Sinn Fein's Jennifer McCann said her party's supporters had "an entirely different view on the origins of the conflict" and accused unionists of point-scoring. "It wasn't so long ago they were calling on the IRA to say the 'war' is over", she said. When it suited their political interests they had no problem using the word "war"; now it seems to be a case of, like a scene from Fawlty Towers, "don't mention the war". She added: "To the

relatives of those who lost a loved one in the conflict, war, troubles, call it what you will, their loss is the same". Ulster Unionist deputy leader Danny Kennedy accused republicans of trying to rewrite the past. "In a very real sense you cannot rewrite history in any case, the past is exactly that: it's the past, warts and all", he said. SDLP leader Mark Durkan also rejected the notion that the Troubles was a war. However, he said his party would not support the DUP motion, which he claimed presented a skewed and biased view of the past, adding there had been "wrong on both sides". Trevor Lunn from the cross-community Alliance Party said politicians from both sides had shown an inability to deal with the past in an impartial and balanced manner". The real issue here Mr Speaker is we have parties that are so entrenched in division that they can't even deal with the tragedies of the past 30 years without dividing it up", he said.

Between a Tribal Self and Mainstream Whiteness:
The Obscurity and Dilemma of the Jewish American Identity

Zeynep Asya Altuğ

Abstract: This essay focuses on the Jewish-American question of identity and identification in terms of the tensions resulting from ethno-social situations regarding their status in the American mainstream culture. The period before and after the World War II can be seen as a particular context, providing the Jews a reasonable climate to come out as applicants for *white* mainstream membership. In this respect, the Jewish-American social history and the issue of Jewishness in terms of race and ethnicity will be discussed to provide the basis for our argument on why the integration of the Jews into the mainstream culture remains obscure. Besides, as an outcome of the zeitgeist, postwar Jewish-American Literature will also provide us with situational examples representing and vitalizing the paradoxes of ethnicity and of self-realization amid the contrasting dynamics of a multicultural world.

Keywords: Jewish-American, social status, social identification, cultural identity, ethnicity, race.

This essay discusses the Jewish-American question of identity and identification within the dynamics of approximately the postwar American period as a modern and multicultural social structure. From a socio-historical perspective, possibilities for mainstream membership, and opportunities for social transition during the American Forties and Fifties will be presented. In addition to a socio-historical perspective, the issue of Jewishness in terms of ethnicity will provide an overall perspective of how the Jewish-American identification has come to be defined as an ongoing conflict between "tribal" and "social" existence, and why the integration of the Jews into the mainstream culture remains obscure to this day.

Most critics identify the Fifties as a particular decade in the American social and political history. According to literary critic Frederick R. Karl, the 1950s in America had a distorted reputation that seemed to be based more on the "myth of recovery" than on the reality of experience:

> As part illusionary, the decade has been dreamed up; what doesn't fit has been bundled into a formula. Yet when we look deeper, we see the jagged edges: tremendous valleys amidst some heights, great disparities between our vision or ideals and what we actually were. It was a decade of much deceit, pervasive counterfeit, not a little paranoia. (Karl 21)

The dilemmatic mood of the decades that falls amidst the twentieth century provides a particular, crucial and historical background to the coming-out of Jewish-American aspiration for the position of mainstream whiteness in the social stratum. On the one hand, the postwar economic and social acceleration had given many low-profile American families, including white ethnic or minority groups, the opportunity to

participate in modern American life. On the other hand, the Fifties were characterized by the strong element of conservatism and Otherization as a result of the anticommunist feeling running throughout much of American society. The ideologies and tragedies of the recent war had also created negative racial and ethnic perceptions. In this sense, the American policy of the Fifties openly galvanized a xenophobic ideology. As a natural outcome of this, despite the prevailing positive mood and the vision of an economic and social acceleration, on the domestic front the United States was torn apart by racial contradictions emphasized by prejudice and regional segregation laws. African-Americans and other non-whites were especially excluded. In the industrial and urban places of the country, the white minority citizens, such as the Jews, the Irish or the Italians, seemed to move about with the utmost moderation in the mainstream culture because the fight started by minorities, such as African-Americans, economically lower status white immigrants, and Indians, in certain parts of the country, had extended a general anti-ethnic sentiment. For Etta Bothwell, in the late Forties, the American Government had already instituted a systematic policy to facilitate anti-foreign sentiments: "The United States reflected the sentiments of many of its citizens when it tightened its immigration policy in 1947 ranking Jews behind Russians, Chinese, and Mexicans who applied for admission to the United States" (2).

To Bothwell it was also tragic and ironic that in the postwar period, Jewish-Americans severely suffered from the effects of the Holocaust as they also faced anti-Semitism in the American society: "One of the principal victims of World War II was, of course, the European Jew. The Jewish-American population in the United States, which numbered around five million in 1945, also suffered the effects of anti-Semitism" (1).

Indeed, many Americans felt that the Jews were responsible for their plight; thus they formed numerous anti-Semitic organizations. Arthur Gilbert states that the highest point of anti-Semitism in the United States was in the mid 1940s, even higher than during the World War II. However, according to Gilbert, after the Holocaust the Jews and Jewishness became the symbol of a great trauma that people wanted to escape from or avoid confrontation with:

> The murder of Jews by Hitler won no sympathy for Jews from American citizens. Quite the contrary, Americans may have been angered at the Jews for the sacrifices the war had inflicted upon them or, perhaps, they believed that the Jews, themselves, were responsible for the horror. (211)

For Howard Chudacoff and Judith Smith, the xenophobic policy ideologically played out through the whole decade; if not in terms of racial discrimination, at least in terms of economic discrimination. In *The Evolution of American Society* Chudacoff and Smith remark that the division between cities and suburbs increasingly assumed racial dimension: whites on the outside, people of color on the inside. It was also in this period that The Federal Housing Administration refused to guarantee suburban loans to poor people, nonwhites, Jews, and other "inharmonious" racial and ethnic groups (267).

Thus, in the United States, opportunities for successful adaptation and transformation, recipients of which mostly consisted of white immigrant families, can actually be seen as highly related and tied to the degree of economic participation and integration within the socio-economic system. Social history of the Jewish experience in America reveals that Jews have an unusually high proportion of merchants and skilled

workers. Among European immigrant groups, they tend to rise rather quickly on the economic ladder. In his study on the occupational trends among American Jews, Nathan Goldberg states: "The occupational pattern of the Jews is not the same as of the other ethnic groups. We have a relatively larger number of professionals, clerical workers and those engaged in trade, and a smaller one in manufacturing than the general population" (199).

Then, it is possible to say that Jews are more easily integrated into the capitalist order of the modern world than other immigrant groups. According to Goldberg, the Jewish immigrants not only learned to read and write English, but they also studied American life and American methods of production and they also tried to save money. Some of them went to college and prepared themselves for professional services and some of them eventually succeeded (199).

Contrary to Bothwell's opinion about the negative influences of war on Jewish social appearance and reputation, Goldberg argues that one of the possible factors to easy integration could be the effect war has on the economic structure of the American Jews: "Some of them worked in defense plants and thus succeeded in acquiring new skills; Jews also moved to the new industrial and commercial centers. Some of the Jews in the armed services learned new technical skills" (201). In twentieth century America, emergent industrial facilities required skilled workers. The technologies brought by the war industry created new fields of employment and Jewish-Americans especially were more preferably hired. So the economic position of the Jews has also been influenced by the emergence of new industries. In *The Price of Whiteness: Jews, Race, and American Identity*, Eric L. Goldstein observes American Society of the 1940s also as a hospitable rather than a hostile background for Jews' acceptance and social integration. For him, the social climate of the 1940s and the events of World War II offered the Jews a significant level of incorporation into white America. This new position of the Jews helped to diminish concern about the racial characteristics of Jews. "Popular discourse of the 1940s may have transformed the perceived 'racial' differences of immigrant groups into 'ethnic' ones" (Goldstein 194).

As a matter of fact, contrasting strategies played out through much of the Forties and Fifties, especially concerning the social status of white immigrant citizens in the United States. Accordingly, the Jewish -American community was partly divided in this period. A group of them regarded themselves as victims of intolerance, suspicion, hatred, and prejudice; therefore, they were alienated from the American society. As a result of this, some Jewish-Americans decided to emigrate to Israel. However, although the anti-Semitic sentiment was common, often the social pressure was not so overt, especially in the modern "urban" areas.

It was also prior to this period that the American public discourse generally presented Jews as productive participants in the national culture. The prevalent policy of the late Thirties and early Forties played on a call for national unity, emphasizing that all immigrant groups had become "fully American". During his reelection campaign of 1936, Theodore Roosevelt strongly asserted the notion that "immigrants were an asset, rather than a threat, to American life" (Goldstein 190). Hence, immigrants were no longer seen as presenting problems of assimilation and adjustment. For many Jews, this was a time when the government was signaling its disapproval of anti-Semitism. In *The American Jews*, Arthur Goren also points this out in the following manner: "Republican Theodore Roosevelt's public criticism of anti-Jewish policy in Russia, his appointment

of Oscar Straus as the first Jewish cabinet officer, and his praise of Jewish citizens made him a Jewish folk hero" (96). In addition to these political developments, The U.S. Office of Education was also sponsoring programs recognizing the contributions of groups like Jews to American life.

For Etta Bothwell, despite the threatening atmosphere prevalent in the United States during the Fifties for the Jewish Americans, there were no such violent confrontations between "Jew" and "Gentile" as there were between "black" and "white". To Bothwell's consideration, one of the possibilities is that the "black from the ghetto" had everything to win and nothing to lose in an open confrontation; the Jewish-American had much to lose and little to gain from such a struggle:

> Some statistics, perhaps, offer suggestions as to why no such turbulence resulted from the clash between Jew and Gentile. One such possibility is the fact that the Jewish-American minority was in its majority well-off economically, and enjoying both material and intellectual prestige in the United States. (Bothwell 3)

Thus, American Jews tended to interpret their own experience (becoming *white*) by vitalizing the principles of Americanism rather than engaging in risky debates about their own racial qualities. As a matter of fact, the Jews' tendency to put aside bold expressions of their own racial pride should not be interpreted as a wish to obscure their "group distinctiveness" altogether. Rather, it could be understood as a political strategy for social identification because of the climate of these war years. In this sense, it is possible to suggest that, in the postwar era, the dreams of material success were shared by a group of Jewish Americans that have been living in the major cities for a few generations. Unlike other minority groups -- especially the non-whites - such Jews were not associated with the lower class; they were already within the mainstream of society.

Economic level is considered as one of the major indicators of one's social class. Usually, immigrants and other minority groups, because of obstacles that constrain them only to certain fields of economic participation, are usually associated with the lower class. On the other hand, being white amounts to being a member of the majority group that controls the political, economic or cultural institutions of society. Mainstream whiteness becomes a touchstone indicating power and material status; whereas definitions of ethnicity indicate lower economic and social status. For lower class individuals, differences that result from ancestral, cultural or biological aspects presumably become a code for social categorization; but for upper social class members their ethnicity becomes invisible. This is how economic level becomes one of the major factors by which ethnicity either becomes visible or invisible. In *Beyond the Melting Pot*, Nathan Glazer and Daniel Patrick Moynihan point out that for certain groups or people that are a part of the American society, their ethnicity becomes "optional", a matter of choice in the social identification process:

> The range of choice available to white Americans of European origin about whether or not to identify with their ethnic background is quite wide. In a sense they are constantly given an actual choice-they can either identify themselves with their ethnic ancestry or they can "melt" into the wider society and call themselves American. (Glazer 17)

As a matter of fact, the association of ethnicity with low-profile life style cannot be merely seen as the result of an economic and social prejudice dictated from the

outside, but also as the result of a cultural and singular prejudice by which the individual is inclined to see different ways or lifestyles as foreign. In his 1959 novella *Goodbye Columbus*, Philip Roth deals with a new generation Jewish-Americans problem of self realization in the Fifties urban life. His major character Neil Klugman is a twenty-three year old Jewish American living with his Aunt Gladys and Uncle Max in a lower-middle class neighborhood in Newark. Neil is attracted to Brenda Patimkin, the daughter of a businessman. The Patimkins represent a *nouveau-riche* Jewish-American family residing in the affluent suburb of Short Hills. Brenda invites Neil to the Patimkin House to spend some time with her family for the weekend. Neil's aunt Gladys finds the situation awkward because this contrasts with her conventional values. She feels an offense as Neil remarks that the Patimkins "don't live over the store" (58). Her response is resentful because she thinks that Neil is underestimating her world and her modest economic level. On the other hand, she is critical about the Patimkin's world, which she thinks does not represent Jewishness:

> Aunt Gladys: "Millburn they live?"
> Neil: "Short Hills. I'll leave the number".
> Aunt Gladys: "Since when do Jewish people live in Short Hills? They couldn't be real Jews believe me".
> Neil: "They're real Jews". (58)

During the Fifties, most of the Jewish-American families who felt themselves on the edge of "catching up with the Joneses" chose to become a part of modern American society. Fredrick Karl criticizes the conceptualization of the Fifties merely as "the time of reward for a generation of strivers who experienced and came through the Great Depression and a world war" (20). However, it was also a fact that there was a group of people, including a recognized amount of Jewish Americans, who were economically and culturally studious toward mainstream conformism. For most of these Jews, their advanced economic status certainly provided social invisibility in this period of upward mobility. Modern American life promised a well-to-do future, especially for the younger generations who were in pursuit of better positions and social prestige:

> Some Jewish-Americans meant to reassert their Americanism by trying to behave like their American neighbors and thus identify themselves with their fellow citizens. Such simple practices as taking up baseball by the *yeshiva* boys were meant to tell their fellow countrymen that they were also Americans fighting one common enemy, sharing common values, and cherishing one country. (Bothwell 2) (emphasis original)

This statement provides a basis for our argument about the strategies and policies of social identification for the American Jews. As to reveal and clarify such ways of social identification, the ways in which ethnicity or ethnic identification is experienced as a conflict in-between the American social field and the Jewish *habitus* will be considered. With such consideration, it will also be possible to understand the issues of conflict by which the integration of the Jews into the mainstream culture remains obscure.

As already stated, some Jewish Americans found acceptance within the white mainstream culture promoted by the ideologies of postwar modernization. One of the reasons of achieving this venture might be that they were more motivated to experience

social identification in terms of bringing the "consent" aspects of their identity to the fore rather than "descent" definitions. According to one of the foremost Americanists, Werner Sollors, the central conflict in the American society is the conflict between "consent" and "descent" definitions of identities and cultures. By "descent" definitions, Sollors (1986) refers to the inherited aspects of identity; with "consent" definitions are learned aspects of identity. American Jews identify with Jewishness as a tribal or ancestral identity; whereas Americanness is a political identity they have acquired by negotiating their place in a complex racial society. For these Jews, more than a national identity, Americanness indicates a way of participation or a state of belonging to the cultural and social mainstream. On the other hand, Jewishness as a tribal identity indicates an affinity to familial or community values. In such a position, the American Jew adopts a dual construct of identity. According to Sanford Pinsker, such a Jew is both "marginal" and "twice alienated":

> Usually born into an immigrant Jewish family, he teeters between an origin he can no longer accept and a desired status he cannot attain. He has largely lost his sense of Jewishness, of belonging to a people with a meaningful tradition, and he has not succeeded in finding a place for himself in the American scene or the American tradition. (42)

In this sense, for particular racial and ethnic group members willing to integrate and to participate in a core culture and society, the conflict between consent and descent definitions of identity mostly comes out as a liability of the consent ways of identification. Charles A. Gallagher explains the multicultural American atmosphere in his "White Racial Formation" as follows: "The young whites were so removed from the immigrant experience that even the small minority who defined themselves in ethnic terms acknowledged that their ethnicity was in name only" (26). This means that white immigrants in the United States are generally inclined to give up much of their subjective belief in common descent in order to become a part of the dominant culture and society, especially those who seek economically decent social positions.

However, for the majority of sociologists and historians, the transition of the Jewish-Americans from the status of a '"racial" minority group to the status of "white" mainstream membership was slow and difficult. In her book *How Jews Became White Folks*, Karen Brodkin focuses on how Jewish Americans have been perceived on the basis of whiteness in the American society. While referring to early generations of Jewish Americans, she states that "they were children of immigrants who grew up in New York in the 1920s and 1930s, which was the high tide of American anti-Semitism, a time when Jews were not assigned to the white side of the American racial binary" (Brodkin 2).

In his 1956 novel *Compulsion*, Meyer Levin provides us a vision about the fragility of the social climate, even for the upper class American Jews living in the Chicago of the 1920s. The novel derives its story from an actual case known as the "Leopold and Loeb Murder". The sons of two wealthy Jewish-American families, Nathan F. Leopold Jr. and Richard A. Loeb murdered 14-year-old Bobby Franks in 1924, and were sentenced to life imprisonment. Levin, who had attended college with the two felons at the University of Chicago, had personally and professionally been interested in the investigation of the murder. As two remarkable college students, Leopold and Leob were motivated to murder Franks by their "desire to commit a perfect crime". In Levin's journalistic novel, as the murderers are of Jewish origin, the event

arouses a certain public reaction. Despite the power of their social position, some characters are concerned that such reaction could provoke anti-Semitism to the extreme as to threaten the whole Community. Levin's narrator Sid remembers how his father, at least, felt grateful that the unfortunate victim also happened to be Jewish: "'One thing is lucky in this terrible affair, Sid. It's lucky it was a Jewish boy they picked.' My father with his one yardstick. What will it do to the Jews?" (274). However, it seems that young Sid is not very clear about the concern of his father. In his secured and isolated circle provided by his economic and social status, he has never directly suffered from anti-Semitism himself. His indifference to the period's radical racism and to the struggle many of his counterparts face over issues of race and ethnicity is probably a result of his *white* mainstream life:

> What had this crime to do with the K.K.K.? All I knew were the general things. K.K.K. was something to be joked about, yet vaguely menacing. All those men in their white sheets, their regalia, were subjects for Mencken's jokes in *The Smart Set.* They were symbols of stupidity. And they had seemed rather distant from Chicago. Wasn't it a Southern thing that had started after the Civil War, against Negroes? The nearest that it had ever come to Chicago was some town in Indiana. A burning cross had been reported there. And they would come at night and grab somebody - some minister involved in a scandal, perhaps they would grab him and take him to a wood and whip him. They were not only against Negroes, Catholics and Jews, too. (274)

In his book *Dominant-Minority Relations in America*, John P. Myers, discussing the status of Jewish Americans in American society, compares African and Native Americans. Especially before the second half of the twentieth century, it was more evident that Jewish Americans were seen as a minority group in the same sense that African and Native Americans were seen. However, according to Myers, such comparisons are often difficult because throughout the course of history there is always interconnectedness between the past and present of the Jewish experience in America. In other words, it is difficult to reach generalizations about the experience of Jews in America because of their different backgrounds within world history. Like many of the sociologists, Myers presents mainly two different perspectives regarding the status of Jews in the American socio-historical context: "From a pessimistic point of view, one could say that the American experience for Jews has been a continuation of centuries-old anti-Semitism" (336). Therefore, while trying to maintain social acceptance as well as group cohesiveness - like all the racial minorities - Jews also endured prejudice, discrimination, violence, and exploitation. Yet Myers also believes and states that the negative actions against the Jews in the United States- especially violence- were not as systematic, widespread, and long-lasting as they were against African and Native Americans, "[s]ome Jewish and gentile Americans are much more optimistic, believing that the United States gave Jews a much more level playing field than they had previously found in other countries" (337). For Myers, the truth about the status of Jewish Americans in society is somewhere in between and the obstacles Jews faced in the social integration process have complex reasons mainly because of the ambiguity caused by this in-between position. Because of their in-between position, Jewish racial identity is obscure. Jews could appear white but, as Karin Brodkin also stated, because of consensus in society, they were also socially ascribed to the non-white side of the "racial-binary". Thus, one of the ways in which the Jewish identity remains obscure is the result of a conflict between their biological "whiteness" and social markedness.

In the American Society, the supremacy of "whiteness" constructs Otherness as an ascription to non-whites. Whether the issue of race is one of the aspects of ethnicity or an issue of its own, theorists agree that the categorization of *race* is different from the categorizations of ethnicity or certain ethnic aspects such as nationality, religion, language, etc. The idea of "race as difference" creates a social domain where the dominant race will permanently categorize different races as the Other. However strict the boundaries established by other ethnic aspects might be, still such boundaries can change, differ or become porous because of the effect of time and social context. On the contrary, the boundaries constituted by racial aspects are fixed. While race is not an aspect to be changed or erased for certain groups on the social domain, other aspects of ethnicity might become optional within the self identification process of the individual or group. In his *Ethnic Diversity in Catholic America*, Harold Abramson points out race as one of the most significant and problematic factors of ethnicity: "Race is the most salient ethnic factor, it is still only one of the dimensions of the larger cultural and historical phenomenon of ethnicity" (175).

If the idea of race indicates more than biological differences of the members of the whole society, then in this society the concept of race becomes a category referring to racism and racial discrimination. For Michael Banton, from such standpoint, "the main issue is the use of the word 'race,' (both in rational argument and in more popular connections) for people use beliefs about race, nationality, ethnicity and class as resources when they cultivate beliefs about group identities" (52). This is how racial markedness becomes an obstacle to maintain social whiteness while ethnicity alone, without the mark of race, might allow freedom to ethnic identification as "optional".

Therefore, in the American social sphere, there will often be a power difference between people who have the option to self ascribed ethnicity and people who are being ascribed into rigid racial boundaries, namely being labeled as non-whites. In her *Ethnic Options: Choosing Identities in America*, Mary C. Waters focuses on the paradoxes of ethnic identification in America. According to Waters, "white ethnics have a lot more choice and room for maneuver than they themselves think they do" (157). From this critical perspective, one might argue that a "racial look" eventually transforms to a signifier of holding or lacking power in the WASP dominated society. In a sense, white ethnic members gain authority in the self-identification process by becoming aware of being genetically "advantageous" among other "marginal" members. This means that white ethnics, or people who look more Caucasian, have more advantage in the process of melting into the American social structure. Thus, in the white dominated American Society, racial traits that are in contrast with "whiteness" create differences for social discrimination, as Myrdal Gunnar also points out in his article "Racial Beliefs in America",

> [d]arker color, woolly hair, and other conspicuous physical Negro characteristics become steadily associated with servile status, backward culture, low intelligence performance and lack of morals. When color differences coincide with differences in cultural levels, then color becomes symbolic and each individual is automatically classified by the racial uniform he wears. (95)

In his novel *Remember Me to God* published in 1957, Myron S. Kaufmann portrays how certain physical aspects are identified in the period's context in terms of racial codes. His major characters seem to identify a hierarchical categorization of physical appearance within their own community. For example, the evening discussion

of the Amsterdams, a Jewish-American family wanting to become a part of the Suburban culture, sets us a vision to what "racial look" means to the common society members:

> "You don't look at all Jewish, do you know it?" Richard said to his sister.
> Dorothy looked at him [Richard] in wonderment.
> "Of course she doesn't", Bessie [Mrs. Amsterdam] said fondly.
> "So is that something to be proud of?" Adam [Mr. Amsterdam] said. He lowered the newspaper.
> "I didn't say it's anything to be proud of", Richard answered his father. "I just made a simple observation of fact, that's all. You don't have a Jewish face especially, and Dorothy and I happen to take after you. It isn't our fault".
> "Well, you have the wrong attitude, even mentioning it", Adam said.
> "So go find me a Jew that wants to look Jewish", Bessie told Adam with annoyance. "You should be Jewish in the heart, not in the face". (191)

In another scene in Kaufmann's novel, Bessie Amsterdam reproaches her daughter Dorothy, just after her date Herman leaves the family meal at "3 Wood View Terrace":

> Bessie: "And what a face! Poo, what a face so homely!"
> "Well he can't help it if he looks Jewish", Dorothy said, beginning to cry.
> "All right, you can look Jewish, yes, but you don't have to look the way he looks!" Bessie said angrily. "I never saw such a face! He could pass for a nigger! You could tell people he's a nigger and they wouldn't know the difference! I never saw anything like it!" (357)

As a matter of fact, in spite of their ethnic characteristics, Jews have an advanced position to integrate with the white mainstream culture because they are mostly not recognized through the categories of "black" and "white". To put the matter in more general terms, for such white-ethnics, their ethnic identity becomes optional. However, the members of non-white groups have a disadvantage of their physical appearance because the marks of racial difference often engender discrimination. Remarkably, "for the ways in which ethnicity is flexible and symbolic and voluntary for the white middle-class Americans are the very ways in which it is not so for non-white and Hispanic Americans" (Waters 156). In this case, for the majority of white ethnic groups in America, it becomes possible to experience ethnicity in terms of a symbolic level: "If people no longer perceive a threat to their individual life chances from ethnic discrimination, their ethnic identity can be used at will and discarded when its psychological or social purpose is fulfilled" (Waters 7).

Towards the end of the Fifties, besides being exempt from a rigid racial categorization, economic well-being and management of modern American Life brought more tolerable social acceptance together with a considerably solid power position to the American Jew. Such Jews could have more options than some of their counterparts. Bothwell also suggests that in the postwar period, some members of the Jewish minority were economically and socially advanced to enjoy the privileges of social identification optionally: "Besides being economically prosperous and intellectually influential, the majority of the Jewish-American citizens in the United States maintained their Jewish identity by choice" (Bothwell 4).

With the arguments held so far, it is possible to claim that, but for race most ethnic aspects might become optional within the self-identification process generally defining the position of Jews in American society**.** In a society where the "color-line" plays a major role in determining social status, the American Jews have been able to achieve a high level of success and integration by the end of the 1950s. Nevertheless that is not to say that the color-line have eventually created an unproblematic environment for Jews in American society.

On the contrary, acceptance and integration of racial or ethnic groups in American society have always been a serious problem and racial or ethnic divisions have remained essential features of American life. It is a result of common prejudice that Jewishness comes to represent a variety of differences that cannot be clearly identified through the categories of black and white. Although these differences cannot be clearly defined or identified, they nevertheless create stereotypical perceptions of Jewishness among the society, condemning Jews into a racial status. It is actually this racial status of Jewishness that remains problematic in American culture. As Goldstein has pointed out:

> White Americans saw Jews as racially different and similar to themselves in many ways; the image they attached to them tended to be much more ambivalent than the one fastened on African Americans and other more stable outsiders. Jews could be seen as contributors to progressive capitalism or as self-interested parasites; as disciplined and ambitious or as ruthlessly focused on profit. (2)

In fact, Goldstein continues, Jews present a mix of qualities that is unusual among American racial groups and prove particularly resistant to categorization within the racial system. In the minds of white Americans, Jews are clearly racial outsiders in many ways, demonstrating distinctive social patterns, clustering in urban neighborhoods, concentrating in certain trades and professions and largely marrying within their own group. However, such defining characteristics leading to the discrimination of Jews are mainly based on myths of Jewish peoplehood rather than identifiable racial trait. The ambiguity of the social perception of Jewishness has affected their adaptation into the white mainstream as well as their own formulation of an American self-identity. As long as the racial status of Jews remains problematic, Jews face continual conflict as how to assert their whiteness. So they have developed "a whiteness of their own" that differs from the formulations of other groups and the dominant culture. In this sense, the Jew's relationship to whiteness can be regarded to be in parallel to their own complicated means of self-definition. Being aware that they are considered as a problematic group in the American racial schema, American Jews nevertheless struggle to find acceptance in a society organized around the categories of black and white.

Thus, the dilemma for Jews is also the struggle they face over their own racial self-definition. It is a significant fact that Jews often define themselves as a distinct "race". Truly, Jewish people might be considered as a unique minority because first of all they are not a specific nationality. Secondly, they cannot be included within concrete racial or ethnic definitions. And finally, Jewishness does not simply refer to a peculiar religious group, although religion has been an important bond among Jews:

> With large variations in physical appearance, native languages, and cultural attributes, the Jew possesses the elusive quality so-called "consciousness of

> kind". Perhaps then, our informal definition of the Jewish people is that they consist of all those who think of themselves as such, with out-group members treating them accordingly. (Myers 335)

This conception of Jewish difference as a distinct race includes their own strong emotional connection to Jewish peoplehood. Namely, when Jews need to fulfill emotional needs they often think of themselves in racial terms. Their feelings of racial pride and solidarity contradict their on-going desire for acceptance in the white mainstream. Goldstein observes the dilemma of the American Jews who find themselves in-between the constraints of "descent" and "consent" definitions of identification: "Under American racial discourse, Jews were often torn between their commitment to Jewish racial identity and their desire to be seen as stable members of white society" (Goldstein 3).

Especially after the Second World War, historians observe the increasing inclination of American Jews to integrate into society at large. However, the compelling dynamics of such integration experience should also be considered. From the perspective of Jewish experience, they actually had a demanding stable membership and had committed themselves to assimilation. Yet in locating multicultural America, Jews were also expected to accept and remain within the boundaries of a "dashed" identity rather than becoming a "one man". In the chapter "World War II and the Transformation of Jewish Racial Identity", Goldstein makes an interesting remark on the contradictory expectations of Americanization: "With white Americans both demanding the assimilation of the Jews and setting up social barriers that prevented their entry into the white mainstream, there seemed to be little hope that these disturbing tensions would disappear" (189).

So it is not always a matter of individual choice entering into the white mainstream; on the contrary, there are many constraints and pressures placed on acculturating immigrants by the American mainstream racial culture. Yet entry into the *gentile* world would often result in alienation, communal breakdown and psychic pain as surely as it produced the exhilaration of acceptance in non-Jewish society. Under these circumstances, Jews will have to face the rejection of whites who have an anxiety about Jewish racial status and have to struggle with the American racial culture for acceptance in white America:

> Certainly Jews, like all European immigrants, pursued whiteness; it was key to their meteoric rise to become one of the most successful American ethnic groups. But there was also a good deal of coercion involved in the process by which Jews became part of the white majority, a process that entailed significant losses as well as gains […] Thus, acceptance often came at a heavy price, belying the widespread notion that the pursuit of whiteness conferred only privilege. (Goldstein 5)

In his article "A 'Golden Decade' for American Jews: 1945-1955", Goren also observes how persistent the tensions between whiteness and Jewishness have been. For him, as a result of the conflict between "two sets of values" -especially after the Jews started to appear in the urban, industrial, capitalist order that characterized the modern "civilized" world- the "ambivalent American Jew" was stuck in-between "integration into American society" and "Jewish group survival" (3).

Again, in the novel *Remember me to God,* Kaufmann's character Richard Amsterdam represents a new generation Jew, who wanted to become a great figure in the Anglo-Saxon world, and who seems to associate the meaning of self-realization with his desperate need for social acceptance. He tries to put an end to this confusion by becoming a Protestant. Adam cannot convince his son Richard to see the problem from a true perspective; so he arranges a meeting with a popularly respected Rabbi. Richard tells to the Rabbi that as a Harvard student he is an independent personality now, grown-up enough to take his own decisions and to make his own choices in life. In this sense, Richard's determinism to convert to Christianity can be seen as a reaction to accepting the Jewish community as a man's only abode. His familiar countryside, his people, and his relatives are no longer his biggest links to humanity for him. In his debate with the Rabbi, Richard puts forward the argument of a split personality as his identity crisis:

> Rabbi: "A split personality? You mean as between being a Jew and being thoroughly American?"
> Richard: "Between living in a majority culture, and taking advantage of it, and trying at the same time to pretend that I belong to a special little different group. And all the crazy rationalizations that it led me into, and cruelty to people that I committed on account of it". (528)

For Kaufmann's Rabbi, the solution to such a split personality can probably be formulated only by learning to live in a multicultural society: "If we were two people or as if we had two aspects, we do not know where one begins and the other ends. In fact, it's one man" (528). The Rabbi shows himself, his existence, and his person as the proofs that there is no distinction between an American and a Jew. For him, it is being a Jew that makes the United States of America such a wonderful place:

> You don't grow by getting rid of culture and you don't create culture by partial amnesia. America is an abstraction and a void, until you bring your share to it and give it substance. I learned a lot from my Yankee schoolfellows, and perhaps they learned something from me too. The thing is to add to culture, not subtract from it. We all become better - and closer - by [cultural] exchange. (529)

From a theoretical perspective Goren also points out the positive effects of a dual identification that might be reconciled as an asset to one's existence: "For the most part Jews responded to their new condition by instinctively adopting a dual construct of identity that aided them in locating and relocating themselves in the volatile pluralism that characterized the nation as well as the Jewish community" (Goren 3). Here, it is possible to side with Goren's optimism because in the postwar period, the United States Government has actually promoted social integration by means of the right to accessible economic achievement. Thus, Jews were also fulfilling, at least, their aspiration to integrate into better economic and social conditions. As long as discrimination diminishes or becomes non-existent, American Jews would better themselves by embracing economic progression.

As to diminishing the obstacles to their social coming-out and full incorporation, the Jewish discourse has assumed universal humanistic implications against anti-Semitic attacks. In this direction, the leaders of the Jewish American community "set out to popularize a new version of group identity more suited to changing social

circumstances" (Goldstein 202). Mainly rabbis and Jewish scholars began to forward a new cultural or ethnic brand of Jewishness:

> In a number of books and pamphlets issued in the late 1930s and the end of the war, these writers began to forward a new cultural or "ethnic" brand of Jewishness similar to that first suggested by Jewish scholars in the 1920s and early 1930s. Unlike the more technical, more academic treatises produced by Horace Kallen, Julius Drachsler, Isaac Berkson, and Mordecai Kaplan, however, arguments for an ethnic Jewishness during this period were usually written in a popular style and intended for broad circulation. (Goldstein 202)

Kaufmann's *Remember Me to God* was a bestseller of its time and it is clear that the author has also attributed to his Rabbi character the mission of Jewish popularization in terms of a semantic reference to American multicultural discourse. This aphoristic explanation of the Rabbi's to Richard might also be seen as a possible definition to what is meant by my previously mentioning about "Jews having developed a whiteness of their own". Thus, Kaufmann's Rabbi becomes a critical and dramatic choice to propagate the prestige of the tribe through mainstream pragmatism:

> Rabbi: "Richard, didn't I make it clear before, that when I walk the shores of Cape Ann with my small son, I don't feel in exile? In spite of this grand concept of exile from the Promised Land, the fact is that no Jew is in exile until he is exiled from the Jews. And he's not an alien. It's been said that the Jews are aliens everywhere, but the truth is that we're aliens nowhere. That's the truth - look at it. We're a world-folk". (536)

In his 1957 novel, *The Assistant*, Bernard Malamud also extends the meaning of Jewishness as a symbol for universalizing the human experience. For him, the drama of Jewish history as suffering is the archetype of man's moral and spiritual struggle for self-realization in the turmoil of a modern world. His major character, Helen Bober, the daughter of an economically limited Jewish American family, living in a working class neighborhood in Brooklyn, is involved in a relationship with a non-Jewish drifter called Frank. In order to win Helen's love, Frank tries to improve himself by reading the classics Helen picked for him from the library. Malamud uses Raskolnikov's character from Dostoyevsky's *Crime and Punishment* as the epitome of bringing about the universality of Jewish suffering. While reading this novel, as an outsider, Frank cannot keep himself from getting the feeling that he is reading about himself. This shakes him:

> *Crime and Punishment* repelled yet fascinated him, with everybody in the joint confessing to something every time he opened his yap -to some weakness, or sickness, or crime. Raskolnikov, the student, gave him a pain, with all his miseries. Frank first had the idea he must be a Jew and was surprised when he found he wasn't. (Malamud 107)

Again, in the *The Assistant*, upon Helen's old father Morris' death, the rabbi makes a speech by which the universality of Jewish humanism and consciousness are emphasized:

> The rabbi gazed down at his prayer book, then looked up. "When a Jew dies, who asks if he is a Jew? He is a Jew, we don't ask. There are many ways to be a Jew. So if somebody comes to me and says, 'Rabbi, shall we call such a man Jewish who lived and worked among us? To him I will say, 'Yes, Morris Bober was to me a true Jew because he lived in the Jewish experience, which he remembered, and with the Jewish heart.' (229)

The aim of such a popularization enterprise was probably to reconcile Jewish identity with white Americanism. Improving the image of the Jews among white Americans was no doubt an important factor that helped them to synthesize their Jewish and white identities. However Jewish Americans' commitment to liberal values and in general to racial liberalism could not fully solve the distinctiveness of Jewish identity; "[a]lthough Jewish racial identity was increasingly refashioned as 'ethnicity' during the late 1930s and 1940s, this semantic shift failed to provide a complete solution to the tensions embedded in the American Jewish identity. Significantly, the disappearance of race as a term for self-definition among American Jews by 1945 did not necessarily mean that Jews ceased to think of themselves in racial terms" (Goldstein 204).

Encountering prejudice and discrimination also, Jews resist the strict requirements of life in *white* America. In fact, they do not necessarily seek assimilation. On the contrary, they want to maintain their own way of life. They also keep the belief that multiculturalism in America allows them to assert distinctiveness without the fear that they will be labeled as "outsiders". However, white Americans have often seen such social and cultural separation of Jews as a divisive force threatening the solidarity of whiteness. For some Anglo Saxon Americans, whiteness is an inheritance and could not be culturally learned or socially acquired; "[a]s white Americans began to refer to a distinct 'Jewish Problem' in the United States, Jews found themselves caught in a seemingly irresolvable conflict between their unshakable group commitments and their desire to identify as white" (Goldstein 6).

The paradigm of the dilemma of Jewish identity finds its sources in this complicated ethnic status of Jews in America. Constructing a self-identity by Jews for Jews in such a context means determining "how Jews negotiated their place in a complex racial world where Jewishness, whiteness, and blackness have all made significant claims on them" (Goldstein 5). Even when Jews have succeeded entering into the circle of white American society, they could never break down their commitment to the Jewish *habitus*: "Jews often defined themselves publicly as a religious group while privately pursuing Jewishness as a tribal phenomenon" (Goldstein 206). Since Jews have always seen ethnic difference as a value in and of itself that is worth preserving, they could hardly cease to think of themselves in racial terms for self-definition. Therefore, Jewish self-identification in ethnic terms inevitably remains as an incomplete integration. Hence, however a great success of social acceptance Jews have gained, they finally remain unable to reconcile their own image with that of the gentile, leading to what we can refer to as "the obscurity in between the tribal-self and mainstream whiteness":

> As the experience of Jews in postwar America made clear, achieving the status of whites had not resolved their uneasy relationship to American racial culture. Racial liberalism had failed to totally solve the sense of tension between the Jew's desire for both integration and distinctiveness, just as ethnic and religious definitions of Jewishness failed to bridge the gap between their intense group consciousness and the demands of white society. (Goldstein 208)

Accordingly, contrary to the common approach that the Jews are able to synthesize American and Jewish identities, I suggest that the Jewish American struggle for self-realization is a complex experience including hard choices and conflicting emotions often with the risk of facing in-group and out-group pressures. For Jews, becoming socially and culturally white is neither an easy process of successful adaptation and integration nor a full accomplishment of self-realization. Finally, I may conclude with this observation: though the status of American Jews as white has opened many doors for them, the integration of Jews into mainstream American culture remains obscure because the ongoing Jewish American's conflict between *tribal* and *social* existence has also placed limits on their ability to assert themselves as a group apart.

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Özet

Egemen Beyaz Kültürü ve Kavim Benliği Arasında Kalmışlık: Yahudi Amerikalı Kimliğin Belirsizlik ve İkilemi

Bu makalede ana akım Amerikan kültürel yapısı içersinde, etnik-toplumsal durumlardan kaynaklanan gerginlikler bağlamında, Yahudi-Amerikalı kimliği ve kimliklenme tecrübesi ele alınmaktadır. II. Dünya Savaşından hemen önceki ve sonraki dönem, Yahudi kökenlilerin ana akım *beyaz* kültüre dahil olabilmeleri açısından uygun koşullara sahip özel bir dönem olarak kabul edilebilir. Bu bakımdan, hem Yahudi-Amerikan toplumsal tarihi hem de ırk ve etnisite bağlamında ele alınacak Yahudilik konusu, onların Amerikan kültürüne uyum sağlamalarındaki sorunların anlaşılması açısından bu makalenin argümanına temel olmaktadır. Bununla birlikte, II Dünya Savaşı sonrası ortaya çıkan ve dönemin ruhunu yansıtan Yahudi-Amerikan edebiyatından ise çok kültürlü bir dünyanın dinamiklerinden kaynaklanan temel etnik gerginlikler, bireysel kendini gerçekleştirme kaygısı, toplum birey çatışkısı gibi meseleleri temsil eden örnekler öne sürülmektedir.

Anahtar Sözcükler: Yahudi-Amerikalı, toplumsal konum, toplumsal kimliklenme, kültürel kimlik, etnisite, ırk.

"The Tale of the Cloth" in *Silas Marner*: The Textile Motif, the Arachne Intertext and the Reader in the Text

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Abstract: *Silas Marner* is a novel about a weaver which presents weaving as a metaphor for writing, reading and the projection and interpretation of self in social discourse. Images are a key concern of the novel, and they are considered in their social, narrative, mental and mythic dimensions. Central to an understanding of the interlacing of the different levels of imagery in the text is the intertextual presence of Ovid's story of Minerva and Arachne, the myth of the origin, process and result of the weaving of images. This intertext, along with the pervasive textile motif, draws attention to the production and reading of plots, images and texts within the story. Thus the reader, along with the narrator, is mirrored in the text, and the result offers a complex and cautionary reflexive analysis of the narrative process of image production, organization and interpretation.

Keywords: intertext, image, weaving, Arachne, myth, textile.

Text –L *textus* tissue, style of literary work . . . f. pp. of *texere* weave.
(*The Oxford Dictionary of English Etymology*)

Introduction

In *Beowulf* narrative is called a "weaving together of words". This metaphor takes on a fascinating complexity in *Silas Marner*, for weaving is the occupation of the protagonist as well as a recurrent figure for social and narrative discourse. Further, the intertextual presence in the novel of Ovid's account of the transformation of Arachne, the skillful weaver, into a spider adds a reflexive and mythic dimension to the narrative web. This study will trace the interlace pattern of the weaving motif on the levels of story, imagery and intertext. My use of the concept of the intertext derives from the writings of Roland Barthes, Julia Kristeva and Michael Riffaterre. For Barthes, "the text is a tissue of quotations" and "in the multiplicity of writing everything is to be *disentangled*" (1977: 146-47). For Kristeva, each text represents a transformation of previous texts, "a narrative texture woven of strands borrowed from other verbal practices" (2). For Riffaterre, the intertext acts like the unconscious of a work and may be discovered "because the narrative itself contains clues leading back to it" (91). Following these threads of theory and their metaphorical textile motif, this reading reveals George Eliot's "clews" in order to disentangle the Arachne intertext operating in the narrative texture of *Silas Marner*.

An example of the weaving/textile motif is the "clew" Silas follows in raising Eppie: "what was held to be good" by the villagers, "the forms of custom and belief which were the mould of Raveloe life" (201). Using this spelling Eliot makes the word at once indicate the "guiding or suggestive fact or principle in problem or investigation" (clue) and "ball of thread or yarn, this as used in myth to guide through labyrinth" (clew) (according to *The Pocket Oxford Dictionary*). Eliot's unusual spelling introduces

the mythic element of Silas's endeavour by way of the image of a ball of thread. The novel takes up this thread which connects Silas's "inward life" to the public discourse and does so by means of "a kind of conversation" between the author and the reader (Preston 109). The novel relates its own attempt to use images to convey the inner life of the characters to the attempt within the story of individuals to share their inner lives and to achieve self-knowledge through internal dialogues. On each of these levels, discourse is seen as an interweaving of images, notably images of the unknown other, the individual self. The novel examines the way these images take shape and questions their reliability in conveying the truth of the other self. The story of Ariadne's thread is one intertext in *Silas Marner*, introduced by what Riffaterre (xviii) calls an ungrammaticality in the text: the archaic spelling and double meaning of "clew". However, this essay will focus on another intertext: the story of Minerva and Arachne. Most recent readings of the novel pay particular attention to the passage which describes Silas's story as "a history and a metamorphosis" (56; see Simpson 109, Cohen 410-426, Carroll 144-146 and Brown 223). However none of them have seen that the word "metamorphosis" marks the hidden intertext of Arachne's transformation into a spider in Ovid's *Metamorphoses*. This intertext is a clue for the reader who, in following it, is woven into the plot of the novel, trapped in its web. As Susan Graver has argued, Eliot's intention to create "a community of readers" in her work includes "a criticism of conventional ways of thinking, acting and responding" which "threatens the very sense of community the author seeks to create" (13). For Courtney Berger, in focusing on "the unstable connection of the self to the group", *Silas Marner* "contemplates the rudiments of social identity: How do people feel a sense of belonging? Why do people abide by the standards of the group?" (324). David Carroll sees the novel as concerned with "the double imperative of life: interpret and be interpreted" (144). Accepting and building on these views, this study will demonstrate the presence of the Arachne intertext within the pervasive motif of textile imagery and show how it interlaces and inflects the novel's concerns with the representation and recognition of the self in writing, reading and social discourse.

Weaving Images

The word "image" appears early (53) and recurrently in *Silas Marner* (e.g. 93, 114, 115, 129 and 184) as do the words "narration" and "narrative" (e.g. 100 and 202). Images are the stuff of social intercourse; the individual and the community weave images together to arrive at a view of the self and others. Thus Silas tells William Dane, "you have woven a plot to lay the sin at my door" (61) and a person may be isolated from others by "some well-knit theory" (69). *Silas Marner* is unique among Eliot's novels for its self-consciousness as a tale made up of the making and weaving of tales, beginning with the "tale [amount] of the cloth" Silas weaves to make a living (55), a coincidence of textile and textual meanings repeated in "the tale of Mrs Osgood's table linen" (64). This tale (story) makes Silas acceptable to the housewives of Raveloe as a replacement for the old linen-weaver of Tarley who has died; but there are other tales of Silas. One of these represents him as a miser with a large horde of gold living on moldy bread, a tale which stirs Dunstan to rob him, which action forces Silas to tell the tale of the robbery to the villagers at the Rainbow. After this, "Master Marner's tale" (112) becomes a topic of debate among the people of Raveloe.

The process which produces a social image and places it in private or public discourse is seen through a textile metaphor. Silas's solitary life before he loses the gold

is compared to a "little shivering thread" (70); when the men converse at the Rainbow, Mr. Dowlas takes up "the thread of the discourse" (96); and late in the novel we see the "one main thread of painful experience in Nancy's married life" (215). This textile imagery occurs in other figures and objects in the novel, often representing social relationships: curtains (64, 140 and 167), fetters (80), rope (81), string (88, 91 and 121), twine (91), fibres (129, 131, 168 and 173), stitches (161), ties (185), cord (186), yarn (189) and the "strip of linen" Silas uses to fasten Eppie to his loom (186).

The metaphorical connection of Silas's occupation to conversation, social images, theories, memories, lives, relationships and plots points towards a correlation between self-expression and social integration in the story and the act of reading the novel. This narrative treats with suspicion the characters' weaving of images, plots and tales to characterize people and also their ways of solving mysteries. This suspicion extends by implication to the community of readers, and thus the reader, in figuring it out, is figured in the text. An essential clue to the novel's reflections on its own reading is the intertext of Ovid's story of the weaving contest between Arachne and Minerva. The pun in "tale of the cloth" (55), in which the meaning determined by the context conceals another meaning which alters the context, introduces the intertextual tale of the cloth.

The process which has made Silas's life "a mere pulsation of desire and satisfaction that had no relation to any other being" (68) is called by the narrator "a history and a metamorphosis" (56). This process takes up the first three chapters of the novel. In the course of this account, the reader should notice that the term "metamorphosis" has a particular as well as a general connotation; for, like Arachne in Ovid's tale, Silas is transformed into a spider: "He seemed to weave, like the spider, from pure impulse, without reflection" and to conduct his solitary life like "the unquestioning activity of a spinning insect" (64-5).

The connection of weaving with image production and self-conscious textuality is apparent in the story of Arachne. She is a mortal woman, famous for her woven patterns, who claims to owe none of her skill to the goddess who gave weaving to human beings, and therefore she challenges Minerva to a weaving contest. Minerva accepts and in her tapestry makes images depicting her victory in another contest (with Neptune) and, around this central motif, images of mortals who defied the gods and were punished by being changed into lower forms (animals, plants, rocks). Minerva's text is a kind of metatext commenting on Arachne's presumption and warning of the probable outcome of the tale of absolute originality she has been telling. Arachne, on her part, weaves figures that provoke the goddess further: the various forms the gods (especially Minerva's father, Zeus) have taken to deceive humans, mostly in a sexual manner (the bull, the swan, the shower of gold, etc.). Minerva is outraged by the pointed insult and by the lasciviousness of the imagery. She stabs Arachne with her own shuttles and, when the girl tries to hang herself to escape her suffering, transforms her into a spider, forever to hang and weave a web out of her own body (Ovid 134-38).

The Ovidian intertext develops the motif of weaving introduced by the pun on the "tale of the cloth" and develops this image as a figure for narration and the problematic creation and interpretation of images while also indicating the degree of self-awareness required of the reader of this novel. The reader will weave the images of the novel into hermeneutic patterns but must do so with the disturbing and ambivalent example of Minerva and Arachne in mind.What had Arachne done to be transformed into the spider? Ovid says no one could find fault with her tapestries, that she was an

artist capable of flawless work. But he also says, "It was easy to see that she was taught by Pallas [i.e Minerva]" (134). Arachne suffers because she will not admit the precedence of the goddess; weaving comes from Minerva, and so this artist's work is also due to her. Furthermore, she commits blasphemy in her imagery during the contest; her weaving conveys the message that the gods deceive; or, as Silas puts it, "there is no just God that governs the earth righteously, but a God of lies" (61). Silas commits his blasphemy when he realizes one can become an image woven into the plots of others. In reaction, Silas, like Arachne, conceives a world where he is the foremost weaver, and thereby makes his life one of "repetition" and "monotony", watching "the slow growth of sameness in the brownish web" (69), a web that places him outside of time and human intercourse.

What has Silas done to be imaged as a spider by the narrative? He has made a plot of his own, a plot woven of pure repetition, in which no one meets, no one queries, no one learns, no one sympathizes. His web is outside the weaving of language, outside of narrative interest; it is a fabric without images, a blank cloth. The narrative weaves the image of the spider and the Arachne intertext over this blank space in the text.

Ovid's story, like Eliot's, is about the power and originality of images that stand for the self. Arachne's fate shows that we can only image ourselves in the discourse of the other. Her weaving prefigures the failure of her project of primary self-expression, for in it she figures the gods as masters of imagery. Minerva then fixes the spider as the image of self-expression: to try to escape the collective discourse is to figure in it as a monster, weaving the world out of oneself. Eliot's concern with the problematic dialectic of originality and fellow-feeling appears in her personal life when she worries that writing for the popular market in fiction prevents one from writing "out of one's own varying unfolding self" and rather "always ... spinning the same sort of web" (*Letters* 4.49), where the public, as Minerva, turns the artist into a spider. The intertextual connection between letters and novel affirms Peter Simpson's idea that *Silas Marner* is a "displaced autobiography" (95) in which the lives of the author and the protagonist "represent a closely parallel history and metamorphosis" (109; for other biographical parallels see Hardy 21-23, 133 and 158-59 and McSweeney 74-79 and 62-69). However, the author also shares the role of Minerva in the plot to figure Silas as a spider. In *Silas Marner* the "general discourse" (66) turns Silas into a monster but so does the narrative discourse. This reading continues that metamorphic process by embroidering Silas's story with the Arachne intertext. One problem the novel poses is how to sympathize with the monster, with the other who cannot enter the discourse except to be pointed out (*monstare*: to show or point out) as alien.

Silas's lost faith is imaged within the textile motif as "a curtain broad enough to create for him the blackness of night" (64). There is always a curtain to block our understanding of the other person, and we will always embroider that cloth with images from within ourselves. The Ovidian intertext iterates themes and problems in *Silas Marner* which center around the creation and interpretation of images in the social discourse: how the threads of individual lives and consciousnesses intersect to create collective images and how collective images relate to one's subjective experience. This novel enforces a reflexive reading which is aware of the power of images, of the weaving of others into our own plots and of the way these images and plots are determined by the collective discourse. The image of Silas as spider and its intertextual supplement shows what happens when one withdraws from the web of language but also shows what the web can make of the individual self.

Filling in the Blanks

In *Silas Marner* the problem of weaving plots and images becomes explicitly the problem of reading into the text. William Dane's self-righteousness derives from a textual image he has projected onto a blank space in the Bible: "He had dreamed that he saw the words 'calling and election sure' standing by themselves on a white page in the open Bible" (58). Dane uses the blank space of Silas's cataleptic fits, which had until then been taken as a mysterious sign of spiritual distinction, to create a false text explaining the disappearance of the church money. The villagers of Raveloe also impose a plot on Silas's life based on his cataleptic fits. When he fails to play the part of suitor to the unmarried girls or to stop for drinks and gossip at the Rainbow, they see him as a dead man come to life again (54). When he shows skill at healing with herbs, they imagine him as a man whose soul communes with the devil. In both of these plots, as in the spider's web, Silas takes the part of a monster; and in both "the chasm[s] in his consciousness" (167) are the "pretext" (122) for the imposition of the plot. The community discourse, like narrative, cannot tolerate a gap in its text. Mr Macey's image of the soul as a bird is also designed to fill in the blank of Silas's fits:

> No, no; it was no stroke that would let a man stand on his legs ... But there was such a thing as a man's soul being loose from his body, and going out and in, like a bird out of its nest and back; and that was how folks got overwise. (55)

The bird image is picked up by the narrator to describe the souls of young weavers like Silas and William Dane as "young winged things, fluttering forsaken in the twilight" (58). More significant is the dynamic of "going out and in", like the shuttle on a loom, which itself, along with the bird motif, shuttles back and forth across the gaps in the narrative. Dane affirms that "he hid no accursed thing within his soul" (58); the narrator shares with the reader the difficulty "to enter into that simple, untaught state of mind" of Silas (61). The problem of "going out and in" is one "we" (62), narrator and reader, share in a collocation of representation and interpretation in narrative and social discourse. In fact, the bird image appears first to illustrate the chasm of consciousness between the contemporary reader and the people who inhabit the world of the novel based on a gap in the latter's experience of the larger world. The appearance of Silas and other wandering weavers "would have had nothing strange for people of average culture and experience" (54); but, for the villagers of Raveloe, "the world outside their own direct experience was a region of vagueness and mystery: to their untravelled thought a state of wandering was a conception as dim as the winter life of the swallows that come back with the spring" (51).

The coming and going of the birds is associated with a blank in the social or narrative text. Thus we find an echo of Mr Macey's account of birds and souls as a figurative link across the area of mystery between Silas's story and that of Godfrey Cass: "The good-humoured, affectionate-hearted Godfrey Cass was fast becoming a bitter man, visited by cruel wishes, that seemed to enter, and depart, and enter again, like demons who found in him a ready-garnished home" (82). Both Macey's image of Silas's character and the narrator's of Godfrey's develop around the gap between the secret life and the public one. Again this gap figures concurrently in the narrative process; moving out and in figures over a "blank" (129) in the story and involves again an intertextual decoration. The story of Godfrey's secret marriage, "an ugly story of low passion, delusion, and waking from delusion ... needs not to be dragged from the

privacy of Godfrey's bitter memory" (80). This chasm in our consciousness of Godfrey's life is covered with a scene out of *Pilgrim's Progress* which interlaces with the textile motif:

> Instead of keeping fast hold of the silken rope by which Nancy would have drawn him safe to the green banks where it was easy to step firmly, he had let himself be dragged back into the mud and slime, in which it was useless to struggle. (81)

Godfrey's private Slough of Despond recalls the collective image of a weaver as "a figure bent under a heavy bag", a "mysterious burden", on the first page of the novel, which makes the "alien-looking men" look like the devil's disciples to the villagers but like Christian to the reader. Godfrey is imaged intertextually as Pliable while Silas is imaged successively as Christian, Arachne, Theseus and Jonah. But do these images give us Silas and Godfrey or merely weave the characters into a plot of our own devising, especially since they are figures that cover the lack of knowledge of the other in the narrative discourse? This is the question posed by the problematic of reading in *Silas Marner*. The reader is made aware of the process of image production, of "the weaving, and the growing pattern in the cloth" which fills the "blank" (129).

"Inward Criticism": The Reader in the Text

The weaving of tales is an occupation shared by Silas, the villagers, the reader and the narrator of Silas *Marner*. Images of the reading process recur in the text; while the action is largely taken up with the formulation of plots and efforts of interpretation (Vargish 197). This thematizing of narrative form is seen in the villagers' reaction to Silas's tale of his missing guineas:

> The next morning the whole village was excited by the story of the robbery, and Godfrey, like everyone else, was occupied in gathering and discussing news about it ... [T]he inference generally accepted was, that the tinder-box in the ditch was somehow connected with the robbery ... Here, surely, was a clue to be followed out. (112-13)

The clew now a clue, the tinder-box stands as the sign of what is absent in the story of the crime, the identity of the perpetrator. With this image as a "clue" (113, 114) the villagers imagine that another alien is the guilty party, a figure of "swarthy foreignness of complexion which boded little honesty" (113). One image leads to another as the villagers construct a composite picture of the peddler around the image of the ear-rings suggested by Mr Crackenthorp who has "some acquaintance with foreign customs":

> [N]ot having any distinct image of the pedlar as *without* ear-rings, [they] immediately had an image of him *with* ear-rings ... and the image was presently taken for a vivid recollection, so that the glazier's wife, a well-intentioned woman, not given to lying, and whose house was among the cleanest in the village, was ready to declare ... that she had seen big ear-rings, in the shape of the young moon, in the pedlar's two ears; while Jinny Oates, the cobbler's daughter, being a more imaginative person, stated not only that she had seen them too, but that they had made her blood creep. (114)

Silas accepts "the idea of the pedlar's being the culprit, if only because it gave him a definite image of a whereabout for his gold" (115). Note the insistence on the words "image" and "imagination". Dunstan, the real solution to the mystery, "lay quite away from the track of every one's thought—even Godfrey's", for "his imagination constantly created an *alibi* for Dunstan: he saw him continually in some genial haunt, ... saw him sponging on chance acquaintances, and meditating a return home to the old amusement of tormenting his elder brother" (128). The reader, with the narrator's help, sees through the false images, but as a fellow weaver of the text, he is implicated in their production. The "conjuration" by which Godfrey expects his imagined plots to come true is a "superstitious impression which clings to us all" (116). Also, the first-time reader has lost track of Dunstan, for he has fallen into another chasm in the text, a "sense of mystery" (57) experienced as suspense and imaged in the Stone-pits.

Reader and characters are alike motivated by "the reading of plot as a form of desire that carries us forward, onward, through the text" (Brooks 37). In their urge to find out what happened, they weave images of their own onto the fabric of Silas's tale. This is a warning to the reader of *Silas Marner*, that he can create or become the spider. The villagers cannot put Dunstan's disappearance together with the robbery because of a shared image of the Cass family which pre-writes their tale: "the prescriptive respectability of a family with a mural monument and venerable tankards" (128). The failed interpretation of Godfrey, Silas and the villagers warns the reader of the dangers of projecting personal and collective images onto the gaps in the narrative. Like Silas at the loom, one may be tempted to close the text within one's own web; but the example of Silas's "narrowing and hardening" applies to others, such as reader's and critics of this text, seeking a fixed and definitive form that would simplify the pattern of the text: "The same sort of process has perhaps been undergone by wiser men ... only instead of a loom and a heap of guineas, they have had some erudite research, some ingenious project, or some well-knit theory" (68-9).

Silas Marner is about the problem of narrative. On the one hand, it is "an investigation into the form a novel must take if it is to be adequate to the increasingly complex form of relationships in advanced society" (Preston 126-27); on the other hand, it shows how social relationships, including prejudice and bearing false witness, are based in narrative. Eliot explores the limits and possibilities of true self-expression and recognition in the social discourse by weaving patterns of reading into her story of Raveloe. According to *The Pocket Oxford Dictionary, to ravel* means to entangle and *to ravel (out)* means to disentangle separate threads.

Like each of the characters but in his own way, Godfrey is a weaver of tales within the novel. When he rides off from the discussion about the mystery of Silas's gold, the villagers fear he is going to discredit their reconstruction of the crime based on the tinder-box; but he is actually involved in devising a plot of his own, rehearsing the form of narration for what he calls "the whole story":

> Godfrey rode along slowly, representing to himself the scene of confession to his father from which he felt that there was now no longer any escape ... And then he tried to make the scene easier to himself by rehearsal: he made up his mind how he would pass from the admission of his weakness in letting Dunstan have the money to the fact that Dunstan had a hold on him which he had been unable to shake off, and how he would work up his father to expect something very bad before he told him the fact. (117-19)

Later, when Silas adopts Eppie and Mollie is found dead, it seems chance will provide a happy ending to his story: "The vision of his future life seemed to him as a promised land for which he had no cause to fight. He saw himself with all his happiness centred on his own hearth, while Nancy would smile on him as he played with the children" (192). But Godfrey's vision of the family hearth (the plot of the happy Victorian marriage) is never realized.

How Godfrey's imagined plot actually turns out we learn when the narrative enters Nancy's inward life fifteen years after their marriage. If Godfrey acts like a novelist planning the story of his life, Nancy is like a reader reviewing the text of her life and engaging in "inward criticism" (145). Nancy's "excessive rumination" on the past recalls Silas's repetitive compulsion to fill the vacancy in his life: "Her mind not being courted by a great variety of subjects, she filled the vacant moments by living inwardly, again and again, through all her remembered experience, especially through the fifteen years of her married time" (214).

Nancy's review fills in the space of the novel's chronological gap, the missing years between Part One and Part Two. It is connected with the textile motif and parallels the narrator's method of looking backward in time, notably in the account of Silas's "history and metamorphosis" which filled in the missing fifteen years before Silas came to Raveloe: "There was one main thread of painful experience in Nancy's married life, and on it hung certain deeply felt scenes, which were the oftenest revived in retrospect" (215). A thread with scenes hung on it is an image of Nancy's recollections, but also an image of the critical concept of the motif as a technique for reading narrative. Thus Nancy's "reverie" comments on this reader's critical method: "She recalled the small details, the words, tones, and looks, in the critical scenes" (214). The theme that ties her scenes together is a blank space in her marriage, a scene that recalls her husband's image of his "promised land" (192) but with a missing image by the hearth: "And Nancy's deepest wounds had all come from the perception that the absence of children from their hearth was dwelt on in her husband's mind as a privation to which he could not reconcile himself" (215). The setting of her recollections recalls another method of filling in the blanks, William Dane's projection of a personalized message onto the Bible, except that Nancy is unsure of her interpretation and so repeats the process compulsively: "She usually sat with Mant's Bible before her, and after following the text with her eyes for a little while, she would gradually permit them to wander as her thoughts had already insisted on wandering" (214). This "wandering of her thought from the text" (215) enacts the dynamics of reading: the tendency to turn towards one's own life, to seek a single ordering principle and to make the story come out "right". It also closely resembles Roland Barthes' description of criticism as "the text which we write in our head *when we look up*" from the text we are reading (1986, 30).

Both Godfrey's plotting of the future and Nancy's reading of the past are egocentric and dependent on stereotypical images and plots: "the love of some sweet maiden, the image of purity and calm" (79) leading to the family hearth for Godfrey and "'love once, love always' ... the motto of a true and pure woman" in Nancy's "inward drama" (151). Both encounter but neither faces the problem of the gap between the thread of public discourse and the imaged fabric of inward life. This is the problem set for the reader, and it is enacted in the narrative by Silas and Dolly Winthrop.

While Nancy is a critic of her own inner text, Dolly acts as reader and interpreter of Silas's tale of his past life:

> The communication was necessarily a slow and difficult process, for Silas's meager power of explanation was not aided by any readiness of interpretation in Dolly, whose narrow outward experience gave her no key to strange customs, and made every novelty a source of wonder that arrested them at every step of the narrative. (202)

Dolly is an immanent reader of Silas's inward life and thereby the means for his tale to enter the discourse of Raveloe and the reader's perception. Their talks parallel the process the narrator and reader are engaged in, to give the experience of a weaver of another era living utterance in a shared discourse. Dolly, like the reader and like Silas himself in Raveloe, must learn the language of the text she finds before her.

In their critical discussions of Silas's tale of his life, the Bible comes in as an intertext, as it does for William Dane and Nancy:

> 'And yourn's the same Bible, you're sure of that, Master Marner ... ?'
> 'Yes,' said Silas, 'every bit the same; and there's drawing o' lots in the Bible, mind you.
> [...] 'O dear, dear,' said Dolly in a grieved voice, as if she were hearing an unfavourable report of a sick man's case. (202)

This discovery compounds rather than resolves the episode of the lots as a crux in Dolly's efforts at interpretation. Her reading of Silas's story does not solve the mystery; she does not try to make sense of this event in its context. Rather, she offers her own emotional response to the wrong-doing as evidence that there is a force for good in the world despite all the evil: "[I]f *I* felt i' my inside what was the right and just thing by you ... isn't there Them as was at the making on us, and knows better and has a better will? And that's all as ever I can be sure on, and everything else is a big puzzle to me when I think on it" (204). Dolly accepts her place in a text she cannot fully decipher; she offers her own reading merely as evidence of the tenor of the text: "For if us as knows so little can see a bit o' good and rights, we may be sure as there's a good and a rights bigger nor what we can know—I feel it i' my own inside as it must be so" (204).

Dolly is the ideal audience for Silas's story. Like him she has "that simple, untaught state of mind in which the form and the feeling have never been severed by an act of reflection" (61-2). For her, the feeling is the form. When she first visits Silas she brings him lard-cakes marked with letters she cannot read but which she knows are "good letters, else they wouldn't be in the church" (136). Silas can read them but is "as unable to interpret the letters as Dolly, but there was no misunderstanding the desire to give comfort that made itself felt in her quiet tones" (136). Dolly does not insist on resolving the question of the lots or seeing the connection between Silas's past and present lives. She avoids the problem of reading the other as the self which affects even the Bible as a shared text: "We can send black puddings and pettitoes without giving them a flavour of our own egoism; but language is a stream that is almost sure to smack of a mingled soil" (131). Thomas Vargish observes of this reader of Silas Marner that "Dolly Winthrop's system of interpretation functions because of the uncertainty it can tolerate" (205). The reader of *Silas Marner*, involved in a purely linguistic exchange, cannot emulate the fellow-feeling of Dolly but can learn something from her interpretive method.

Dolly's approach to the text of the other stands out in contrast to those of the other readers in the text, each of which reflects the methods a reader *of* the text might

use. She does not project personal or collective images onto the tale of the other, as do William Dane and Mr Macey. She does not look for a pre-fabricated plot, as does Godfrey in his prospective readings or Nancy in her retrospective orderings of events. She does not blow up the significance of certain clues, as do Mr Crackenthorp and Jinny Oates, or become fixated on a certain motif, as does Nancy. All of these techniques are used in the interpretation of narrative, and some of them have been used in this interpretation of *Silas Marner*.

Thus the reader's activity is imaged in the narrative, and methods of reading are anticipated and put into question. The reader is compared to the mis-readers in the text and to an illiterate woman who does not seek a final ordering but accepts the area of mystery in her reading of the narrative of the other. Silas's least sympathetic behaviour, his spider phase elaborated by the Arachne intertext, involves the reader:

> He seemed to weave, like the spider, from pure impulse, without reflection. Every man's work, pursued steadily, tends in this way to become an end in itself, and so to bridge over the loveless chasms of his life. (64)
>
> Do we not wile away moments of inanity or fatigued waiting by repeating some trivial movement or sound, until the repetition has bred a want, which is incipient habit? (67)

Thus, like Silas, the reader is framed by the narrative, included in it and implicated in its perversions, egotism and guilt, as well as its mis-readings. The reader is implicated as weaver of plots, as a seeker after form to cover the chasms of consciousness, as Arachne who loses sight of the relativity of the designs she spins.

This tale of the cloth presents a raveling text that will not finally be raveled out. Reflecting on its own reading, *Silas Marner* provides no firm ground for projection. The reader knows that the unique self enters the general discourse only as an image in that discourse but knows also of the chasm of consciousness the image conceals. Engaged in a synthetic reading of a composite text which reflects on the form and feeling of the reading process, the reader realizes the relativity of any single pattern of interpretation.

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Özet

Silas Marner 'da "Kumaşın Öyküsü": Tekstil Motifi, Arakne Ara Metni ve Metindeki Okuyucu

Silas Marner dokumayı yazma, okuma ve sosyal söylem içindeki bireyin yansıması ve yorumunun metaforu olarak sunan ve bir dokumacıyı konu alan bir romandır. Romanda imgeler önemli bir yer tutar ve bunlar kendi sosyal, anlatısal, mental ve mitik boyutlarıyla ele alınır. Ovid'in Minerva ve Arakne öykülerinin, başlangıç mitinin, imgelerin dokunmasının süreci ve sonucunun hepsinin ara-metinsel varlıkları metindeki değişik imge katmanlarının özüdür. Bu ara-metin, yaygın olarak kullanılan tekstil motifiyle birlikte öykünün örgüsünün ve içindeki imgelerle metinlerin üretimi ve okunmasına dikkat çeker. Böylece anlatıcıyla birlikte okuyucu da metne yansır ve bunun sonucu olarak da imge üretimi, organizasyonu ve yorumunu içeren anlatı süreci bize karmaşık ve refleksif bir analiz sunar.

Anahtar Sözcükler: Ara metin, imge, dokumacılık, Arakne, mit, tekstil.

Time for Living:
Clock vs. Organic Time in *Dandelion Wine*

Markus A. Carpenter

Abstract: "Time hypnotizes", observes the narrator in Ray Bradbury's *Dandelion Wine.* Indeed, the novel is saturated with time and revolves around the way its characters deal with life and ageing, memory and time's passage. The article is mainly thematic in nature but also juxtaposes the narrative with ideas of the spatiotemporal self from Bergson, Bakhtin and Bachelard.

Keywords: organic time, clock time, chronotope, memory.

Time in its various aspects assumes a prominent role in much of Ray Bradbury's writing. Time, as it has been lived or imagined collides, and the past and future overlap in poignant or miraculous ways. In Bradbury's work both past and future have their attractions and the individual, whether attempting to colonize another planet or living a mundane life on earth is buffeted by the opposing forces of stasis and change. The story examined here is saturated with time, and the various ways its characters respond to its passage and attempt to manage it.

Set in Green Town, a small town resembling the author's boyhood home of Waukegan, Illinois, the largely autobiographical novel *Dandelion Wine* (1957) "is nothing if", as Bradbury describes it "the boy-hid-in-the-man playing in the fields of the Lord on the green grass of other Augusts in the midst of starting to grow up, grow old, and sense darkness waiting under the trees to seed the blood". (*Dandelion Wine* ix) The story may stand as an example of the Bahktinian chronotope. (Eller and Touponce 213) That is, a very particular time and space merged into an inseparable unity serving as the starting point for the creative imagination. In a manner of speaking, the story makes visible a certain time space through which plot and characters serve to illustrate an historical time, the accelerating but still optimistic period right before the start of the Great Depression. As the author clarifies in his introduction essay "Just This Side of Byzantium" in the 1974 edition of the novel, the book is a testament to a place, time and character of a people or community, still vaguely familiar to some of us but which has mostly faded away. As in most of Bradbury's works there it contains a dash of magic, and the magic of this novel is the magic of memory, which becomes an art for living. I will return to the concept of the chronotope and theories of time and memory where applicable, but I will mainly confine myself to thematic analysis.

Dandelion Wine has been praised for its rare quality of being a "novel of reveries" (Eller and Touponce 248-49). Indeed, much of its charm lies in its ability to vividly summon memories and feelings, perhaps long buried in the reader. Although the story sustains a breath of nostalgia, it is more centered upon becoming and change. How may we keep what we don't want to lose while looking to the future, and more importantly, how do we live well in the present? As the summer of 1928 begins, twelve year old Douglas Spaulding in the happy solitude of the outdoors teeming with life enters into a kind of "cosmic reverie" that unites him with the world (Bachelard 96). He

makes an important discovery and vows to himself: "I mustn't forget, I'm alive, I know I'm alive, I mustn't forget it" (*Dandelion Wine* 9). With increased self-awareness inevitable instances of disappointment, sickness and death assume more shattering proportions but it is nothing the boy cannot handle, especially with the help of his notebook/diary which he has neatly divided into two sections labelled "rites and ceremonies" and "discoveries and revelations" (27). While there is nothing unusual about a youth keeping a journal, the fact that he divides it the way he does is significant, showing the dual attractions of the routine and change. Eager for new experiences he also wants to enshrine passing time as *lived* and kept or remembered in a "correct" way. We all dream and experience flights of imagination and in his meditations on "reverie" and daydreams, Gaston Bachelard thought we need to train ourselves to "dream correctly" that is, in a healthy way (96). *Dandelion Wine* seems to urge us to master the making and keeping of memory as an art.

For this boy coming of age, the most fearful thing is the rapid passage of time. It seems to him an unstoppable evil, sweeping away the most glorious summer imaginable. What can one do to influence the passage of time? In an earlier outline of the story Bradbury had Douglas and his friends actually stop the clock in the court house tower with some firecrackers (Eller and Touponce 225). In *Dandelion Wine* the big clock keeps ticking and strikes the hours throughout the narrative, not a tyrant to be defeated, but a challenge to be creatively met. Within the narrative stream of time and events, Douglas discovers in a very personal way that time is also organic; lived, not just measured; we exist in time and it lives in us.

As the summer draws to a close the swift passage of time and the death of two beloved elderly people awaken in Douglas the fact that someday he too must die. He finds himself increasingly drawn to the local arcade, "a world completely set in place, predictable, certain, sure" (192). There he comes to see the connection between stasis and non-being through the fortune-telling Tarot Witch "frozen" in her "glass coffin" who only comes to life when someone slips a coin in the slot. The machine is old and not working well and the arcade owner is ready to scrap it, but Douglas becomes obsessed with rescuing "Mme. Tarot" and releasing her from her "spell" that she might come back to life. However, to "liberate" her, Douglas shatters the case and takes the dummy home to the amusement of his parents, but then he falls under a spell of sorts resembling a deep coma. What brings Douglas back to life is a liquid concocted by Mr. Jonas, the junk man, out of pieces of the past such as Arctic air from the year 1900 (188-221). Ironically, Douglas is saved for the future by a choice mixture of the past, perhaps highlighting the author's ambivalent attitude toward the past-future dichotomy.

In stories of this type, "a standard variation finds the initiate, in addition to being an individual character undergoing growth, a representative of some group or culture – a culture-carrier, so to speak" (Mengeling 214). The affirmative roles that memory and imagination play and the need for one generation to pass on to the next the best of the past, rituals and rites of family and community is a common thread in Bradbury's work. This theme of remembrance and passing on cultural values, in this case, the support and wisdom found in an extended family, is also a rather obvious element in his earlier science fiction novel *Fahrenheit 451*, although it is critically overshadowed by the novel's critique of mass culture.

Through observing and participating in a series of cycles in the natural world, human life and family ritual Douglas comes to appreciate and make peace with the two faces of time, the mundane and the memorable and the series of endings and beginnings.

With admirable subtlety and poetry Bradbury draws the distinctions between never-ending clock time that we experience through visible motion and change, the turning of the earth and the change of seasons and lived time which moves differently, not always as we would like, but in a more manageable way. As such, memories are important especially if they retain a full-bodied, life affirming vitality. As suggested by the title, the novel revolves around ritual scenes of winemaking for each month of the summer. The process, which entails a synthesis of the four archetypal elements of earth, air, fire and water results in a healing product, a life affirming elixir. Bottled, dated and stored in the cellar it is not kept just to gather dust but to be consumed just a little at a time. The creation is compared to "bright illusions" which cannot be dislodged. Douglas's grandfather sums up the potency of drinking dandelion wine by saying that it does not leave one tied to the past; one has "no regrets and sentimental trash lying about to stumble over forty years from now" (236).To drink dandelion wine is to live the summer over for a minute or two along the way through winter (Eller and Touponce 249). In the narrative, Douglas would often go to the cellar, staring at the bottles as if into the brilliant summer sun and flowers from which they were made. The ritual helped give a pattern to life that he could accept, even look forward to. As school approaches Douglas tells his younger brother that he has a hunch; "next year's going to be even bigger, days will be brighter, nights longer and darker, more people dying, more babies born, and me in the middle of it all" (235-36). Beyond mere acceptance, he is eager for all life has to offer.

Of course Douglas' story is the heart of the novel but I have summarized it briefly to introduce the theme of the two faces of time and to set the stage for other Green Town players, namely Mrs. Bentley. Time, its passing and how it should be lived and remembered presents a challenge of a different sort for this elderly widow. Douglas' narrative traces a coming of age with his emerging self-awareness becoming properly anchored in the stream of time. Seventy-two year old Mrs. Benson must experience some "revelations and discoveries" of her own culminating in something akin to a second coming of age. Although children serve as the primary focalizers of *Dandelion Wine*, the adults and the elderly are not left out in their struggle to conceptualize time and attempt to live properly in it. Time seems to present challenges, not entirely dissimilar, to characters of all ages. For example, despite the sixty years between them, Douglas and Mrs Bentley, by the end of their respective stories come to share existentially similar ground.

Like many sections of *Dandelion Wine* Mrs. Bentley's episode was a stand-alone story, first published in the mainstream magazine *Collier's* as "Season of Disbelief" in November of 1950, and again in the collection *Bradbury Stories* (2005). In essence, Mrs Bentley is an old woman who cannot prove to the neighbourhood children that she was ever ten years old. There exists a low key conflict between the children and the elderly of the town in the first place. The vast psychological differences between them and the children's resentment of the idea of having to grow up and conform are an undercurrent in the novel. In effect, Bradbury was imaginatively dealing with a generation gap years before the term became popular. In the juxtaposition of young and old Bradbury demonstrates a fine understanding of both groups and the enchantments and the respective traps time may set for them; as Mrs Bentley comes to recognize, "time hypnotizes" (75). Concerning generational differences, Lahna Diskin observes that "in Bradbury's canon, children are, by contrast, agents who can transfigure and sometimes metamorphose persons, things and events. They are, in other words apostles of enchantment" (131). Mrs Bentley's story, "Season of Disbelief" is a prime example.

Mrs. Bentley has been widowed for several years but has only recently moved to Green Town. Her marriage was long and agreeable and she doesn't seem to be in any financial difficulty. Neither a recluse nor a busybody she is described however as "a saver;" someone who has kept "tickets, old theater programs, bits of lace, scarves, rail transfers; all the tags and tokens of existence" (68). It is only natural, perhaps psychologically necessary to take tokens of the familiar with us as we venture forth into the new, but she has moved several times since her husband's death yet refuses to part with anything. The description of her home environment leaves the reader in no doubt concerning her status as someone displaced or dislocated in time; "the trunks and furniture, dark and ugly, crouched about her like the creatures of a primordial zoo" (69). Hers is a withdrawn widowhood by choice but still things are not necessarily more important to her than people because:

> [t]he one thing she had most enjoyed touching and listening to and looking at, she hadn't saved. John was far out in the meadow country, dated and boxed and hidden under grasses, and nothing remained of him but his high silk hat and his cane and his good suit in the closet. (68)

If Mrs. Bentley is trapped in an eddy of time we might surmise that it is because of loss, but this turns out to be an oversimplification.

Commenting upon the passage of time, Pascal thought it suited our nature very well not only because it "heals griefs and quarrels", (Adler 857) but because its perpetual flow washes away the desperate ennui people suffer when they feel themselves imprisoned in the present. Furthermore, commenting upon lived or organic time, he observed that when dissatisfied with the present, "we anticipate the future as too slow in coming ... or we recall the past to stop its too rapid flight" (Adler 857). Likewise, he feared that people tend to be more occupied with thoughts of the past and the future to the detriment of the present, taking the past and present primarily as means to some future end, thus, in some cases one never really lives but rather hopes to live (Adler 856-57). He believes it requires no special effort to resign oneself to time's passage, but we may detect in Pascal a concern for living in the present and I believe it is Ray Bradbury's concern as well.

Past, present and future, regardless of how we choose to define or measure them, we do experience time in these three modes. The trick, as Bradbury seems to be saying in this novel about growing up and growing old is to actually live because of, and with, all three. Young Douglas Spaulding in his revelation and joyous affirmation of life – "I'm really alive, and I mustn't forget it!" (10) –seems to have found a golden mean, savouring just enough of the past symbolized in the thimble full of bottled summer, dandelion wine his grandfather gives him to drink to live more fully in the present. To hear Douglas speak near the end of the novel one gets the impression that past and future figuratively meet *in* him in a balanced way, enabling vibrant life in the present.

In Mrs. Bentley's story (68-77) we have past and present in violent collision with past becoming an abject loser. In fact, "past", even though it is an "actual past", that lived by Mrs. Bentley, comes off as a non-entity; it is not, and never was. For the neighbourhood children Mrs. Bentley was never anything other than what they see in front of them, an old, gray-haired lady in button up shoes (69), and neither pictures nor the artefacts she has squirreled away serve to convince them otherwise. Mrs Bentley sees little Alice, Jane and Tom, Douglas' younger brother, taking the sun on her lawn,

buys them ice cream and engages in small talk. Without anything like intentional cruelty, the artlessness of the children confounds and puts to shame Mrs Bentley's grave. They do not reject her, just the image she creates of her past self, they cannot or do not want to accept the idea that she was once like them. In fact Jane, the leader of the group becomes disturbed and suggests they leave because she does not want to listen to fibs.

Here is not only an identity issue but a matter of a remembered past and Mrs Bentley takes it hard: "I don't mind being old-not really-but I *do* resent having my childhood taken from me", she muses (71). Mrs Bentley feels the need to prosecute her case with the children and later watching her own hands "like a pair of ghostly gloves at a séance", (72) she gathers a few mementos to show the children the next day. She produces an old childhood picture, a fancy little hair comb, some jackstones, and for good measure, her old marriage certificate. But what do these things prove the children retort, the husband is not here and you could have borrowed or stolen these things from some other child.

> "The only way I'll believe you were ever young" says Jane, "is if you have someone say they saw you when you were ten". Case closed; but with the defendant insisting, "you must take these things on faith … One day you'll be like me!" (73)

"No we won't", the girls replied as they ran off with the evidence in spite of Mrs Bentley's protest (74). The chronotope provides fictional environments implying historically specific constellations of power or "a particular context of socio-historical relations" (Morson 295). It is difficult to imagine the child-elderly interactions described in the story taking place today. There are just too many electronic distractions for children nowadays and the deference to age assumed by Mrs. Bentley seems less assured today. The children cannot take from Mrs. Bentley what time has already taken from her. Even the children seem to know that things and outward appearances can be deceptive and so were little impressed with the trinkets representing a past life and would only accept a living testimony to Mrs. Bentley's erstwhile youth.

Mrs Bentley is not the only elderly person to interact with the children. Colonel Freeleigh, who is considerably older, makes an interesting counterpoint to Mrs. Bentley. Bradbury has stated that this character is a composite of Civil War veterans he recalled marching in parades from his childhood and the renowned Renaissance art critic Bernard Berenson whom he befriended while he was writing the book (Weller 242). Berenson, a frail man in his eighties when Bradbury knew him, was a strong influence on the writer, opening new horizons for him, and if at all like the Colonel Freeleigh of the story, had a prodigious memory and was a fine story-teller. The colonel lives alone in an empty apartment, but is nonetheless affable, good-natured and for Douglas and the boys, fascinating. Not only is he a cheerier sort, without a speck of self-pity but a repository of life he is happy to share. Mrs Bentley, it seems, has been conquered by time. For her the past is lost in a Proustian sense, and cannot be recollected to any satisfactory degree except through a sterile accumulation of things. Relics which seem to function more like markers of past clock time, dates and calendars, instead of lived time. Colonel Freeleigh, on the other hand, has hardly kept a thing except a head full of vivid memories dating back to the Civil War.

Douglas and the boys recognize him as a sort of time machine, an idea the colonel happily accedes to and a testament to his embodiment of organic time. For one thing he never bores the boys by trying to convince them that he was once just like they are. Though his life is behind him he can laugh and appreciate the present since he is alert to it. Indeed, his stories are incredibly vivid and detailed, speaking eloquently of time richly lived and experienced. This is probably why the boys enjoy listening to him and never question his recollections; they are just too real not to have been lived, in fact they still live. The kind of life the old man has lived is attractive to Douglas, even inspiring, as he explains to his younger brother:

> "He talks, you listen. And the more he talks, the more he gets you to peering around and noticing things. He tells you you're riding a very special train ... and you need old Colonel Freeleigh to shove and say look alive so you remember every second! Every darn thing there is to remember!" (89)

The old man, truly is a time machine awakening Douglas to the present and heightening his anticipation of the future by his recollections of the past; the old colonel lives.

Meanwhile, Mrs. Bentley lying sleepless among her trunks and trinkets does some soul-searching, wondering if her collected things were "the elaborate trick of an old lady convincing herself that she had a past" (74-5). Then, as often occurs in Bradbury, she experiences a sort of reverie. In this case, a material image leading to various auditory and visual images. A night breeze entering her room causes a cane to fall into a patch of moonlight on the floor, its gold ferrule glittered. It was her husband's opera cane and it seemed as if he were pointing it at her: "Those children are right", he would have said. "They stole nothing from you, my dear. These things don't belong to you *here* and *now*. They belonged to her, that other you, so long ago" (75). The past and present, real and imaginary, gently touch and dance in Mrs Bentley's mind: "You will never understand time", she seemed to hear him say. "You're in the present, you're trapped in a young now or an old now, but there is no other now to be seen" (75). Gazing at the cane laying silently in the moonlight she wondered, if he were alive tonight, what would he say? "No, my dear, you're not the dates, or the ink or the paper. You're not these trunks of junk and dust. You're only you, here, now-the present you". "Yes, I see. I see". (76) She said out loud and decided to do something final about it.

In the morning when the children came around, Mrs Bentley led them inside and started giving them things. She told them they could take anything they wanted if they promised to help her build a big fire in the back yard for the contents of her trunks. Just "trash for the trashman", she said. "It doesn't belong to me. Nothing ever belongs to anybody" (77). The rest of the summer you could see them, "the children and the old lady putting coldness into warmness, eating chocolate icicles, laughing. At last they were good friends" (77). And the children made a game of asking her questions:

> "How old are, Mrs. Bentley?"
> "Seventy-two"
> "How old were you fifty years ago?"
> "Seventy-two"
> "You weren't ever young, were you, and never wore ribbons or dresses like these?
> "No."…
> "And were never pretty?"

> "Never"
> "Never in a million trillion years?" "The two little girls would bend toward the old lady, and wait in the pressed silence of four o'clock on a summer afternoon". "Never", said Mrs. Bentley, "in a million trillion years". (77)

Throughout this article I have tried to draw a distinction between inner or organic time as opposed to clock time, spatially measured. The idea of a spatiotemporal self appears in Walter J. Mucher's article "Being Martian: Spatiotemporal Self in Ray Bradbury's *The Martian Chronicle*" in the 2010 edition of *Ray Bradbury* edited by Harold Bloom. I see this in Bradbury as well and believe his notion of time similar to that of the philosopher Henri Bergson. Bradbury has variously stated that he has been influenced by Bergson, who has left an imprint on twentieth century American literature, through the likes of Wallace Stevens and Willa Cather (whom Bradbury has also read), with Cather even creating a character she called Alexandra Bergson. Bergson believed the past continues to exist, internal to the present (Reese 55). In man it exists in memory and like a rolling snowball, its present state contains all its earlier states. Importantly, he believed in an open future being decided moment by moment. He believed that reality *is* mobility, not things made, but things in the making, not self-maintaining states, but only changing states exist (Reese 55). The details of the temporal process are not settled and time has its own pace. For example, the children in the story were not ignorant of the process of aging but rejected the idea of being fated to becoming like Mrs. Bentley, living in the past. "Élan vital" is a central notion of Bergson's referring to the dynamic origin of human life, a vital impulse. More than just a feeling of being or existence, it is a feeling of participation in an onward flow, expressed in terms of time and secondarily in space. Mrs. Bentley is a case of someone who has lost this "élan vital" but finds it aging through her contact with youth and a living memory of her husband's words not by anything she had kept.

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Özet

Yaşamak için Zaman: *Dandelion Wine*'da Saat Zamanı ile Organik Zamanın Karşılaştırması

Ray Bradbury'nin *Dandelion Wine* adlı romanındaki anlatıcı "[z]aman hipnotize eder"der. Aslında romanda zaman konusu yoğun olarak işlenmekte ve karakterlerinin yaşam ve yaşlanma, bellek ve zamanın geçişiyle başa çıkmaları ele alınmaktadır. Bu makale esas olarak tematik olmakla birlikte, Bergson, Bakhtin ve Bachelard'ın mekansal-zamansal benlik anlayışlarını da bir araya getirmektedir.

Anahtar Sözcükler: Organik zaman, saat zamanı, kronotrop, bellek.

Public Tropes and Private Narratives:
Orientalist Discourse in Byron's *The Giaour*

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Abstract: George Bryon's Gothic heroes respond to European perceptions of the Near East that were changing due to developing interest in Near and Middle East comparative religions and philology and the accompanying interest in travel that these studies inspired. Byron's *Turkish Tales* are thus part Romantic adventure, part ethnographic or anthropologic studies. The former, the popular tale, appeals to the fancy of the reader. The latter located in the notes that accompany the long poem, supported by letters and journal notes on the poems' conception and reception, appeal to what might be called objective ethnographical realism. These two representational strains of the Near East may be called his public trope and private record and it can be argued that the arbitration of Byron's public attitude with his private expression helps us account for the dynamic narrative energy of *The Giaour*.

Keywords: Near East, anthropologic studies, ethnographical realism, public trope, private record

George Gordon Byron, or Noel Byron as he signs many of his later personal letters, was considered by his public to be the embodiment of British Orientalism in its early nineteenth-century Romantic guise. Byron, however, rather than merely tailoring himself or his tales to a prescribed concept of the Oriental had performed an operative function in the evolution of British Orientalism. Combining what he recognized as the strengths of Romantic Orientalism as a popular literary genre and Orientalist Studies as an intellectual and academic discipline, he would offer the public a novel form of Orientalist discourse, one that would make him an overnight success in the year 1812 upon the publication of the first two cantos of *Childe Harold's Pilgrimage*.

He would later regret his choice of the title "Turkish Tales" in a March, 1817 letter to his friend Thomas Moore: "I am very sorry that I called some of my own things 'Tales', because I think they are something better" (*Letters* 398). Though Byron may be categorized as a Romantic poet by history, of all the canonical Romantic poets excepting Coleridge, Byron was by far the more Augustian of his age. With one foot firmly planted in the aesthetic traditions of the eighteenth century, he would combine the demands of Realism with the indulgences of Romance and offer to the public "Adventure Tales" that simultaneously strove toward the ethnographically verifiable. And in doing so he would challenge many assumptions implicit in each genre. Gothic villians previously relatively stable in their villany in eighteenth century novels would be heroicised and the Byronic anti-hero was born. This metamorphosis was neither spontaneous nor without a deeper logic. Bryon directed the evolution of his Gothic heroes to respond to European perceptions of the Near East that were changing due to the developing interest in Near and Middle East comparative religions and philology and the accompanying interest in travel that these studies inspired. Byron's attempts to appeal simultaneously to Romance, Realism and Oriental Scholarship was ultimately a

fruitful enterprise. His heroes and villians are to a certain extent historicized, and the result is a blurring of stock representations of good and evil, European and Ottoman, centralized subjects and objectified others. The British public, it seems, was ready for such innovations.

Byron's *Turkish Tales* are thus part adventure tales part ethnographic or anthropologic studies. What becomes interesting upon a close examination of the play between these two contending forms is that while the former, the popular tale, appeals to the fancy of the reader, the latter form located most explicitly in the notes that accompany the long poem, as well as the letters he wrote or journal notes he took about the poems' conception and reception, appeal to what might be called objective ethnographical realism. It can be argued that *The Giaour* (the *gâvur* in Turkish or the infidel) more than any other of his Orientalist tales reveals the collison of these appeals in the very recesses of its narrative. As readers we are asked to keep two voices simultaneously in mind as we proceed: the notes which function like an exegesis of the main text add an earthy realism to a manic tale of fright and flight. And in doing so the tale as a whole ultimately avoids, though not initially, a reductive treatment of a Near Eastern city, culture and a character in the form of Hasan.

Bryon's *Turkish Tales* do offer the early nineteenth-century reader what they might expect from conventional Orientalist literature. In *Childe Harold's Pilgrimage, Canto II*, the narrator laments the long defeated Greeks of Constantinople and condemns the Muslims that now occupy the city. The lamentation is simultaneously a call to arms:

> The City won for Allah from the Giaour
> The Giaour from the Othman's race again may wrest;
> And the Serai's impenetrable tower
> Receive the fiery Frank, her former guest;
> [...]
> Oh Stamboul! Once the empress of their reign?
> Though turbans now pollute Sopia's shrine ... (*Selected* 122-23)

Echoing the political and military ambitions of contemporary Greeks in the early nineteenth century, the lament moves well beyond an immediate desire for political independence from the Ottoman Empire: it is also a dream of return to a topography whose crowning jewel is Istanbul. The visionary scope is Panhellenic: Greece will not only gain independence from the Eastern colonizer, it will also recapture Christian lands lost to the Muslim invaders nearly four hundred years earlier. And with regained geographic integrity would come cultural renaissance, a new Golden Age that would reactivate an idealized Greco-Roman cultural heritage. The narrative with its recognizable structure of fortunes gained and lost and then regained was a popular one in the early 1800s and appealed to those in Europe and the United States who would support the political uprise against the Ottoman Empire in its Greek territories. Byron, like many Orientalists before and after him, often supplied his readership with the tropes they had learned to love: "Mohameddans", infidels, the natural enemies of the West, "pollute" what is sacred to Christians and must therefore be pushed back, preferrably back to the Steppes from which they came.

Yet Byron in other places speaks of a different Orient. Couched in private letters, journal entries, notes to his poems, and certain corners of his poetry, Byron offers another image of the Ottomans and their country:

> In the capital and at court the citizens and courtiers are formed in the same school with those of Christianity; but there does not exist a more honorable, friendly, and high-spirited character than the true Turkish provinical Aga, or Moslem country-gentleman. (*Selected, Childe Harold's Pilgrimage*: *Canto II* "Notes" 151)

In Byron's characteristically changeable aesthetic, a reader must be prepared for paradox at the sentence level and at the ideological level. As he negotiates his divergent and ranging experience with the Orient, two marked representational strains of the Near East emerge in Byron's poems and his non-poetic writing, strains that at times contradict and at times compliment one another. They may be called his public trope and private record and it can be argued that the arbitration of Byron's public attitude with that of his private expression creates a dialectical narrative energy, particularly in *The Giaour*. An examination of these conflicting rhetorical modes in this text highlights the circuitous nature of Byron's aesthetic approach to the Near East and his attempt to integrate Romance and objective ethnographical realism.

In *The Giaour*'s early stanzas, Byron associates the Turkish occupiers of Istanbul with Milton's satanic hordes through simile and extended metaphor. Like the turban above, the Turk as a sign is emptied of its interiority for the benefit of its exterior sign:

> It is as though the fiends prevail'd
> Against the seraphs they assail'd,
> And fixed, on heavenly thrones, should dwell
> The freed inheritors of hell—
> So soft the scene, so formed for joy,
> So curst the tyrants that destroy! (*Selected* 169)

War and strife are mythologized as is the enemy whom the nineteenth-century reader may despise with lavish indulgence as Byron co-opts the iambics and figurative models of the master of celestial warfare. Here the "fiends" and "inheritors of hell" become Turks. At liberty on earth they become iconoclasts destroying the holy shrines of European culture. The contest between rarified good and pure evil is made perfectly intelligible in these lines through a sequence of polarized images and verbs: "fiends" confront "seraphs", "heavenly thrones" are usurped by "inheritors of hell", "destroy" replaces "joy". In this earthly as well as foreign reenactment of Christian myth, ambiguities are eradicated.

The contemporary political conflict between colonial Ottoman Turks and colonized Greeks offered a screen onto which a western reader could temporarily transfer its own anxieties and fears while maintaining superior ethical standards. "Treating the Turkish army as if the times had been those of Saladin and Richard the Lionhearted", Byron in a long narrative poem such as *The Giaour* offered the British reader a means of purging its own national discomfort vis-a-vis the War of 1812 with the United States, and wars on other fronts in Europe and the Middle East, by accessing, at least in the initial stanzas, an available, conventional and historically relevant image of unmitigated evil (Barzun 52). The enormous popularity of the poem was partially due to Byron's good timing: his focus on a modern conflict between Greeks and their ancient enemies allowed him to harness conventional animousities toward the eastern provinces of the Greek Empire recorded as early as Aeschylus' *The Persians* and Euripedes *The Bacchae*. This animousity, according to Edward Said, would be kept

alive not only by isolated historical events but also as by the mythological spector of a hostile and threatening Islam represented by the Ottomans of the East.

> Not for nothing did Islam come to symbolize terror, devastation, the demonic, hordes of hated barbarians. For Europe, Islam was a lasting trauma. Until the end of the seventeenth century the "Ottoman Peril" lurked alongside Europe to represent for the whole of Christian civilization a constant danger, and in time European civilization incorporated that peril and its lore, its great events, figures, virtues, and vices, as something woven into the fabric of life. (Said 59-60)

It is to this peril, real and mythologized, that Byron often appeals in his Romantic Orientalism.

The national struggle in Greece against the Ottoman Empire was certainly only one "story" circulating within a general vogue for eastern tales at the turn of the nineteenth century. A keen observer of British fashions in the culturally exotic, Byron knew how to harness the present historical moment to the past in order to market both. However, if Byron knew what stories of the Orient the general reading public were accustomed to (he too refered to William Beckford's *Vathek* (1786) when composing *The Giaour*), he was very keen on rehabilitating this taste for the fantastic and exotic through a strong dose of realism acquired through scholarship as well as personal experience. In his efforts to render the details correctly he referred to Barthelemy d'Herbelot's *Bibliotheque Orientale* (1697) and solicited the help of experts such as Edward Daniel Clarke, Professor of minerology at Cambridge and well-known traveler who in 1811 had published *Travels in Various Countries of Europe, Asia amd Africa*, in six volumes: "I am sure that I am anxious to have an observer's, particularly a *famous* observer's, testimony on the fidelity of my *manners* and *dress*" (Letter to Clarke 1813, 204.) In an effort to correct fatuous respresentations of many arm-chair travel narratives of the Near East, both fictional and non-ficitonal, Byron resembles Lady Mary Montagu, the great travel writing revisionist whom Byron in turn corrects in a letter to his mother from Constantinople: "Lady Mary Montagu errs strangely when she says, 'Saint Paul's would cut a strange figure by St. Sopia's'. I have been in both, surveyed them inside out attentively. St. Sophia is undoubtedly the most interesting …" (Letter to Mother 1810, 71).

The vogue for Oriental tales had gone hand in hand with the vogue for pilgimage to the East in the form of the Grand Tour, and at the age of twenty-one Byron had made his own from 1809 to 1811 with a prolonged stay in Ottoman Turkey from March to July of 1810. Considered necessary for the education of the young and priviledged and for the western artist with professional aspirations, "pilgrims" traced the routes followed by the Medieval Crusaders, many beginning their voyage to the Holy Lands with a visit to Constantinople. Pilgrims, whether Christians, Classicists, or the merely curious, were expected to keep journals and those with literary ambitions often collected their selective data and returned home to rewrite the Orient. Speaking of the French who traveled widely in the East in the nineteenth century, Raymond Schwab notes in *The Oriental Renaissance* that "it is, by universal consent, in them [Gautier, Leconte de Lisle, Flaubert] that the Orient was embodied; they furnished a pocket-sized edition, homeopathic doses, of the cumbersome and disquieting scholarship" (412). Byron's ambitions for the inscription of his direct experience of Turkey went beyond the casual, however. Moreover, if his texts at times served to deal with the Oriental by "making statements about it, authorizing views of it, describing it, by teaching it, settling it,

ruling over it", as Edward Said has famously argued about western writing of the East in general, Byron's revisionist aims for his annotated travel tales do not fit comfortably into this universalized reading of the British writer abroad (Said 3).

As if to emulate a formal invocation, figuratively nodding to known and anticipated formulae, Byron then initially siezes on tropes familiar to an audience versed in the Oriental Romance. Thus the appropriated tropes, or public tropes inscribing the Ottomans in the first 165 lines of *The Giaour* are traditional. The Ottoman infidel is destructive and as a barbarian has no taste for cultivated nature:

> Strange–that where Nature lov'd to trace,
> As if for Gods, a dwelling place,
> [...]
> There man, enamour'd of distress,
> Should mar it into wilderness,
> And trample, brute-like, o'er each flower
> That tasks not one laborious hour:
> Nor claims the culture of his hand
> To bloom along the fairy land, (*Selected* 169)

Summoning images of Sylvan Greece as well as Eden, "And every charm and grace hath mixed/Within the paradise she fixed", a creature more "brute-like" than human desecrates the idealized landscape (*Selected* 169). The barbarian, sadistic, in love with anguish, is alienated from nature as well as heaven. He violates heaven and leaves barrenness and chaos in his wake. He darken[s] o'er the fair domain" with his diabolical influence (*Selected* 169). His domain is the wilderness, a typological signifier for the infernal regions. The Turkish invaders are also sexually deviant.

> Strange—that where all is peace beside
> There passion riots in her pride,
> And lust and rapine wildly reign, (*Selected* 169)

Bucolic "peace" is opposed to the cardinal sins of pride and lust manifested in the heathen's taste for "passion" and "rapine". Transcendent calm is usurped by physicality and eroticism.

After stanza three, however, one notes a change of register in the poem. Once Byron has offered the audience the anticipated demonization of the Turk, he goes on to characterize a rather different Ottoman scene. Unlike Beckford who cloaks a parable for the edification of Christians in a highly stylized, sensuous and scandalous *Vathek*, or Samuel Johnson who engages in Orientalist discourse in order to enlighten the "more powerful" and "wiser" European, Byron, it seems, does not aspire to delight in order to teach at the expense of the subject (Johnson 64-5). As Byron moves away from Orientallist stereotypes in the text, the reader is invited to admire rather than abhor the Oriental landscape and culture. Having traveled and directly gathered notes for his "rewriting" of the Orient, Byron appears interested in rather than disdainful of the customs, religion, and language of the host country. He in turn offers a version of the Ottomans less encumbered by traditional Christian chauvanisms than his contemporaries.

More than Beckford, Byron is drawn to the religious and cultural particulars of Islam and he gives the reader many examples of these in *The Giaour*. After Byron has

offered the traditional homage to Greek Constantinople he then shifts his admiration to Turkish Istanbul. The Giaour, as he flies "meteor-like" through the night, "A moment checked his wheeling steed"; he appears captivated by the scene beyond the "olive wood" (*Selected* 174).

> The crescent glimmers on the hill,
> The Mosque's high lamps are quivering still;
> Though too remote for sound to wake
> In echoes of the far tophaike,
> The flashes of each joyous peal
> Are seen to prove the Moslem's zeal.
> To-night—set Rhamazani's sun—
> To-night—the Bairam feast's begun— (*Selected* 174)

The Giaour lingers, isolated from this vision of warmth and community that the Muslim holiday represents. The verbs are illuminated: "The crescent glimmers", "high lamps" "quiver", sounds which "peal" also "flash". Traditional roles of darkness and light are reversed in the poem: light resides momentarily with the infidel. Far from the excesses of heathen spectacle and indulgence in *Vathek*, Byron records a vision of beauty and pious celebration that bears no traces of his signature irony; he transliterates at once the internal calm and external celebration associated with the three day holiday that follows a month of fasting for the orthodox Muslim. As if to vex a conservative Christian audience or test even a more tolerant European sensibility, Byron makes the following comparison in his notes to the poem:

> 'Alla Hu' the concluding words of the Muezzin's call to prayer from the highest gallery on the exterior of the Minaret. On a still evening, when the Muezzin has a fine voice, which is frequently the case, the effect is solemn and beautiful beyond all the bells in Christendom. (*Selected*, "Notes" 190)

Church bells like turbans are powerful symbols for a Christian audience, and the blasphemy is bold and calculated. Just as Byron is ambivalent, even hostile towards the Christian church in his notes to the poem (and most everywhere else), so too is the Giaour. Although the Giaour is mysteriously generous towards the monastery, "Great largess to these walls he brought", the beadsman finds his presence there oppressive: "But were I Prior, not a day/ Should brook such stranger's further stay" (*Selected* 193). In the poem Byron gives the western reader more than just an Oriental exerience; he frequently challenges the biases of his readership by usurping fundamental western iconography.

After the initial sections of the introduction there are few static dualities in the long poem, religious or cultural. Byron devotes much space to the explication of Ottoman customs and meditation on the Ottoman character. After a nostalgic and highly lyrical recollection of Hassan's pastoral childhood landscape where a stream "flung luxurious coolness round/ The air, and verdure o're the ground", the narrator records the desolation of the palace after Hassan's death. The contrast is dramatic:

> Within that dome as yet Decay
> Hath slowly worked her cankering way—
> But Gloom is gathered o're the gate,

> Nor there the Fakir's self will wait;
> Nor there will wandering dervish stay,
> For bounty cheers not his delay;
> Nor there will weary stranger halt
> To bless the sacred 'bread and salt'.
> Alike must Wealth and Poverty
> Pass heedless and unheeded by,
> For Courtesy and Pity died
> With Hassan on the mountainside. (*Selected* 177-78).

This scene of domestic devastation is as graphic and moving as any stanza Byron ever composed. Hassan, an Ottoman Turk, has been destroyed but there is no exhultation on the part of the "Christian" victor: "'My wrath is wreck'd, the deed is done,/ And now I go—but go alone'" (*Selected* 188). Instead there is a mournful emptiness in the taxonomy of honorable customs now obsolete upon the death of Hassan. In an earlier reference to "the sacred bread and salt" no longer to be "blessed" by the "weary stranger", Byron adds an explanatory note: "To partake of food, to break bread and salt with your host, insures the safety of the guest: even though an enemy, his person from that moment is sacred" (*Selected*, "Notes" 178). He thus reinforces the solemnity of the scene by offering a cultural context for the gesture. He then offers this secondary comment on the passage in his notes: "I need hardly observe, that Charity and Hospitality are the first duties enjoyed by Mahomet; and to say truth, very generally practised by his disciples" (*Selected*, "Notes" 178).

Elsewhere, particularly in his notes to *Child Harold*, Byron comments extensively on the felicity and nobility of the Ottomans with whom he comes in contact. On his travels in the Ottoman territory of Albania he says,

> As far as my own experience goes, I can speak favorably. I was attended by two, and Infidel and a Mussulman, to Constantinople and every other part of Turkey which came within my observation; and more faithful in peril, or indefatigable in service, are rarely to be found. (*Selected*, "Notes" 131).

Further on Byron comments on the integrity of Ottomans in financial matters: "In all money transactions with the Moslems, I ever found the strictest honor, the highest disinterestedness" (*Selected*, "Notes on the Turks" 150). Shortly later, despite its air of condescension, Byron represents the Ottomans as foils to various English shortcomings:

> The Ottomans, with all their defects, are not a people to be despised [...] If it be difficult to pronounce what they are, we can at least say what they are *not*: They are *not* treacherous, they are *not* cowardly, they do not burn heretics, they are *not* assassins, nor has the enemy advanced to *their* capital. (*Selected*, "Notes" 151)

This rhetoric of difference is, of course, more concerned with telling the reader what the English are than what the Ottomans are not; but it is significant that Byron offers the western reader a radically different portrait of the mythological other generally found in English and European literature of the time. The notes permit Byron to offer interpretations of culture which are simultaneously grounded in personal experience and ethnographical precision.

Hassan's wrath in the context of the poem is terrible but legitimate—he has been cuckolded. His reponse, the murdering of his wife, is represented as a common act of revenge in Ottoman territories though illegal: her body is dumped in the Bosphorus not in broad daylight, but at night by henchmen. While Byron rouses the ethical posturing of the average English reader in this scene, in his notes to *Childe Harold* he condemns the hypocrisy of the westerner so anxious to condemn the Oriental while overlooking his own unflattering state of affairs at home:

> [...] the heterodox receive much the same kind of countenance from the Ottoman as the Catholic college from the English legislature. Who then shall affirm that the Turks are ignorant bigots, when they thus evince the exact proportion of Christian charity which is tolerated in the most prosperous and orthodox of all possible kingdoms? (*Selected*, "Notes" 152)

The poem will ultimately avoid stock epic struggles between Christian and Infidel. Representations of good and evil become ambiguous if relevant. If the Giaour as an anti-hero is often characterized by his monomania, his menacing atheisim, Hassan, though a threatening opponent, is honored as a valiant and pious hero in death:

> A turban carved in coarsest stone,
> A pillar with rank weeds o'ergrown,
> Wheron can now be scarcely read
> The Koran verse that mourns the dead,
> Point out the spot where Hassan fell
> A victim in that lonely dell.
> There sleeps as true an Osmanlie
> As e'er at Mecca bent the knee;
> As ever scorn'd forbidden wine,
> Or pray'd with face towards the shrine,
> [...]
> Yet died he by a stranger's hand,
> And stranger in his native land— (*Selected* 190)

The reader is directed to mourn the loss on both sides. The turban as tombstone is valued here as a neutral sign of piety. The "stranger" is now the European not the Ottoman or the Muslim. The "native land" is the Levant not Helicon, and the Giaour, perhaps a Venetian or a Janissary of the Sultan's elite corp of Christian soldiers, has murdered a man in his own home. In this Byronic oscillation of signs the question of the author's allegiances becomes moot. In *The Giaour* he continues to do what he does best, disappear into the recesses of the public text only to remerge from a private distance.

In the poem dramatic struggle occurs on personal levels for private reasons rather than collectively or symbolically for nebulous national causes. The overt pandering to British or Greek allegiances that launced the poem receeds. Political and religious abstractions give way to direct explorations of the human psyche and heart, an inconclusive project in the poem. Thus while Byron begins the long poem with a condemnation of the Turkish occupation, he leaves the reader unable to despise Hassan the man. Byron's treatment of the Oriental in *The Giaour* is finally as seductive as it is paradoxical. Though he certainly draws on the texts and tropes of Orientalist discourse, he ultimately refuses to be "enslaved by another man's systems" and subordinates these

stereotypical readings to his own interpretation of the Levant based on direct experience, the demands of academic objectivity, and a well-honed spirit of contradiction.

In the spring of 1812 Byron was already planning to leave England indefinately and was considering relocating to Turkey: "Neither my habits nor constitution are improved by your customs or your climate. I shall find employment in making myself a good Oriental scholar [...] I am adjusting my concerns, which will (when arranged) leave me with wealth sufficient even for home, but enough for a principality in Turkey" (Letter to Francis Hodgson 133). He performs his growing estrangement from England here with a histrionic shift of possessive pronouns: because England no longer corresponds to Byron's sense of himself, it can no longer be inscribed as such. It is no longer his; it belongs to the addressee. In 1816 at the age of twenty-eight, three years after the publication of *The Giaour*, Byron, vexed by domestic problems at home and the censoring of his private business by the public, would leave England forever. He would reside primarily in Italy but would travel, write and publish continuously and prolifically until in 1823, when again restless with his domestic circumstances, he would accept an English invitation to aid the movement for Greek Independence. Byron certainly held strong convictions about the rights of Greeks to self-determination, at least concerning their struggle with the Ottomans. His public position on Greek Independence, which would become folkloric in scope even while he was alive, certainly attests to this position. Letters to friends, however, suggest mixed motives:

> I need not suggest to the Committee the very great advantage which must accrue to Great Britian from the success of the Greeks, and their probable commerical relation with England in consequence; because I feel persuaded that the first object of the Committee is their EMANCIPATION, without any interested views. But the consideration might weigh with the English people in general, in their present passion for any kind of speculation,- they need not cross the American seas for one much better worth their while and nearer home. The resources for an emigrant population, in the Greek islands alone, are rarely to be paralleled [...] I beg that the Committee will command me in any way and every way. (Letter to John Bowring 1823, 730)

Reminiscent of letters of exploration written by Renaissance colonialists like Sir Walter Raleigh, Byron's involvement in Ottoman geopolitics is revealed here as hardly disinterested.

Further letters suggest that Byron like other adventure seeking Europeans was playing at revolution: "between Suliote chiefs, German barons, English volunteers, and adventurers of all nations, we are likely to form as goodly an allied army as ever quarrelled beneath the same banner" (Letter to Charles Hancock, Feb. 7, 1824, 759). "She wants to go up to Greece too!" Byron complains of an Italian lover he is trying to distance himself from (Letter to Douglas Kinnaird, May 21, 731). Paying in order to play at war, many of the latter letters and diary entries are devoted to the subject of his personal finances and the personal financing of his role in the war of Independence. He often notes that the strength of the English Pound is the source of his power abroad: his income "considerable for any country but England (being equal to the President's of the United States!...)" will allow him to finance his own forces: "Thus I could (with what we would extract according to the usages of war also), keep on foot a respectable clan, or Sept, or tribe, or horde, for some time, and as I have not any motive for so doing but

the well-wishing to Greece, I should hope with advantage" (*Letters*, "Diary" 745-6). Jousting with the rhetoric of pre-modern or "Oriental" forms of military organization ("clans", "hordes") Byron maintains a certain ironic distance from the game at hand. But this distance will become more than ironic as his military schemes proceed not according to planned. The Greeks are factious and quarrelling amongst themselves:

> As I did not come here to join a faction but a nation, and to deal with honest men and not with speculators or peculators, (charges bandied about daily by the Greeks of each other) it will require much circumspection to avoid the character of a partizan [...] After all, one should not despair, though all the foreigners that I have hitherto met with from amongst the Greeks are going or gone back home disgusted" (*Letters*, "Journal entry" Sept. 28, 1823, 742)

He would go on to confess a month later that "I was a fool to come here; but, being here, I must see what is to be done" (Letter to Countess Guiccioli Oct.1823, 746). Thus while popular collective memory, aided by the arts, has heroicized Byron's actions in Greece, it is useful to note that there are conflicting elements in this Romantic tale as well.

Once military action had begun in earnest, Byron's letters suggest that he was an objective commander, at least where the enemy was concerned:

> I have been obtaining the release of about nine and twenty Turkish prisoners—men, women, and children-and have sent them at my own expense home to their friends, but one, a pretty little girl of nine years of age named Hato or Hatagée, have expressed a strong wish to remain with me, or under my care, and I have nearly determined to adopt her if I thought Lady B. would let her come to England as a Companion to Ada ... I merely wish her to be respectfully educated and treated [...]" (Letter to Augusta Leigh, Feb. 23, 1824, 763)

Byron may be ideologically in favor of territorial independence for Greece, though even that public position is jeopardized by his own imperial rhetoric as we have seen. However, it also appears that Byron was capable of disassociating what he believed to be the colonial abuses of a political body, in this case that of the Sublime Porte, from the actual people and their culture as lived on the ground. Byron's public record and private narrative thus tell divergent stories which sometimes converge, but which more often leave the reader to piece together discordinate information. Understanding that we are not reading poems inscribing a unified Oriental Romanticism as we know it, but rather poems that attempt to cross-wire various discourses- in the case of *The Giaour* and the *Turkish Tales* the discourse of Romance, Adventure and Realism in the form of ethnographic scholarship supported by direct experience- we begin to appreciate the generous intelligence behind Byron's Romantic sullen sneer.

The poet W.H.Auden writes in his introduction to Byron's *Selected Poems* that one should read the letters before reading the poems (Muldoon 65). Though he doesn't wholly agree with Auden because he finds the poetry satisfying enough in itself, the Australian poet Paul Muldoon suggests that we not confuse the speaker of the poems, the Byronic Hero, with the man we encounter in the letters:

> There are, however, many good reasons why the confusion is made in this case, because Byron's life and work are pretty much bound up in ways that are not

> necessarily true of other poets. It is, in fact, the confusion in the popular imagination between the Byronic Hero and Byron himself that has dogged generations of readers. (Muldoon 65)

This confusion also underlines readings of Byron as an Orientalist. It would be well if the public position that is accessible in the tropic moments of *The Giaour*, as well as in those of the other *Turkish Tales*, be considered simultaneously in the light of Byron's private, mostly unbiased and ultimately transnational representation of culture in art. Byron's public posturing vis-a-vis the Turks is as unstable as his public position vis-a-vis the Greeks. To read *The Giaour* as a Romantic Orientalist text with all that this rubric suggests in both the early nineteenth and the latter twentieth and twenty-first centuries, is to reduce the text to something less complex and thus less interesting than it can be. And to confuse a reductive reading of the work with a mythologized vision of the life-even with those myths he strove to propagate himself-is to underestimate Byron's attempts to enlighten his audience to some realities of the Ottomans through fictional narrative reinforced by scholarly exegises. Part of Byron's, or any poets', staying power as an artist is in the level of resistance the work, and in the case of Byron, the persona, offers to reductive academic readings.

Byron himself was aware of the non-Romantic nature of national causes and the heroes who championed them. In the last letter he wrote before his unheroic death of a fever in Missolonghi, Greece on April 19th 1824, he discusses in dispassionate terms his plans to be repaid by the Greeks: "As the Greeks have gotten their loan, they may as well repay mine, which they no longer require ... I assure you that, besides *this*, they have had many 'a stong and long pull'at my purse " (Letter to Charles Barry, 767). The very last line of the same letter, and the final line of his collected letters, reads as follows: "Of all their proceedings here, health, politics, plans, acts, and deeds, etc.—good or otherwise, Gamba or others will tell you—truly or not truly, according to their habits" (Letter to Charles Barry, 767). Byron understood perhaps better than most how fancy understood as fact tells only part of the story.

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Özet

Kamusal Mecazlar ve Özel Anlatılar:
Byron'ın *The Giaour* Adlı Eserinde Oryantalist Söylem

George Bryon'ın Gotik kahramanları, Avrupa'nın Yakın ve Orta Doğu'nun karşılaştırmalı dinleri ile felsefesine karşı artan ilgisiyle değişen Yakın Doğu algısına ve buna eşlik eden seyahat tutkusuna bir yanıt niteliği taşır. Byron'ın *Turkish Tales* adlı eseri, dolayısıyla, bir yanıyla romantik bir macera, diğer yanıyla etnografik ya da antopolojik bir çalışmadır. Romantik macera kurgusuyla, popüler bir öykü olarak okuyucunun hayal gücüne hitap eder. Uzun şiire eşlik eden notlar, mektuplar ve günlük notlarıyla ise, objektif bir etnografik gerçekçilik sunar. Yakın Doğu'nun bu iki temsil şekli, Byron'ın kamusal mecazını ve kişisel anlatısını birleştirir. Byron'ın kişisel anlatımı ile kamusal duruşu arasındaki bu uzlaşı *The Giaour* adlı eserin dinamik anlatımının özünü oluşturur.

Anahtar Sözcükler: Yakın Doğu, antropolojik çalışmalar, etnografik gerçeklik, kamusal mecaz, özel anlatı.

The New Extended Families: Adoption in Gish Jen's *The Love Wife* and Jeffrey Paul Chan's *Eat Everything Before You Die: A Chinaman in the Counterculture*

Özlem Karagöz Gümüşçubuk

Abstract: This essay aims to explore the theme of adoption in Gish Jen's *Love Wife* and Paul Jeffrey Chan's *Eat Everything Before You Die: A Chinaman in the Counterculture*. In relating the theme of adoption to a theoretical background, the article refers to the concepts of "consent" and "descent" which was put forward by Werner Sollors. To put it shortly, consent stands out as an ideal where only the consent of individuals is enough in the establishment of a white-white relationship. However, descent refers to relations of substance, meaning blood relations, a biological and stable past that cannot be changed. Therefore, this article aims to reveal how adopted characters in contemporary Chinese-American novels search for a clear information regarding their descent.

Keywords: adoption, consent, descent, family, Chinese-American

Adoption, as a sociological concept, is of increasing significance in the discussion of race, identity and family. The discussion of adoption has become a tool which defines the social meaning of race, identity and the limits of a family. The most important conflict of adopted identities is related to descent. Most of the adopted individuals wonder about their biological parents, who they are, where they come from, why they have been abandoned by their parents. The identity problem of individuals is related to "blood, genes, culture, nature, biology, or nurture" (Patton 1). Especially in international adoptions, not only identity, but also race becomes a problematic factor in the formation of a selfhood for the adopted individual. The issue of adoption reveals problems related to identity, sense of belonging and descent. It is not only memories of what the adopted people are curious to find out about themselves; they also wonder what kind of a heritage they are a product of. In interracial adoptions, identity problems related to race and national differences also affect the identity of the adopted person.

The tension between biological[1] and cultural[2] explanations of race and identity is similar to the dichotomy between nature and nurture. Therefore, by exploring the issues of adoption, the trends in American race, identity, and family inevitably have to be analyzed. Especially, transracial adoption has been a key source for exploring the changing contemporary American issues of family, race and ethnicity. Before the so-

[1] For more information on biological explanations of race see Joseph Arthur Comte de Gobineau's article titled "Recapitulation: The Respective Characteristics of the Three Great Races; The Superiority of the White Type, and within this Type, of the Aryan Family" in *Mixed-Race Studies: A Reader* edited by J.O. Ifekwunigwe, New York: Routledge, 39-41.

[2] For more information on cultural explanations of race see Omi, Michael and Howard Winant *Racial Formation in the United States: From the 1960s to the 1990s*. New York: Routledge, 1994. See also Lopez, Ian Haney. *White by Law: The Legal Construction of Race*. London: New York University Press, 2006.

called acceptance of interracial adoption especially after Supreme Court's decision to abolish laws that banned interracial marriages in 1967, most of the families who had adopted children preferred children whose racial and physical features were similar to their own as if they were the biological parents of these children. Adoption from the same race also disguised the infertility of white parents before the 1960s; "[d]espite the fact that adoptive families were created 'artificially' by a legal procedure, however, most adoptive families gave the appearance of having resulted from sexual relations between the parents" (Shanley 15).

Transracial adoption was very rare before the 1960s, because the adoption system in the United States worked for the creation of white nuclear families; "[i]n fact, historically it has developed as a means of reproducing White middle-class families headed by heterosexual married couples" (Patton 85). Adoption from the same race continued until the legislation of adoption among races in 1996:

> Unlike earlier adoption practices that tried to make adoptive families resemble a biologically related family as closely as possible and made a "clean break" between the family of origin and the adoptive family, both transracial adoption and open adoption suggest that adoptive families may have a form of their own that does not mimic the biological nuclear family. (Shanley 8)

In most cases, the white couples adopted white children so that they could hide that they were infertile; "[t]he underlying ideology was rooted in naturalizing and normalizing the state's reproduction of White nuclear families ... This was a means of making the sexual deviance of White unwed mothers and infertile White couples invisible" (Patton 20).

China is the leading country of foreign adoption by Americans. Factors such as "fertility rates, the legal status of abortion and of birth control, social attitudes toward single and unwed motherhood, tolerance of mixed race families and children" (Tessler 6-7) determine the rates of international adoption in the United States. Since 1989, China has informally allowed international adoption and legalized it in 1992. Due to the "one-child" policy, there have been many children, mostly girls who were abandoned by their families to orphanages.

The reason why mostly daughters are abandoned by Chinese families is related to the Chinese family structure. There is a traditional preference for sons in the Chinese culture because parents connect the continuance of the family name and the economic future of the family with their sons. Daughters are perceived as temporary members of the family who will eventually get married and become a member of their husbands' families. Therefore, "adoption of Chinese children were accounting for about 22 percent of all international adoptions into the United States and had come to represent the single largest source of adoptions abroad" (Tessler 4).

In the discussion of adoption, it is appropriate to relate the significance of this theme to a theoretical background. In his book *Beyond Ethnicity: Consent and Descent in American Culture*, Werner Sollors refers to "consent" as an ideal where only the consent of individuals is enough for the establishment of a mixed-race family and adoption of babies from different races. However, the concept of "descent" is of greater importance in the discussion of adoption, which is why this article aims to reveal how adopted characters in contemporary Chinese-American novels search for clear information regarding their descent attachment that they can anchor themselves to. Actually, the main contradiction according to Sollors is that while America is a country

established by the consent of individuals, descent is the norm which determines the foundation of families. The discourse in America about the formation of families is based exclusively on consent. However, in such a race-conscious society as America, descent is also the factor which directs the creation of families. Consent is valid when the parties of the relationship are both white whereas when a white person is involved with a non-white to establish a family, descent becomes of uttermost importance.

Sollors defines these concepts as follows: "Descent relations are those defined by anthropologists as relations of 'substance' (by blood or nature); consent relations describe those of 'law' or 'marriage'" (Sollors 6). Descent thus stands for stable concepts such as hereditary qualities and consent refers to "our abilities as mature free agents ... to chose our spouses, our destinies and our political systems" (Sollors 6). Horace Kallen explains "descent" as a stable and binding concept in his article titled, "Democracy versus the Melting Pot: A Study of American Nationality". He states that "[m]en may change their clothes, their politics, their wives, their religions, their philosophies, to a greater or lesser extent: they cannot change their grandfathers" (Kallen 91). This is what the adopted characters in the novels analyzed are looking for: a concrete, stable biological background that they can feel attached to.

The contribution of adoption to the contemporary Chinese-American novel is a problematic issue due to the fact that race is a social construct in which mixed-race relationships are haunted by the power of "descent" rather than being a "consent" relationship. The purpose for choosing Gish Jen's *Love Wife* and Paul Jeffrey Chan's *Eat Everything Before You Die: A Chinaman in the Counterculture* is that both of the novels specifically focus on the theme of adoption in Chinese-Ameican literature. To begin with, Gish Jen's *The Love Wife* (2004), sets forth the boundaries of the new American family. The Wongs are a family formed by mixed-race marriage, adoption, and a mixed-race baby. Carnegie Wong, a Chinese American, has married Janie Bailey, a white American, who is stereotypically called Blondie through the novel. The family has two adopted daughters, the fifteen year-old Lizzy and nine year-old Wendy. The biological son of the Wong family is the thirteen-month-old Bailey. The family's consent-based happiness faces a breakdown with the arrival of Lan who is a distant relative. It is Mama Wong, Blondie's mother-in-law who has organized the coming of Lan to America.

Throughout the novel the difficulties of a mixed-race marriage are examined. The relationship between Carnegie and Blondie, which perfectly exemplifies ties of consent, is juxtaposed to ties of descent especially after the arrival of Lan, whom Blondie regards as a rival, who tries to take over her family with her Chinese manners and Asian racial features. The challenges that ties of consent have to confront are further presented through the cases the adopted daughters of the Wong family, Lizzy and Wendy who have no idea of their past. They exist as if they had no roots. Not only the relationships between the adopted daughters but also those existing between adopted and biological children do complicate the structure of mixed-race families.

The next novel, Paul Jeffery Chan's *Eat Everything Before You Die: A Chinaman in the Counterculture* (2004), focuses on Christopher Columbus Wong, a grown orphan, and his quest to uncover his origins in the process his life experiences: growing up in San Francisco's Chinatown in the 1950s and going to university during the Vietnam War. There is a wide variety of characters among Christopher's "fake" or constructed family formed by consent. For example, there is dying Uncle Lincoln, who might be Wong's father, Peter his gay older brother, Auntie Mary, who is known for

killing pigeons from her balcony with slingshots of frozen peas, and lastly, Wong's father-figure, the Reverend Candlewick, who was defrocked for pedophilia.

In discussing the limits of family, the novel presents a family formed not according to a common bloodline or descent but one formed on consent. However, instead of ties of consent, what keeps this group of characters together is their common experience of being "losers" in contemporary American society. As in the former novel, in *Eat Everything*, too, adoption is used to define alternative ties. Yet the darker side of adoption prevents this issue from being idealized, for adoption is used as a tool of human trafficking from China to the United States.

In connection with adoption, the theme of identity reveals itself as a problematic issue for the adopted characters in the novel. Having adopted identities, in fact only paper identities, they are also in search of a rooted past. As Estelle T. Lau explains in her book, paper identities is the "creation of fictive kin and the needed family histories, landscapes, and the use of stereotypes ... disturbed basic family structures but created new ones" (Lau 2). This is the only way they can feel safe in the counterculture of America, for survival in the experimental society of the 1970s is not that easy. In terms of identity, the first generation of immigrants are characters who have arrived in the United States as "paper sons". They construct new selfhoods to survive but identities made of "paper" do not last long and are open to destruction. In mixed-race relationships, the act of adopting a child is an act of consent where the adopting parents give their consent to adopt a child of Chinese descent. The complications of interracial adoption and its effects on the identity of adopted children with parents of a mixed-race marriage will be discussed next.

The theme of adoption is more important than the theme of mixed-race marriage in *The Love Wife*, since the adoption of a Chinese baby is the incident which leads to Carnegie Wong and Blondie's marriage. In other words, the idea of adoption is what brings about the possibility of a mixed-race marriage based on the consent of the individuals concerned. After Carnegie has found the baby by coincidence, he believes that adopting the baby must become his primary purpose in life, whether he is married or not. It seems as if Carnegie's marriage to Blondie is a secondary concern for him because his first consent relationship involves not his marriage but his adoption of "this young lady" (Jen 63). Carnegie thinks that by adopting this baby he will have a life of his own by taking on the responsibilities for the baby. For him adopting the baby also means that he is going to cut off his attachments to his mother. For him, this young baby becomes "[a] *way to meet life head-on. A way to live my own life* ... This baby was bringing us all into the world" (Jen 64) (emphasis original). However, adopting a baby is not going to be a solution to the conflict that he is going through. His sense of dividedness between his familial obligations to Mama Wong and the desire to decide upon his personal life choices continues after he adopts the baby.

In *The Love Wife* problems arising from adoption are significant. The consent ties of adoption almost always meet resistance from the ghostly presence of descent, which in this particular instance of adoption is represented by a strong curiosity of the children about biological ties. Lizzy is not certain about her place in the family. She insistently asks questions concerning her own past in particular about her biological parents. Thus she becomes curious about who her biological mother is and believes that she will someday go back to China and find her biological mother. She also thinks that she does not belong to the Wong family and creates a parallel with the Chinese nanny Lan's situation: "I'm like a visitor, like Lanlan" (Jen 55). Like many adoptees, Lizzy is

in search of her past since this part of her will tie her to a descent past. However, there are questions that remain unanswered and thus results in a sense of incompleteness on the part of the person who is asking them. For an adopted child, living in a family of consent is a slippery ground on which it is difficult to move safely.

Lizzy is curious about her biological parents because her present family does not provide her with roots of descent. She has doubts about whether she is really wanted in the family or if she was adopted because Carnegie and Blondie could not have a biological child for a very long time. The reason why Lizzy feels that she is not wanted in the family is because she is aware of the fact that Blondie and Carnegie's motivation for a second baby is a biological one. Being unsuccessful in their efforts to have a biological son leads them to adopt a second baby. Lizzy says, "Nobody wanted me exactly. Really they wanted their own baby, I was their second choice" (*The Love Wife* 105).

The most important difference between Lizzy and Wendy is that Lizzy was adopted in the United States but Wendy was adopted from China. This situation makes Lizzy jealous. Wendy can speak Chinese and at least knows that she has a Chinese past. Lizzy, however, feels as if she did not belong anywhere, she feels completely lost. She says: "It's not fair that Wendy's adopted from China and speaks Chinese, while nobody even knows what I am or where I came from. I hate being soup du jour" (*The Love Wife* 211).

The reason for Lizzy being jealous is that Wendy at least knows that she has a past in China. It is very probable that her biological parents were from China and if she is given the chance to look for ties of descent, she will have to search for them in China. Lizzy, on the other hand, has no clues about her past or about where she belongs, where her biological parents are from. Since she was adopted in the United States, she is not sure about where she has originally come from.

The construction of an identity of an adopted person is closely related to unchangeable past information that reveals who they are. In the situation of adopted children, descent is a factor which anchors a person to a safety zone, providing for a sense of belonging somewhere. Since race has an important place in American society, even in regard to the adoption of children, the power of descent attracts the attention of the adopted person. Lizzy is tired of the questions she is asked at school about where she is from. Blondie tries to console Lizzy by telling Lizzy of her own experience which turns out to be the wrong thing to do when we hear Lizzy's striking retort:

> [Blondie speaks:] Like me, I come from a lot of different countries. I don't have a simple label, like German-American or Scoth-Irish American. I'm soup du jour, too.
> [Lizzy speaks] Yeah but it doesn't matter as much because you are white and not adopted. Nobody wonders where you're from, nobody asks you. (*The Love Wife* 213)

Blondie cannot even imagine the identity crisis that Lizzy goes through not only because she is not an adopted child but because she is white, a true child of the American racial discourse. The second child that Carnegie and Blondie adopt from China is Wendy. The most important difference between Wendy and Lizzy is that, Lizzy was adopted in the United States and Wendy was adopted from China. The reason why Lizzy is so curious about her past and biological family is because she knows that

she was somehow connected to a Chinese family. On the other hand, Wendy is not like her sister. She is not curious about her past because she does not have the hope of finding out where she really belongs. Lizzy's situation is therefore more blurred compared to her sister's because Lizzy does not know whether she was abandoned by a Chinese-American or by a Chinese family. As long as descent is something blurry for adopted children, it becomes something attractive because lack of information about their past provides them with a sense of curiosity that can only be satisfied when their ties of descent are revealed.

Mama Wong does not approve of Carnegie having adopted the baby, which is ironical because at the end of the novel it is revealed that Carnegie was also adopted by Mama Wong and this has been a family secret for years. Mama Wong's argument that the baby should not be adopted is based on the assumption that the baby could have had a mother who was a drug addict or a prostitute. Since Mama Wong is a traditional Chinese woman, she opposes her son's adoption of Lizzy. Her opposition also stems from her idea that an ideal Chinese son should have continued the descent line and therefore should have married a "proper" Chinese girl. Having adopted a baby girl was nothing but more trouble to the already confused life of Carnegie. His mother Mama Wong states her opposition in the following lines:

> Something the matter with you, need to do something crazy, she said. How you going to concentrate on your career? You do not know what baby is. Baby is a lotta work. Lotta money too. I tell you, adoption can be big mistake. You are too young even to know what big mistake is. You do not know what life is, you think it is like college, everybody end up with degree, more or less the same. But I tell you, is not like college. Nobody love a man who is nobody ... Why you have to do such crazy things. As if people will love you for that! ... But Blondie did. Blondie loved me *for that*. (*The Love Wife* 66) (emphasis original)

Mama Wong's different attitudes toward children in adopted from China or the United States are presented through Mama Wong's reaction to the adoption of Wendy. While Mama Wong is angry enough with the adoption of Lizzy she insists that there is nothing special about Chinese babies: "You go to China, can just pick one off the street" (*The Love Wife* 103). Even after the adoption of Wendy nothing changes in Mama Wong's stubborn attitude. Actually, Mama Wong is very inconsistent in her reaction towards the issue of adoption. First of all, she does not want her son to adopt a child in America while there are many orphans in need of adoption in China. Later, when Carnegie and Blondie decide to adopt another daughter from China, Mama Wong also reacts to their second adoption.

Besides opposing the adoption of the two girls, Mama Wong also cannot accept the fact that Bailey is her biological grandson. Since Bailey has no signs of Asian features, she feels betrayed by Carnegie for not having married a Chinese girl. If Carnegie had followed her mother's advice, his children would have had Asian features. In that case, Mama Wong would be proud of her son for following the descent line of the family both in terms of race and tradition. Mama Wong cannot stand Bailey's Anglo-Saxon features and thinks that he was adopted too. However, Blondie says, "He's real. Your real grandchild" (*The Love Wife* 174).

In contrast to their adopted daughters, the Wong family's biological son has no sign of Asian features. He has a totally Anglo-American appereance. The doctors are amazed to see Carnegie caring for the baby because they suspect that he may not be his

father. Even though Blondie and Carnegie have a mixed-race marriage, Blondie, after giving birth to her son, does not deny that a child bearing her own racial features is attractive to her. Before she gives birth, she still thinks that rather than being only a biological mother, teaching the right values to a child is more important to her. Later, however she states: "How hopelessly idealistic, to imagine love and values might count more than genes! But truly I did ... I watched him in a different way than I had watched the girls" (*The Love Wife* 155-56). Blondie clearly states that her biological son is different from her adopted daughters. Blondie, who has formed a relationship of consent with Carnegie, is attracted to descent after she has given birth to her son. Her views regarding her biological son and her adopted daughters can be interpreted as examples of the clash existing between consent and descent related views in a marriage. Generally speaking, the latter view turns out to be the more powerful factor because it provides safety zone knowledge for children in that they can feel that they do belong somewhere.

The complications related to adoption and search for identity are not only exemplified by Wendy and Lizzy; they are also revealed by Carnegie's curiosity about his own past. After Mama Wong's death, a distant relative in Hong Kong tells Carnegie that Mama Wong has left the family book to her. Carnegie is curious about the family book since that is the only way in which he can create a past and an identity for himself. He has very little knowledge both about himself and the family who adopted him. For Carnegie, the family book will be a tool that will help him to create a past for himself. He desires this so much because, as in the case of other adopted children, he will feel much more comfortable if he discovers that he has a past of his own: "It's all I have, he said. I have no sisters, no brothers, no uncles, no aunts. I am as on a darkling plain. Of course the book matters to me. I have no family" (*The Love Wife* 200). All of Carnegie's previous knowledge referring to his own past is shattered when he finds out that there is a family book which provides the information that Mama Wong has adopted Carnegie. Until the time Carnegie learns about the existence of the family book, he thought that his family was the only source that he could depend on. Now, finding out that he was adopted, his situation is not very different from that of Lan.

Lan's discussion with the adopted daughters of the family on what a family is culminates in her view from the fact that adopted children cannot ever have real families. She believes that her situation in the family is similar that of the adopted girls. She says "I am like you, have no real mother. Have no real family" (*The Love Wife* 223). Lan sees this similarity because she has left a past full of difficulties in China. Her mother died there when she was very young. It was her father who brought her up. *The Love Wife* is a novel which shows how the racial lines of the American family have been blurred with mixed-race marriages and with interracial adoptions. The adopted characters face ensuing complications in their struggle to find out where they truly belong.

The common problem in adopted characters is that they suffer from a sense of lack of having a past they can identify with. Such adopted characters in the novels, even if they have a family, never feel as secure as those who enough as if they have a rooted past. Likewise, in *Eat Everything Before You Die: A Chinaman in the Counterculture*, Chris states that his life was an "invention" (32). This novel discusses the complications of being adopted and being racially different from the mainstream culture through the metaphor of orphanhood. The problems of being an orphan and how people with such identities must cope with their inner struggles of who they really are is the main conflicts of Christopher Wong.

He describes himself as being one of the orphans left to the diasporas of Chinatowns to invent their identity. There is a double displacement for these orphans. First, they have been left alone by their biological parents, and second, the persons who have adopted them have provided identities for them from papers. The orphans of Chinatown do not have a past but are supposed to create a future for themselves on their own. However, like other orphans, they have the inevitable tendency to relate themselves to a particular past: "[T]here is that gnawing desire, always, to link ourselves to some past, to figure more immediate if less substantial than, say the Great Wall of China, forever disconnected, a defense against nothing, but incorporated, certainly" (*Eat Everything* 4).

From time to time, Chris remembers scenes from his childhood. Since he was an orphan, the scene that he remembers from his childhood keeps repeating to him that he is an outsider orphan: "my clearest impressions of childhood [were that] I was the Indian, a papoose, the orphan Indian child" (*Eat Everything* 104-105). There are images of childhood in Chris's mind, and these entire memories boil down to the fact that he is an orphan. Even as a little boy, imagining that he was an Indian, he envisioned himself as an orphan. In his imagination, before the racial categories had become carved in his identity formation, he could not change the fact that he was an orphan.

In a conversation with Melba, Chris tells her that, since he was an orphan, he grew up believing that they were members of a lost Indian tribe. He identifies being an orphan with the lack of information about his past: "American-born, orphans, possibly illegitimate. Chinatown, It was homebase. Internment. The reservation" (*Eat Everything* 180). These are the only keywords by which he defines himself as an orphan. Chris has no other information about his past. It is ironic that Chris in his childhood identifies himself with Native Americans. Rather than identifying with another racial or ethnic group, Chris chooses to identify himself with Native-Americans. In a sense there is a parallelism between his state of orphanhood and the perception that Native-Americans are the orphans of the American continent.

In the alternative family structure, Chris and Peter adopt for themselves mother and father figures. Their mother figure stands out as Auntie Mary since there is no other option. However, Chris and Peter both compose their father figure by drawing on Theodore Candlewick called Wick and not on Uncle Lincoln. Though the latter could be Christopher's father, the reader never finds out what the truth is. However, though Uncle Lincoln could be his father, the person whom Chris chooses for himself is Theodore Candlewick, an ex-priest defrocked because of pedophilia. Bringing orphans from China has become Reverend Candlewick's lifestyle. However, his love for young boys continues although he states that: "Orphans don't have answers for themselves or for others, much less for the sons of orphans" (*Eat Everything* 36). Even if Reverend Candlewick was defrocked, Chris still loves him as a father never denying his attention for young boys: "Wick and his unfortunate addiction for embracing young boys too closely—no haven for some of our generation of cultural orphans, but he saved me, saved Peter, even Auntie Mary, although I didn't know how or why at the time" (*Eat Everything* 39). Reverend Candlewick's pedophilia left aside, Chris believes that Candlewick has been a true father both to Peter and to himself.

In *Eat Everything*, an alternative definition of descent is provided by Lincoln since he is not the biological father of Chris. He defines fatherhood as something which is not determined by biology. Instead, he defines fatherhood and descent by linking it to loyalty. Being an orphan is a traumatic experience for Chris. Although he tries to accept

Lincoln as a father, there is a gap in his mind which is never filled with the image of a real or biological father. Besides, Lincoln never tells Chris whether he is his biological father or not. What keeps them connected to each other, is their loyalty to their assumed father-son relationship and both being brought up as orphans: "Never telling me that he was my father or that I ever had one, Lincoln let me inherit the legends of orphans, told me stories about his orphan past" (*Eat Everything* 42). Lincoln never accepts the fact that he is Chris's father. Sometimes Lincoln tells Chris that there is no likelihood of being his biological father. Instead Lincoln teaches Chris that being a father does not occur by birth, it occurs by loyalty:

> He taught me how to view paternity in his world, the way he had been taught by the man who had claimed him. But I understand that for him being a father wasn't a matter of the heart, but of loyalties, of oaths sworn and broken, of experiences that had taught him to be responsible to himself alone since in this mean country he had very little opportunity to care for more than himself. (50)

Most relationships of substance adopted children take place with their mothers. In Chris's situation, he has no connection with a biological mother whereas, at least at a symbolic level, he has a father. Besides not knowing who his father is, who his mother is also remains a mystery. Sometimes he asks questions to Lincoln about who his mother was. However, the answers that he gets only further complicate the situation, since Lincoln keeps repeating that he has had relationships with many women just to console him. Lincoln keeps telling him that he liked his mother best though. The stereotyped definition of motherhood is related to biology. In most of the cases among adopted or orphan children, it is usually the father who is left mysterious or unexplained. However, Lincoln gives a new definition relevant for identity construction: Since motherhood can also represent ties of descent, this new identity is not only related to one's past, but it is closely connected to the future.

Unlike other parents who stress the importance of the ties of descent, Lincoln is not a typical father figure for Chris and Peter. A typical father would want his children to feel safe and be connected to his past and his family. However, since Lincoln was also brought up as an orphan, he thinks that trying to link yourself to memories or being in search of a real father and mother is useless. He advises Peter and Chris to be open to new opportunities and not to get stuck in their past: "Be free, open to opportunities, never look back. Memories drag you down. That's what I keep in mind always. Not the people. Not even my ma and bah. I mean, what were they? Nothing, real nothings" (*Eat Everything* 48).

Lincoln is a man who has made forgetting and not looking back his lifestyle, since thinking about his past is something very painful for him. Also, his past is full of questions that he can never find answers to. Being brought up as an orphan forces him to act like that: "Your Auntie likes to say forgive and remember. I say forget it and you have nothing to forgive. They couldn't be anything else. They only had poor times, bad for Chinese people, bad for everybody in a country of orphans" (*Eat Everything* 48). Lincoln, rather than being emotional, makes reckless observations about the situation of Chinese-Americans in American society. Trying to overcome economic difficulties in their mother country becomes useless after they have understood that they are perceived as orphans in American society. The metaphor of being an orphan represents their isolation and their perception as aliens or outsiders. Their only hope from American society is to provide a future for themselves since they do not have a past.

The relationship between Chris and Peter brings a new aspect to the definition of brotherhood. Although Chris and Peter are not biologically connected, their common experience of being orphans and their curiosity about their past do make them brothers. Peter and Chris share an unknown past. Both of them probably have different biographies but what keeps them together is that from childhood onwards they have shared a life together as orphans. Once again, Peter is the one who one who openly expresses openly the condition of their life as orphans. "Don't you see we're lost. We're divorced from our history, our fathers. We should never have been ... The fact that we can't keep our lovers should tell us" (*Eat Everything* 252).

Peter and Chris have no sense of a rooted past. That is why they cannot create a future for themselves out of consent when they lack descent. They have been completely separated from their history and their biological ancestors. Even being unsuccessful in their relationships is a proof that they will always be losers in finding out their biological past. Not being able to connect themselves to a past and a family creates for them a sense of insecurity. This feeling of insecurity leads Chris and Peter to believe that they will never have the chance to know who they really are. Lacking a past, they believe that their identity will always be incomplete.

In the novels analyzed, it has been observed that, besides the curiosity about identity and past, knowledge about one's descent anchors people to a "safety zone" and provides them with a sense of belonging. To conclude, the theme of adoption in the contemporary Chinese-American novel, while exploring issues related to race and identity conflicts, also explores the clash between consent and descent, brings up new definitions of fatherhood and brotherhood. Adoption is a complex sociological and psychological issue that is connected to one's search of an identity, a past of one's own and heritage. What makes this process more complicated is the increase in interracial and international adoptions. The clash between consent and descent becomes clear in the comparison of biological and adopted children.

The theme of adoption also suggests that concepts such as fatherhood and brotherhood are not defined according to ties of descent, such concepts are defined according to loyalty and creating a common future, since they share no past history. The metaphor of being "orphans" is parallel to the isolated condition of Chinese-Americans in American society. As they are doomed to be orphans, the characters in the novels analyzed are connected to each other through the fact that they are orphans. Lastly, by explaining the theme of adoption in contemporary Chinese-American novels, I have tried to explore the complications of being adopted and how racial differences categorize people as different from the mainstream culture.

In conclusion, the theme of adoption is structured upon the conflict between consent and descent. In the relationship between parents and their adopted child, the clash seen to exist between views of consent and descent becomes strikingly evident. Adoption adds a new confrontation to these views of consent. Yet being an adopted identity is closely linked to the conflicts between consent and descent. Adoption in contemporary American society creates further layers of consent and mixed-races in families. Being adopted brings a feeling of insecurity. Concepts such as family and bloodline have a function which anchors a person to a society and culture. While their parents are struggling with how to resolve the power struggle between consent and descent, adopted children in trying to construct their own identities are keenly in search of their descent. For they want to find a concrete unchangeable anchorage in relations of descent, family, and bloodline. In other words, they think descent provides them with

the shelter and definition of who they really are. Some of the adopted characters embrace their given American identity because they have no other option to hold on to. Some characters, however, do not accept their given identity as an American unless they find out who they "really" are. The investigation of their descent provides, if possible, answers to the questions they ask about a past. Hence, a sense of rootedness in a familial cultural past seems to be a determining factor in reconciling with an identity that feels comfortable to the adopted characters.

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Özet

Yeni Geniş Aileler: Gish Jen'in *The Love Wife* ve Jeffrey Paul Chan'in *Eat Everything Before You Die: A Chinaman in the Counterculture* Adlı Romanlarında Evlat Edinme Teması

Bu makalenin amacı, Gish Jen'in *Love Wife* ve Paul Jefrrey Chan'in *Eat Everything Before You Die: A Chinaman in the Counterculture* isimli romanlarında evlat edinme temasını incelemektir. Evlat edinme temasının incelenmesi bağlamında teorik bir altyapı oluşturması bakımından Werner Sollors'ın "rıza" (consent) ve "soy"(descent) kavramlarına gönderme yapılmıştır. Kısa değinmek gerekirse, Sollors'a göre rıza sadece çiftlerden her ikisinin de beyaz olduğu durumda, bireylerin kendi rızalarıyla beraber olduğu ideal bir durumu temsil eder. Ancak, soy ise, daha somut olan kan bağı, biyolojik ve değiştirilemeyen bir geçmişi ifade eder. Bu nedenle, bu makalenin amacı, çağdaş Çinli-Amerikan edebiyatındaki örneklerle evlat edinilmiş karakterlerin soylarıyla ilgili doğru bilgi arayışı içinde olduklarını göstermektedir.

Anahtar Sözcükler: evlat edinme, rıza, köken, aile, Çinli-Amerikalı.

Anthroponym Translation in Children's Literature: Chasing E.H. Porter's *Pollyanna* Through Decades in Turkish

Neslihan Kansu-Yetkiner

Abstract: The primary aim of this study is to shed light on the choices at work in anthroponym translations in four different versions of Eleanor H. Porter's *Pollyanna* (1913) into Turkish, representing over a four-decade period in Turkish socio-political life. Special emphasis will be upon the designation and interpretation of translation strategies in anthroponym translations within *Poli Anna* (1931), *Pollyanna* (1948), *Pollyanna* (1958), and *Gülenay* (1973), a cultural adaptation of Pollyanna by Kemal Bilbaşar with a nickname E. Bilbaşar, using her daughter's name Esin's initial. My analyses reveal that inevitably the changes in the translation strategy happened over the four decades switching from foreignization to domestication. On the one hand, foreignization imposed through late Ottoman westernization attempts and by the Translation Bureau as a functional tool of westernization process was foregrounded to compensate cultural and literary lacks at the expense of apparent aesthetic discontinuity and distinctive otherness in the texts. On the other hand, extremist domestication was conceptualized across an axis of discursive ideological clash between west-oriented republican elite and nationalist-islamist front devaluating act of translation of the West.

Keywords: Translation of children's literature, anthroponym translation, socio-political context, foreignization, domestication.

Introduction

Translation no longer comprises of "linguistic substitution or mere code-switching, but a 'cultural transfer'" (Snell-Hornby 319). In other words, text production across languages through translation is not just language, but social interaction between participants and cultures representing different, even incompatible worlds. Translated children's books as globalized products build bridges between different cultures. Not only linguistic, but also social, ideological, and pedagogical factors come into the foreground, since there exist text-specific challenges in the form of interplay of picture and words in picture books, cultural references, playful use of language; dialect, register, names, and the possibility of double addressing concerning both children and adults.

Children's literature, which is denoted to be a despised step child" in the literary field, differs from adult literature in many respects. Firstly, a book for children is expected to have different merits ranging from ability to educate and entertain, providing conformity with accepted norms and values in society to being able to attract both parents and children. Secondly, children's literature, on the one hand, espouses rigid constrains to be imposed on texts concerning topic, plot, norms and values inserted into texts, illustrations, the cross-cultural and cross-linguistic transfer, language control in the translations of children's literature in relation to simplicity vs. difficulty of language level and standard vs. nonstandard language use. According to Frank, "protecting children from 'negative aspect of life, such as violence, death and suffering, and form unrefined behavior in terms of language and manners, can reveal conventional

language and literary translational norms of target culture" (17). Thirdly, on the other hand, this adult interventionism in parents, society and translator triangle leads to far more liberties to be taken in translation for children through adaptations (Frank 14-16). Adapting Barthes' (1974) notion of "readerly vs. writerly text" to children's literature, Frank mentions that literary experience of children influenced by such interventions paves the way either for a "readerly text" where a reader is located as the receiver of a fixed, pre-determined text or a "writerly text" which forces reader to be an active meaning producer (153, 181). Educational concerns give rise to readerly strategies of explicitation, didacticism and the imposition of norms of acceptability, whereas, attempts to develop aesthetic or literary quality of the text result in writerly text production. In this respect, text control through fidelity, and textual recreation through adaptation and composition are situated along the axis of two polarized textual interventions, which are domestication and foreignization creating readerly and writerly texts, respectively.

Considering the abovementioned tendencies, the difficulty of translating a literary text seems to be enhanced, if a text is for children. The translation of proper names is one of the most challenging activities, which becomes more complicated in children's literature, as proper names usually have polysemous nature indicating sex, age, geographical belonging, history, specific meaning, playfulness of language and cultural connotations.

There is no doubt that intertwining relations between the translation practices and socio-political conditions of a country will give rise to more refined studies to take place that in turn facilitates the understanding the various elements that interfere in the translational behavior. By virtue of this fact, the primary aim of this study is to shed light on the choices at work in anthroponym translations in four different versions of Eleanor H. Porter's *Pollyanna* (1913) into Turkish, representing over a four-decade period in Turkish socio-political life. Special emphasis will be upon the designation and interpretation of translation strategies in anthroponym translations within *Poli Anna* (1931), *Pollyanna* (1948), *Pollyanna* (1958), and *Gülenay* (1973), a cultural adaptation of *Pollyanna* by Kemal Bilbaşar with a nickname E. Bilbaşar, using her daughter's name Esin's initial.

The following section will present the theoretical considerations that deal with different aspects of proper names in translation of children's literature. Next, complex intersection of social, political and historical interests and concerns in relation to Turkish political life will be highlighted. Then, the discussion proceeds to the explanation of data and method, and qualitative analysis of the translated proper names by explaining numerous examples. The paper will be concluded by stating implications of the findings for contemporary debates in translation studies.

Contextualization and Translation of Anthroponym in Children's Literature

The word "anthroponym" is originated from two Greek words: *anthropos*, "man", "mankind" or "person" and *onoma*, "name". Hence, anthroponymy is defined to be the study of 'the names of human beings'. In this study, however, the term *name* is employed to refer to a broadly construed category of proper names, ranging from personal, animal, and place names to names of institutions etc.

According to Nord, proper names are "mono-referential" but multifunctional signifiers, whose primary function is to designate an individual referent (183). In

contrast to common belief that a proper name does not hold connotative and descriptive meanings (Manini 171; Nord 183), proper names are conspicuously informative by illuminating us (sometimes roughly) about the demographic features of referents regarding sex (*Ayşe-Ali*), age (Şaziment, Melisa) or their geographical or ethnic origin within the same language community (e.g., a surname like Lazoğlu or a first name like Berivan). Similarly, Tmyczko defines proper names as "dense signifiers" indicating racial, ethnic, national and religious identity (223). Names in literary works function as "identifying, fictionalizing and characterizing referents" (Debus 73-90). While they adapt the reader into a fictitious world where personal and physical aspects of the characters are highlighted, they underline the "cultural other" in a different cultural environment (Fornalczyk 95). In addition to allusions and phonological effect (alliteration) exerted via proper names in a text, Garcés (122) and Kansu-Yetkiner (67) emphasize the "foreshadowing aspect" of proper names enabling readers to anticipate a character's story.

Translation of anthroponym in both adult and children's literature has been discussed by various scholars due to the intricacies the translator should take into consideration. In this discussion, the problem of translating names has been interpreted not only as a purely linguistic, but a cultural matter. For instance Klinberg (12) argues that adaptation in translation process falsifies the original and discourages children to learn the cultural other. In a similar vein, Yamazaki argues that change in proper names "not only shows a lack of respect toward other cultures, but also deprives child readers of the chance to realize the wealth of the cultural diversity that surrounds them" (53). However, other scholars point out that untranslated foreign proper names may prevent children from grasping the text, as important connotations associated with names can be lost if they are not translated adequately **.**

This binary opposition about the translation of proper names triggers strategical polarization along domestication and foreignization axes coined by Venuti in *The Translator's Invisibility: A History of Translation.* The former refers to a translation strategy in which a transparent and fluent style is adopted in order to minimize the strangeness of the foreign text for target language (TL) readers. In other words, it is an attempt to make the text recognizable and familiar and thus to bring the foreign culture closer to that of the readers. The latter strategy, foreignizing translation, "deliberately breaks target conventions by retaining something of the foreignness of the original" by taking the reader to the foreign culture and highlighting linguistic and cultural differences (Venuti 73). It is possible to follow the traces of this bipolar paradigm in the translation strategies of children's literature. For instance Hermans presents the following translation strategies:

> They can be copied, i.e. reproduced in the target text exactly as they were in the source text. They can be transcribed, i.e. transliterated or adapted on the level of spelling, phonology, etc. A formally unrelated name can be substituted in the target text for any given name in the source text. And insofar as a name in a source text is enmeshed in the lexicon of that language and acquires 'meaning,' it can be translated. (13)

In addition, Davies lists seven strategies shifting along the axes of foreignization and domestication: preservation (direct transfer of the term into the TT without further explanation), addition (inclusion of supplementary information which is deemed to the

necessary by the translator), omission, (omission of problematic culture-specific items) globalization (replacement of culture-specific references with the ones which are more neutral or general), localization (anchor a reference firmly in the culture of the target audience) transformation (alteration or distortion of the original), and creation (creation of a culture-specific item which is firmly or totally different from the ST or is not present in there) (65-100).

Different conventions in the translation of proper names can bring about different translational behavior and can trigger different strategies altering throughout the time. In the following section, I will shed light on correlation between implications of translation studies and socio-political context of Turkey in modernization process.

Pollyanna through different decades of Turkey

Pollyanna, the best-selling 1913 novel by Eleanor H. Porter is about the story of eleven-year-old orphan girl who comes to live with her stern and wealthy Aunt Polly, and uses her philosophy of gladness to bring happiness to her aunt and other unhappy members of the community. According to Hunt "*Pollyanna* was a phenomenal bestseller with forty-seven printings by 1920, a successful film and a series of twelve sequels by other hands: it became a byword for cheerfulness" (334). Since the book gained enormous success, Porter soon produced a sequel, *Pollyanna Grows Up* (1915) and eleven more Pollyanna sequels, known as "Glad Books", most of which were written by Elizabeth Borton or Harriet Lummis Smith, were published after Porter's death.

The world that stood trembling on the brink of World War I, clearly wanted to believe in the transforming power of the "glad game" in this book which is also denoted to be "home missionary" due to strong emphasis upon Christianity in terms of Christian positivism. It should be noted that Pollyanna is one of the very few characters in all literature which takes place in language dictionaries and medical terminology (Pollyanna syndrome). The success of this book caused the term "Pollyanna" (along with the adjective "Pollyannaish" and the noun "Pollyannaism") to enter into the language to describe someone who is foolishly or blindly optimistic.

The very first translation of Pollyanna into Turkish was *Poli Anna* (1927) which was published in Ottoman Turkish script just before the script reform (1928) where a new writing system was initiated in Turkey. This version was later transcribed into modern Turkish and published under the auspice of Himaye-i Etfal Publishing in 1931. This first Turkish version was followed by others (1948, 1958) translated through the employment of different strategical approaches by various translators and publishers. Considering the "boom" in children's literature initiated through 100 Essential Reading List, more than twenty different versions of Pollyanna are estimated to exist in the market.

Translation, a primary tool to encounter with foreign elements, has a sustained engagement with political and ideological agendas of Turkey. Hence, primary aim of this section is to throw the light on ideological conceptualization of translational behavior in a period of forty years covering the early republican period, multi-party conundrum, and post military intervention period of 1971, respectively.

The role and function of the press and some institutions of the *Tanzimat* period had already exerted an enormous influence on the establishment of European ideas in Ottoman society and on the production of the first translations from the Western sources. Dominant meaning congruent with official state ideology founded by Mustafa

Kemal Atatürk in 1920's was shaped by secularism, Turkish nationalism, and Western-oriented modernism. Westernization, then, was considered to be the adoption of universal norms of European civilization, namely "French bourgeois culture" (Çınar 5). On his notes Atatürk stated that "There are a variety of countries, but there is only one civilization […]. If our bodies belong to East, our mentality is oriented towards the West" (in Sarıoğlu 103)**.** Considering Western (European) modernity as the universal norm, Atatürk was creating a completely independent and cohesive state, not at all similar to the Ottoman Empire. His reforms removed religion from the education system and the courts to allow a more modern, secular system, which have shared interests and similar customs with the countries of Europe. Establishment of Translation Bureau (1940-1967) was a reflection of a full-scale transformation effort via translations in order to take the organized and systematic steps towards westernization. The discourse emerged around Translation Bureau was woven around "the literary and cultural 'lacks' of the target system, as much as it was meant to import new forms and ideas which would eventually help Turkish society overcome its perceived deficiencies" (Tahir-Gürçağlar 2009, 37). Hence, the suppressed agency positions of the translators were also reflected on translation strategies employed during the translation of foreign texts which had great privilege in young national literature;

> In terms of matrical norms, again in line with the objectives of the Translation Bureau, the works were translated in full without any omissions, additions, changes, etc., in order to fully convey the spirit of the works. […] The form and style of the works were recreated in Turkish as faithfully as possible, using a readable, easily understandable, simple, and unelaborated Turkish. The criteria of 'acceptability' and 'adequacy' in those translations were regarded in terms of preserving the original's artistic, intellectual, and aesthetic quality, proving to the Turkish reader that the Turkish language was capable of recreating those works of art. (Aksoy 3)

After the Second World War, Turkey became a member of the United Nations. However, there was a new fragmented world order where United States was rising as the new hegemonic power. In this liberalized postwar atmosphere, party politics became a source of instability in Turkey. By Democrat Party (DP) regime in 1950's, meaning of West shifted from Europe to North America, marking USA as the bearer of the universal norm of civilization. Having decided to rank among the anti-communist bloc, DP retained control of the government throughout the 1950s enacting legislation that restricted news media freedom and various civil liberties. Economically liberal but culturally conservative conduct of the Democratic Party (1950-1960), gave rise to the settlement of different educational and cultural policies. The DP's efforts to suppress opposition to its policies triggered a political crisis that resulted in the May 1960 military coup.

Political agitation resurfaced in 1968 and increased left- and right-wing polarization further. "When the military declared its discomfort with the unease in the country and the Demirel government's incapability, on 12 March 1971, the Republic saw its second coup d'etat, which began an erasure of the leftist movements that would last for decades to come" (Arzuk 115). This military partial intervention and changes in the country dynamics increasingly resulted in the crystallization of nationalist and Islamic fronts and eventually led to exacerbation of a tension between Islamist conservative identity and West-oriented republican identity. Thus, the official image of

Turkish society promoted by the ruling elite since the 1920s was damaged, and eventually paved the way for today's pro Islamic, conservative regime. According to Tahir-Gürçağlar, in late 1960's and early 70's the political function of translation was once more on the agenda; "although the Translation Bureau continued to be active until 1966, this time it was not the state but various private publishers whose leftist orientation gave rise to a re-contextualization of the social role of translation" (48).

On the other side of the axis, Islamist and nationalist view has employed translation as an effective tool for contesting and disrupting official ideology. In that sense, adaptation of Pollyanna to create a local intervention, a cultural reply to domineering Western cultural repertoire cannot be considered as adventitious. As mode of translating a text illuminates the power relationships between a weaker subordinated culture and a stronger hegemonic one, the translator, deliberately or not, is capable of manipulating the image of both source and target culture among the readers of translation. Hence, *Gülenay* provides a fruitful field in name of adaptations in children's literature to examine discursive structures concerning mental maps and discursive fabrication of Islamic and nationalist indoctrination.

Data and Method

The current research has been carried out on four different versions of *Pollyanna* translated into Turkish, one of which is an adaptation by an award winning eminent author, Kemal Bilbaşar, in Turkish literature. Details of the books can be listed as follows:

1) Porter, Eleonor. *Poli Anna*. Trans. Vedide Baha. İstanbul: Matbaacılık ve Neşriyat Türk Anonim Şirketi,1931.
2) Porter, H. Eleanor. *Pollyanna*. Trans. Sona Tatlıcan. Ankara, İstanbul: Akay Kitabevi, 1948.
3) Porter, H. Eleanor. P*ollyanna*. Trans. Orhan Çağdaş. Ankara: Rafet Zaimler Yayınevi, 1958.
4) Porter, H. Eleanor. Gülenay. Adapt. E. Bilbaşar. İstanbul: Sümer Yayınevi, 1973.

This product-oriented diachronic descriptive translation research is a qualitative attempt to describe and follow the traces of anthroponym translation over four decades interrelating translation behavior with political and ideological agendas then in Turkey. The primary attempt will be upon the analysis of the trajectory of westernization in Turkey, examining its adoption as official ideology by the founding state. The study will further focus on changes in the translational strategies of anthroponym coming about as a result of important changes of regime and ensuing shifts in the ruling ideology.

Findings and Discussion

The materials for presenting qualitative analysis consist of a comparative analysis of translation of proper names (main characters), animal names, institutional names, real place names, and fictitious place names, respectively.

Table 1: Translation of proper names (primary characters)

Original text (1913)	**Poli Anna (1931)**	**Pollyanna (1948)**	**Pollyanna (1958)**	**Gülenay (1973)**
Pollyanna Whittier	Poli Anna Waytır/ Poli Anna Woyter	Pollyanna Whittier	Miss Pollyanna Whittier	Gülenay Haksever
Miss Polly Harrington	Mis Poli Harington	Miss Polly Harrington	Miss Polly Harrington	Gülen Hanım/ (Bayan Gülen Müftüoğlu
Jeremiah O. White.	Ceremya Wayt	Jeremiah O. White.	Seremiah O. White**.'**	Hacı Nurullah Akyüz
Dr. Chilton	Doktor Çilton	Doktor Chilton	Doktor Chilton	Dr. Faruk Ören
Nancy	Nansi	Nancy	Nancy	Esma
Tom the Gardener	(Mister) Tom	Bay Tom	Mösyö Tom/ihtiyar Tom	Bahçıvan Duran Ağa
Timothy	Timoti	Timothee	Timothée	Satılmış
Jimmy Bean	Cimi Bin	Jimmy Bean	Jimmy Bean	Hasan Kocataş
Mrs. Snow	Misis Snov	Bayan Snow	Madam Snow	Satı Kadın
Mrs. Payson	Misis Peyzin/Peyzen	Bayan Payson	Mrs. Payson	Füsun Hanım
Dr. Warren	Doktor Warin	Doktor Warren	Doktor Warren	Dr. Ali Rıza Bey
Mrs. Tarbell	Misis Tarbl	Bayan Tarbell	Mrs. Tarbell	Aysel Abla
Widow Benton	Dul Benton	Dul Benton	Dul Benton	Selime Hanım
Mr. John Pendleton	Mister Can/Cak Pendelton	Bay John Pendleton	Mösyö /Mr. Pendleton	Yakup Köknar

Table 2: Translation of animal names

Original text (1913)	**Poli Anna (1931)**	**Pollyanna (1948)**	**Pollyanna (1958)**	**Gülenay (1973)**
Fluffy	Filâfi	Fluffy	Fluffy	Çomar
Buffy	Pilâfi	Buffy	Buffy	Tekir

Table 3: Translation of Institutional Names

Original text (1913)	**Poli Anna (1931)**	**Pollyanna (1948)**	**Pollyanna (1958)**	**Gülenay (1973)**
Lady's Aid Society	Kadınlar (Yardım) Birliği	Kadınlar Yardım Birliği	Yardım Sevenler Birliği/Kadınlar Birliği	Kadınlar Yardım Derneği
Christian Endeavor Society	-	Hristiyan Faaliyet Birliği	-	-

Table 4: Translation of Real Place Names

Original text (1913)	**Poli Anna (1931)**	**Pollyanna (1948)**	**Pollyanna (1958)**	**Gülenay (1973)**
Beldingsville	Bildingroyl	Beldingsville	Beldingoville	İzmit
Vermont	Vermunt	Vermont	-	İzmit
NewYork	Nevyork	NewYork	New-York	İstanbul
Boston	Boston	Boston	Boston	Eskişehir
The Corner's	Kornzer	-	-	-

Table 5: Translation of Fictitious Place Names

Original text (1913)	**Poli Anna (1931)**	**Pollyanna (1948)**	**Pollyanna (1958)**	**Gülenay (1973)**
Harrington Homestead	Harrington konağı	Harrington köşkü	Harrington Malikanesi/kaşanesi	Müftügiller Konağı
Pendleton Woods	Pendleton Ormanları	Pendleton Ormanları	Pendleton ormanı	Köknar Korusu
Pendleton Hill	Pendleton Tepesi	-	Pendleton Tepesi	-
Little Eagle Ledge	Kartal Tepesi	Küçük Kartal Kayası	Petit Aigle Kayası	Kartal Kayası

As it is evident from the title "Poli Anna" (1931), in the first modern Turkish version of *Pollyanna*, the translator employed the phonetic transcription of names throughout the book. In addition to proper names within the book, and the name of the original writer were naturalized through phonetic transcription as "Eleonor Porter". In 1948 and 1958 versions, however, original names were maintained, but a clear-cut French influence was visible in the spellings of the 1958 version. The translator deliberately employed some French versions of proper names instead of their original English (Timothée for Timothy, Petit Aigle Kayası for Little Eagle Ledge).

What strikes in Table 1 is that the Poli Anna (1931) translator even meticulously inserted circumflex a (â) which allowed correct pronunciation by stretching the vowel (Filâfi and Pilâfi). Moreover, double alternatives in same proper names within 1931 version (Mister Can/Cak Pendelton, Poli Anna Waytır/Poli Anna Woyter) are outstanding in terms of reflecting lack of consistency in decision making process or edition errors.

As it is clearly seen from the examples in Table 1, English honorifics (Mr., Mrs. and Miss) used with either the last or the full name of the characters were fully preserved in the 1931 version. In the 1948 version, "Mr. and Mrs" honorifics were converted into "Bay and Bayan", whereas "Miss" designating an unmarried woman was preserved in the translated version. The 1958 version nested the phonetic translation of both French (Madam Snow) and English (Mrs. Tarbell) honorifics.

In a similar vein, Tahir-Gürçağlar in her book *The Politics and Poetics of Translation in Turkey, 1923-1960* argues that

> [i]n texts in Ottoman script, foreign names were usually transcribed phonetically. There were cases where proper names were printed in their original spelling in

> the Latin alphabet, but those were indeed rare. After the alphabet reform of 1928, foreign proper names in the translations continued to be printed in their phonetic spelling. This was the case for both canonical and non-canonical translations alike, remaining a general norm until the 1940's when the Translation Bureau adopted the opposite strategy of printing foreign names according to their original spelling. […] The Bureau affected only a part of the translated literature. Popular literature remained largely indifferent to this strategy and continued to use phonetic spelling throughout the 1940's and 1950's. (204)

Such linguistic manipulations are clearly linked with translation strategies which can be conceptualized across an axis of forming up a "readerly" vs. "writerly" text. For instance, manipulative attempts on anthpronym translation could suggest some clues on the translator's self perception in communicating with the reader. In a similar vein, Tahir-Gürçağlar states that "by indicating to the reader the correct way of pronouncing the foreign name, such a translator may appear to position the reader at a lower educational level" (205). On the contrary, having referred to a writerly text, Tahir-Gürçağlar indicates "retaining the original spelling in the translated text may be perceieved as a translational strategy that treats the reader as an intellectual peer" (205).

Apart from 1931, 1948 and 1958 versions, Gülenay (1973) represents a unique Turkification and Islamization process, where manipulative attempts which have turned *Pollyanna* into a glocalized product introducing a glad game in which Christian positivism is substituted by Islamic tolerance. It seems to be worthwhile to mention some specific examples of anythroponym translation, suggesting mostly an arbitrary match without considering semantic associations, except for Gülenay (smiling moon) which clearly reflects optimistic nature of original Pollyanna. Other realistic names were replaced by non-equivalent ones in the rest of the book (i.e. for Dr. Chilton; Dr. Faruk Ören, for Polly Harrington; Gülen Müftüoğlu). Bilbaşar carefully kept the information that initial part of Pollyanna's name came from her aunt Polly. Thus, with a linguistic engineering, "Gülen" and "Gülenay" were successfully matched to replace "Polly" and "Pollyanna". Another interesting comparison can be made in reflecting social stratifications and professions, e.g. Tom the Gardener was substituted with "Bahçıvan Duran Ağa" implying a man of peasant origin dealing with gardening; or replacement of a conservative religious man "Jeremiah O. White" with Hacı Nurullah Akyüz, preserving the original character's orthodox stance, he reproduced the title "hacı". Replacement of English honorifics Mr., Mrs. and Miss with their Turkish equivalence concerning age and social distance (Hanım, Bey, Abla) is another point that should be taken into consideration. Bilbaşar also successfully replaced real and fictitious place names with the Turkish one creating an illusion that the story took place in Turkey e.g. İzmit, İstanbul, Mütfügiller Konağı, Köknar Korusu.

The present diachronic study of translation highlights the historical development of strategies in relation to political conduct of Turkey. It would also give some insight that translation is a politically regulated and motivated multidimensional activity. In other words, as an ideologically-embedded act, translation studies regards historically changing socio-cultural context of translated main text as an indispensible element in creating, describing, explaining and reasoning the translation behaviour. In other words, "the analysis of the social implications of translation helps us to identify the translator as constructing and constructed subject in a society, and to view translation as a social practice" (Wolf 33). The forty-year cross-temporal gap between the texts shows itself in

the form of shifts in translation and social norms parallel with social and cultural processes My analyses reveal that inevitably the changes in the translation strategy happened over the four decades switching from foreignization to domestication. On the one hand, foreignization imposed through late Ottoman westernization attempts and by the Translation Bureau as a functional tool of westernization process was foregrounded to compensate cultural and literary lacks at the expense of apparent aesthetic discontinuity and distinctive otherness in the texts. On the other hand, extremist domestication was conceptualized across an axis of discursive ideological clash between west-oriented republican elite and nationalist-islamist front devaluating act of translation of the West. Hence, foreignization was accepted to internalize the attested and adored "other" by the reader to taking the foreign culture within the framework of a wide state project. Domestication, in the extreme sense, was employed to protest, disallow and/or repugn the "dirty" foreign.

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Özet

Çocuk Yazınında Özel İsim Çevirileri: Eleanor H. Porter'ın Pollyanna Adlı Eserinin Dört Farklı Sürümü Üzerine Bir İncelme

Bu çalışmanın amacı, kırk yıllık bir sosyo-politik süreç içerisinde Eleanor H. Porter'ın Pollyanna (1913) adlı eserinin Türkçedeki dört farklı çevirisini isim çevirileri açısından incelemektir. Ürün odaklı ve artsüremli betimsel çalışmada, Poli Anna (1931), Pollyanna (1948), Pollyanna (1958) ve Gülenay (1973) olarak basılan dört farklı sürümdeki isim çevirileri stratejilerinin belirlenmesi ve bu stratejilerin dönemin sosyo-politik yapısıyla ilişkilendirilmesi hedeflenmektedir. Çözümlemeler, tarihsel süreç içinde çeviri startejilerinin yabancılaştırmadan yerlileştirmeye doğru yöneldiğini göstermektedir. Cumhuriyet yıllarının ilk dönemindeki batılılaşma sürecine karşılık gelen ilk sürümde (Poli Anna, 1931), resmi "batılılaşma projesi" ile uyum içerisinde, yabancı kültürü koruma ve değiştirmeden özümseme kaygısıyla metin örüntüsüne yayılmış bir yabancılaştırma stratejisi görülmektedir. Devlet politikası olarak Çeviri Bürosu aracılığıyla dikkatle ve ısrarla öncelenen yabancılaştırma stratejisiyle yazınsal

ve kültürel boşluklar kapatılmaya çalışılmıştır. Öte yandan, yaşanan politik süreç içinde milliyetçilik ve islamiyet akımlarının etkisi "öteki" kültürün yerlileştirilmesine yol açmıştır.

Anahtar Sözcükler: Çocuk yazını çevirisi, özel isim çevirileri, sosyo-politik bağlam, yabancılaştırma, yerlileştirme.

Air Play:
The Evolution of Canadian Drama for Radio

Klára Kolinská

Abstract: The entry for "radio drama" in *Canadian Theatre Encyclopedia* states that radio drama "[...] can be thanked for walking hand in hand with the earliest theatres in the land towards creating a national drama". Such announcement is a clear and appreciative manifestation of the indispensable role of radio drama as a specific genre form for the development of Canadian national theatre, and national culture as such. However, as Tim Crook notices: "Radio drama has probably been the most unappreciated and understated literary form of the twentieth century". The article provides an overview of the development of the genre of radio drama in Canada, identifies the reasons for its specific function in the history of Canadian theatre, and discusses the above indicated controversy between its historical role and the fact of the relatively low amount of attention paid to the genre of radio drama by theorists of theatre in Canada and beyond. Radio drama, with its specific medium of aesthetic expression, captures some of the very essence of drama as such, and in Canada has contributed substantially to the creation of the national canon of dramatic literature and history.

Keywords: Radio drama, Canadian theatre, dramatic literature.

Radio drama as a distinct genre shares a number of the typical characteristics of the stage play, as well as those of film and television drama, but differs in one fundamental – and obvious–aspect: the absence of any visual recourse that all the above mentioned principal performative genres have at their most immediate disposal. The inevitable exclusive reliance on the aural, and thus temporal means available to radio drama to render the aesthetic message of the performance has implied the conception of sound as a type of language; this understanding of sound as language does not only comprise the sound of the human voice, but also that of music, and sound effects in general.

It is relatively little known outside of Canada that Canadian radio drama has traditionally been on the forefront of this development, and has achieved considerable critical recognition. In the early days of the development of Canadian dramatic culture, many considerably accomplished professionals were commissioned to contribute with their expertise to the development specifically of Canadian radio drama–these include, for example, directors Tyrone Guthrie and Andrew Allan, one of the leading experts in the work for radio in the world. Some decades later, in 1994, editors Daina Augaitis and Don Lander published a collection of essays titled *Radio Rethink*, in which they encouraged the discussion about Canadian radio drama in the larger context of the Western culture. More importantly, however, Canadian drama for the radio has enjoyed ongoing success with its faithful audiences across the vast spaces of the country.

The entry for "radio drama" in the *Canadian Theatre Encyclopedia* states that radio drama "can ... be thanked for walking hand in hand with the earliest theatres in the

land towards creating a national drama"[1]. Such announcement is a clear and appreciative manifestation of the indispensable role of radio drama as a specific genre form for the development of Canadian national theatre, and of the national culture as such. At the same time, however, as Tim Crook notices, from the textual perspective: "Radio drama has probably been the most unappreciated and understated literary form of the twentieth century" ("International Radio Drama – Social, Economic, and Literary Contexts"). This is by no means a Canadian case only: Tim Crook, a British radio expert, considers this to be, rather, a general phenomenon, if in contrast with his own unquestioned belief in the power and value of the medium of the radio:

> Academics, media theorists and writers in most cultures have in the main failed to realise that the medium of sound has provided an environment in which a new storytelling genre has been born. It has developed with sophistication and explosive energy, and now occupies a significant position in the cultural lives of societies throughout the globe. (Crook)

The observed "failure of realization" of the inherent assets of radio has some apparent, as well as some less apparent reasons; the first category of reasons include the developments following the prime time of radio: namely, the emergence of, in historical sequence, television, video, and especially of the interactive multimedia including the omnipresent, and omnipotent, world wide web–in other words, the same reasons that have affected the reception of printed books. Nonetheless, books, or theatre, for that matter, show no signs of dying anytime soon; they seem to generally have survived the threat imposed on them by the new technologies of which radio was an early avatar. Radio, on the other hand, appears, to some extent at least, to have been defeated by its own weapon, its technological advantage, and to have remained a historically somewhat specific and delimited medium. Tim Crook notes:

> Radio has remained beached on the margins of knowledge and reference. I suspect that the general academic and cultural perception of radio is that of a retired vaudeville artist dressed in the fashion of bygone years and boring a diminishing audience with anecdotes from a golden age of Bakelite and Woodbines.

Many theorists dedicated to the charm, if slightly dated, of radio, have identified this perception as a fatal misconception, and pointed out eloquently that:

> For the not inconsiderable loss of the heterogeneous visual effects, the radio play ... substitutes a refining of communication down to a sequence of sounds, which forcibly concentrates the auditors' attention in a way impossible on the stage (or in the other visual media). Moreover, this concentration through sound is a tap, through which can pour much of the information and effects of which traditional drama is capable. Radio drama has developed its own *language*. Once that language is understood, the writer may deal with any subject, and can invoke the full range of dramatic expression. In turn, the listener's imagination is stimulated to supply an internal vision of reality far more realistic than any traditional stage illusion could achieve. (Wagner 177)

[1] www.canadiantheatre.com/dict.pl?term=Radio20%Drama

Anne Nothof, Canadian theatre theorist, adds on a similar note that:

> Radio drama is also the most intimate of forms. Although the audience is widely dispersed, the theatre exists in every location in which there is a listener. And it speaks to that listener alone. For in most cases, radio drama is heard in the enclosed spaces inhabited by isolated individuals–isolated because of geographical distance, physical or social restrictions, or simply because of patterns of living and working-the long drive, the long evening. (Nothof 59-60)

In her observation Nothof identifies one crucial reason for which radio generally, and radio drama particularly, have proven as specifically apt formats of communication and artistic expression for Canada. It is exactly the notion of geographical distances in Canada, the second largest country in the world, after all, that has resulted in the cultural situation in which the possibility of communication, as an essential means of covering those distances, and, consequently, of survival, is a fundamental issue. The famous old Canadian joke that "It is small wonder that it was a Canadian who invented the telephone" is motivated by the same historical experience that most Canadians share.

Radio broadcasting in Canada has a long and sustained tradition: the first radio telegraph act, for example, was passed as early as in 1913, and the first broadcasting license issued in Canada dates back to September 1919. In 1923 the Canadian National Railway opened a radio department in Montreal, and started radio service in its trains. Trains, as yet another means of covering the immense distances of the country, have traditionally served as one of the central symbols of the Canadian national imagination, and the history of the building of the Canadian Pacific Railway, which was literally carved out of the hostile and resistant land towards the close of the nineteenth century, has been turned into one of the treasured stories of Canada's modern mythology.

As for the specific genre of radio drama in Canada, its sustained production began in 1925, with the Canadian National Railways Radio Department. The first Canadian play "on air" was titled *The Rosary* (the author is unknown), and was broadcast out of Moncton, New Brunswick. The first regular radio drama series in Canada was the Canadian National Railways Drama Department "CNRV Players", produced and aired from Vancouver by Jack Gillmore between the years 1927-32. The productions consisted mostly of adaptations of Shakespeare's plays, of other plays from the European, as well American canonical repertoire, and of adaptations of European and American mainstream fiction, but also included a certain number of original plays. The first Canadian nationally aired series of radio drama was called "The Romance of Canada" and comprised twenty four plays based on various significant episodes from Canadian history written by Merrill Denison (who is also known for a number of his stage plays). The plays presented to the listeners popular stories from Canadian history, from the early days of the colony of New France to the celebrated time of Sir John A. Macdonald, Canada's first prime minister, and the foundation of the Canadian Confederation in 1867. Unfortunately, no recordings were made of the programs at the time, and the scripts were not consistently kept or archived. Thus, our knowledge of the details of this innovative project remains limited. While the project's relevance and influence on the further development of the genre of radio drama can hardly be denied, any evaluation of its specific details remains on the level of mere estimation.

"The Romance of Canada" aired in 1931 and 1932 from Montreal. The first fourteen of these plays were directed by Tyrone Guthrie, whose more famous and lasting contribution to Canadian culture came later, in the 1950s, when he founded the

Stratford Festival of Canada, one of the major Shakespearean festivals in the world, the mission of which has, since Guthrie's time, evolved: "to address the ever-changing, ever-challenging Canadian cultural landscape"[2]. The second season episodes of "The Romance of Canada" were, consequently, directed by Rupert Caplan and Esmie Moonie. The series was noted for readily setting high standards in radio drama production in its early days. These standards have, in a sense, never been considerably exceeded.

In 1932 the CN Radio was nationalized and renamed the Canadian Radio Broadcasting Commission. It increased the number of its weekly radio drama series, and started to broadcast original Canadian, as well as European and American plays. In 1936 the CRBC was reorganized as the Canadian Broadcasting Corporation–the celebrated CBC. Its programming policies reflected the following order of readily identified priorities: Shakespeare and other classical dramas, dramatic adaptations of fiction, documentaries and original dramatic production. Regular regional weekly drama series were broadcast from Winnipeg, Toronto, Montreal and Vancouver. From the beginning of the Second World War, the CBC promptly turned into an important instrument of education and information about the war, and consequently of national propaganda. During this time radio became an effectual centralizing element of the national sentiment and political culture in an immediate and unprecedented sense. As Howard Fink, a Canadian historian of the phenomenon of radio and other mass media, claims: "The CRBC and the CBC were created with the specific and declared purposes of serving as instruments of Canadian culture and as major tools to weld the widely dispersed Canadian population into a single nation" (31). Harry Boyle, a Canadian novelist, playwright and radio broadcaster, adds an apt explanation: "Canada was still a series of relatively small cities, towns and hamlets with a majority of people living in rural areas ... connected by two railroads and the Canadian Broadcasting Corporation" (10). At that time, on the backdrop of the massive military conflict overseas, the modern Canadian national sentiment takes firm roots for the first time. The process is substantially aided precisely by the medium of radio, as a most readily available means of communication for one of the most geographically dispersed nations in the world.

The heyday or, as it has been referred to, the "golden age" of Canadian radio drama began in 1943, with the appointment by CBC of Andrew Allan as national drama supervisor. Allan, a British-born early radio practitioner, had had professional experience as an actor, author, and producer before accepting the appointment with the CBC, and soon recognized the power of radio in disseminating and developing drama in Canada as one of genres of the literary arts. In her 1987 book, *Image in the Mind: CBC Radio Drama, 1944-1954*, writer N. Alice Frick remembers illustratively that "[Allan] had an innate sense of timing, an essential gift. I mean that sense of timing that makes music or poetry or prose not just a string of notes or words, but a compound of thought and emotion that can make the spine and the mind tingle" (24).

One of the first important moves initiated by Allan was a shift of focus towards the broadcasting of original Canadian plays, instead of exclusively promoting the well-tested European and American dramatic production. In her article, in which she labeled Canadians as "radio's children", Mary Jane Miller reminds mainly her country's people that:

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[2] www.stratfordfestival.ca/about/about/aspx?id=1173

> [o]nly on CBC radio did teenagers in Canada find out what drama could be. Ibsen, Brecht, Frye, Wilde, Shakespeare: much of the classical and modern repertoire was broadcast in those years, opening windows on the world for our potential directors and playwrights. And the original dramas written for the CBC by Canadian playwrights ranked with the best in the world. For Andrew Allan "The writer was the essence of what I thought could be Canadian theatre". (30)

In 1944 a new national play series, called *Stage*, was introduced and broadcast weekly from Toronto. The *Stage* offered a balanced combination of the classical repertoire, as well as contemporary European and American plays, with original Canadian production, which managed to attract large audiences all over Canada, and thus "became, in effect, [Canadian] national professional theatre"[3]. Kevin Plummer argues that: "For the first time, a Canadian producer had the vision, the technical expertise, the self-discipline, the resources and the nation-wide audiences, all at the same time, to enable him to render professional productions of new Canadian plays on a regular schedule".

According to some sources, during its twelve years on air, *The Stage* reached hardly imaginable weekly audiences of one million or even more. This figure, however, is doubted by other authorities, who consider such an estimate sheer nostalgic sentimentalism. In any case, as Kevin Plummer notes, "[w]hatever its exact ratings, by providing consistently high-quality programs to the most isolated pockets of the country, the series had a tremendous impact" . Such impact was made possible by a combination of factors, the most decisive of which was the general technical accessibility of radio broadcasting, the geographic specifics of Canada for which the radio was a particularly fitting format, and *The Stage's* consistent focus on good-quality programming.

Another national radio drama series, launched in the same year in Toronto, was the successful *CBC Wednesday Night*, which featured a similar combination of Canadian and international plays. Famous early radio professionals, whose names now form an unquestionable part of Canadian cultural history, contributed to the series as directors: together with Andrew Allan, these were, for example, Rupert Caplan, J. Frank Willis, and, namely, Esse W. Ljungh. The writers who wrote the scripts for the CBC plays included some well established Canadian dramatic authors, such as Len Peterson, Mavor Moore, W. O. Mitchell and Lister Sinclair. The concept of the CBC national drama series became the most representative platform for Canadian, as well as international drama in Canada, and a decisive benchmark for many of the country's theatre practitioners. Howard Fink points out bluntly that: "If there is one thing for which radio (especially CBC and Radio-Canada) can be thanked by theatre, it is that since the start, it has kept Canadian theatre artists working and paid (when they were often not paid one thin dime in their theatre work)"[4]. Between the years 1944 – 1961 some 6000 plays were broadcast by the CBC, more than a half of which being original Canadian productions.

As for the history of radio drama in francophone Canada, the genre became, likewise, extremely popular from its beginnings; the first play series was titled

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[3]Canadian Theatre Encyclopedia: www.thecanadianencyclopedia.com/index.cfm?PgNm=TCE& Params=A1ARTA0006642.

[4] in online Canadian Theatre Encyclopedia: www.canadiantheatre.com/dict.pl?term= Radio20%Drama.

L'Auberge des chercheurs d'or, and aired from Montreal in the years 1935-38. From the early 1940s to the 1960s there were, reportedly, 10-15 serials a day on Quebec radio. The play-scripts were written by many authors who were, or would become, prominent Quebecois playwrights for stage and writers of fiction, such as Marcel Dubé, Marie-Claire Blais, Jacques Languirand or Félix Leclerc.

The flagrant arrival of television in 1952 changed the position of radio inadvertently; it comes as small surprise that: "When TV arrived, audiences began to turn off their radios"[5]. This, indeed "dramatic" change was largely the case everywhere, but in Canada radio got, ironically, into a more precarious situation than elsewhere, what with the foundation in the same year, 1952, of the Stratford Shakespearean Festival of Canada. Although the original mandate and mission of the festival was a creation of production space mainly for Shakespearean stage productions, many drama professionals working for the CBC turned their attention from writing for radio towards Stratford, and from there generally to the genre of stage play, which they saw, nearly for the first time in Canada, as a not only legitimate, but also viable platform of artistic expression. Andrew Allan himself accepted a new offer from television as early as in the 1950s, but never managed to repeat the unquestionable success and public recognition that he enjoyed during his days with the radio.

These developments, of course, did not stop radio drama production altogether, but the genre was forced to search for new, yet still attractive, means of communication. Hence, in the 1960s and 1070s it turned more towards experimentation in form and technique. The experimentation with sound in radio format reached its extreme form in the music drama documentaries written and produced by Glenn Gould, the famous Canadian music composer and pianist, such as in *The Idea of North*, which aired for the first time in 1970. Some well-established series, such as *Stage* and *Wednesday Night* (later *Tuesday Night*) lasted until the mid 1970s. In the 1980s some new ones were created, such as *Stereo Theatre*, *Vanishing Point*, *Sunday Matinee*, or the daily dramatic sketches on the extremely successful *Morningside* during the years (1982–1997) of Peter Gzowski, the legendary Canadian broadcaster, as host. These shows reflected the need of broadcasters for more popular programming, while generally maintaining notably high standards of quality. It is especially *Morningside* that has been considered by many experts, as well as by ordinary Canadians, to be the most successful program ever in the history of Canadian radio.

Some of the most popular radio series of the 1990s were *The Mystery Project*, which lasted until 2004, or the satirical *The Royal Canadian Air Farce*, which actually started as early as 1970 as a stage theatre comedy troupe, and later moved to television. *The Mystery Project*, hosted by Bob Boving, offered half-hour radio mysteries with original scripts, casts and scores, which actually represented fully developed and dramatized stories with resolved plots, and a semi-regular set of the main characters. The series responded to the immense popularity in Canada of the genre of mystery at the time, and, in return, added sufficient material to that national enthusiasm. In comparison, *The Royal Canadian Air Farce* has, by its own claim, been consistently dedicated to: "a unique and hilarious blend of topical humor aimed at our country's (and the world's) most newsworthy people and events"[6]. The troupe aired on the CBC radio from September 1973 to May 1997; however, its gradual, and successful, transfer to the

[5] www.canadiantheatre.com/dict.pl?term=Radio20%Drama
[6] www.airfarce.com/history.html

medium of television started already in October 1980, with a one-hour special on CBC television. This format has never been abandoned since, and today *The Air Farce* represents the highest rated show on CBC television.

In the 1990s the CBC radio attempted to reach beyond the limits of Canada, and launched ambitious radio drama projects with other national radio broadcasters in the English-speaking world. This cooperation has not only included exchange of staff with other English-language stations, but also enterprising international co-productions generated concurrently in several countries. The most successful of such cooperation projects has been with the Australian Broadcasting Corporation, the ABC. In the fall of 1999 the CBC thus broadcast a seven-part series entitled *Wordplay 2*, which included plays from broadcasting networks in Australia, Hong Kong, Britain, the US, New Zealand and South Africa, as well as CBC's own "home" production. The benefits of these joint undertakings have been experienced by the Canadian radio producers themselves, who have thus had an opportunity to confront their work with their colleagues from abroad, and likewise by their audiences, who have herewith been exposed to a variety of perspectives and stylistic means of their expression. However, it may be of note that radical extreme experimentation, as represented, for example, by Glen Gould's music or, rather, sound radio documentaries of the 1970s, and constituting a part of Canada's authentic cultural heritage, has yet to find its space on the CBC radio of today, and of the future.

Since any art based exclusively on the medium of sound is potentially of a transient quality, sustained effort has been invested into preserving and documenting the Canadian radio drama materials. Most of this work has, since 1975, been carried out by the Centre for Broadcasting Studies/Centre d'études en radio-télévision at Concordia University, which holds the official script archives of the CBC radio drama. The existing sound records are mostly available at the National Archives of Canada in Ottawa and at the Glenbow Museum Archives in Calgary.

This kind of research interest gives some recognition to what radio's faithful fans have always intuitively recognized; Tim Crook even noted that, actually:

> [r]adio audiences are growing compared to those of television and film. Radio as a source of communication has never lost its importance and value ... The stampede from radio to television was often driven by market forces, but television's status as the pre-eminent media form is under threat from Multimedia. Audiences have now been empowered with visual, text and sound interactivity and radio drama sits much more comfortably than film or television in this environment. Radio is much more efficient as a medium of communication. Its audience can continue to physically move and perform transport, recreational and employment tasks. Unlike the visual media radio can laterally shift across the range of human activities as a direct source of media consumption.

As for the advantages of the radio over the stage that many radio professionals have traditionally and persistently assumed, Howard Fink formulated them in the 1980s as follows:

> This limitation to the aural serves as a great freedom for radio drama, a freedom from the pseudo-reality of the stage towards the subjective but authentic reality of the stimulated imagination. It is a freedom from Aristotle's dramatic unities, for

> the human imagination permits an almost unlimited choice of times and of scenes, and an instantaneous shift at will from one to the other. This freedom extends to the interior of the fictional minds in the drama, so that what can only be artificial on the stage – a spoken thought or a direct address to the fictional fourth wall – becomes psychologically natural on radio, and a powerful additional tool of communication. (12)

Another argument explaining the persistence and relentless popularity of radio is offered by physiologists: apparently, human hearing needs less time to register change than sight – therefore, radio makes such an effective use of the techniques of sound montage and cuts in its narrative and dialogue: all these approaches and methods are brought about by the requirements of our time, in which our attention spells are fragmented into almost negligible (and often meaningless) units. Together with the current economic considerations, which have radically affected all areas of artistic expression, this has also been a reason behind the current trend in the CBC, as well as in other radio networks, towards producing progressively shorter dramatic forms:

> Due in part to the advent of podcasting and on-line streaming, shifting audience interests and listening behaviors have forced the CBC to adapt its programming of radio drama. In 2007, they stopped broadcasting regular, hour-long, stand-alone drama programs; shows like *Sunday Showcase* and *Monday Night Playhouse* were replaced by thirty-minute, episodic, limited-run series, broadcast in slots with higher listenerships. (Boss 27)

All these current tendencies find their inevitable reflections in the formals aspect of contemporary radio drama; these, however, have a wide variety of realizations, as they do in any kind of sincere artistic endeavour:

> Radio space remains something people can wander into and out of on a whim. As a result, some radio dramas, take fewer risks in order to hold the attention of listeners distracted by the rest of their lives (and an immediate hook can be crucial in this medium) but other radio plays do explore complex realities using unconventional structures, and assume that the listener doesn't need to be wooed at every turn. (Jansen 42)

All this, understandably, poses a complex set of uneasy tasks and expectations upon the medium; the central mission, and raison d'être, for radio today, and in the near future, will be to "cultivate the art of listening", (Nothof 69), which has, or may well become, a kind of a lost art. Radio, after all, is not a mere "blinded stage", but uses a distinctive language of its own, and its effect depends on the application of precisely that language. Moreover, as Louis MacNeice has pointed out, the scriptwriter for radio: "can count on his words regaining those literary virtues which literature itself has lost since it has been divorced from the voice". (in Gray 53). And, if the task is performed with dedication, talent, and expertise, radio will readily display its greatest advantages, and the reward will be irresistibly sweet; as Anne Nothof, Canada's leading expert in the field, firmly believes: "Radio drama reaches an audience at a distance, individuals without access to live theatre, who construct for themselves through the sounds on the radio a sense of other places, other people, and perhaps, of themselves" (69).

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Özet

Canlı Yayında Tiyatro: Kanada Radyo Tiyatrosunun Evrimi

Kanada Tiyatro Ansiklopedisi'nde "radyo tiyatrosu" için "ulusal bir tiyatro yaratmak adına ülkedeki eski tiyatrolarla el ele yürüdüğü için teşekkür edilebilir" ifadesi yer alır. Bu ifade açık ve net bir duyuru olup, radyo tiyatrosunun spesifik bir tür olarak ulusal Kanada tiyatrosunun ve ulusal kültürün gelişiminde oynadığı kaçınılmaz rolü takdir eden bir manifesto niteliği taşır. Bununla birlikte, Tim Crook'un da belirttiği gibi, "Radyo tiyatrosu büyük olasılıkla yirminci yüzyılın en az beğeni toplayan ve en az anlaşılan edebi formu olmuştur". Bu makale, Kanada'da radyo tiyatrosunun gelişimine genel bir bakış sunar, Kanada tiyatrosu tarihindeki spesifik işlevinin nedenlerini ortaya koyar ve radyo tiyatrosunun bu tarihsel rolü ile Kanada ve diğer ülkelerde radyo kuramcılarının bu türe olan ilgisinin göreceli azlığı arasındaki çelişkiyi tartışır. Radyo tiyatrosu, kendine özel estetik ifade şekliyle, tiyatronun bazı esaslarını bünyesinde barındırmakta olup, Kanada'da ulusal tiyatro edebiyatı ve tarihinin oluşumuna katkıda bulunmuştur.

Anahtar Sözcükler: Radyo tiyatrosu, Kanada tiyatrosu, tiyatro edebiyatı.

Beyond Spirituality:
Religious Concerns in Morrison's *Paradise*

Mahameed Mohammed

Abstract: Some contemporary social movements have effectively used religion to construct a useful narrative to connect the past with the present. The famous black American feminist author Toni Morrison does so by using the religious[1] and spiritual beliefs of black women and men to rearticulate (African) American history and nation building with the hope that this rethinking of the past opens up the possibility of remaking the future. She extends the project begun in *Beloved* (1987) and *Jazz* (1992) of invoking traumatic histories, by using religion[2] and spirituality in innovative ways that attempt to heal the pains of this history. To enact cultural healing, her novels encourage the readers to reimagine more inclusive, accepting communities that disrupt the violent exclusions that characterize both mainstream American and traditional Afro-American conceptions of race, history, and nation. This paper explores how she does this through an analysis of her 1997 novel *Paradise*, a culminating work of a two decade old enterprise.

Keywords: Toni Morrison, cultural transformation, innovative, communities, blacks, race.

Toni Morrison in an interview with Ntozake Shange and Steve Cannon (1978) offered an insight into her goal as a writer, about what she was attempting to do in her novels, explaining:

> My attempt, although I never say any of this, until I'm done ... is to deal with something that is nagging me, but when I think about it in a large sense, I use the phrase 'bear witness' to explain what my work is for, I have this creepy sensation ... of loss. Like something is either lost, never to be retrieved, or something is

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[1] According to various dictionaries, the word religious has the following connotations:
i. **relating to religion**: relating to belief in religion, the teaching of religion, or the practice of a religion (e.g. *religious freedom*)
ii. **believing in a higher being**: believing in and showing devotion or reverence for a deity or deities
iii. **thorough**: very thorough or conscientious (e.g. *a religious attention to detail*)
iv. CHRISTIANITY **belonging to monastic order**: Christianity used to describe those who have committed themselves to a monastic order by taking vows, e.g. of poverty, chastity, or obedience.

[2] "Religion" is a worldwide phenomenon that has played a part in all human culture and so is a much broader, more complex category than the set of beliefs or practices found in any single religious tradition. An adequate understanding of religion must take into account its distinctive qualities and patterns as a form of human experience, as well as the similarities and differences in religions across human cultures

> about to be lost and will never be retrieved ... [So] somebody has to tell somebody something. (Shange 48)

Morrison chooses to be that "somebody" who has to do the telling. Her efforts throughout her literary career have been to "tell somebody something", something that has been and is being lost and forgotten, something that must be "passed on". Perhaps she is referring to the act of memorizing, of tapping into the deepest recesses of consciousness, of ripping the veil away so that one's interior life and history can surface. For black women, this is crucial as it gives them access once again to what Alice Walker called their "mother's garden" (84). But Morrison's recovery agenda does not stop at black women alone as she declares in the dedication of *Beloved* (1987), it also includes ripping away the veil of truth about the "sixty million or more black Africans" who were brought to the New World as slaves, and she confesses that she was interested in showing the malevolence of slavery–the segregation and oppression of race.

While writing for blacks, Toni Morrison has no problems in stating facts. "When I view the world, perceive it, and write it, it is the world of black people. It is not that I won't write about white people. I just know that when I am trying to develop the various themes I write about, the people who best manifest these for me are the black" (Tate 118). Morrison clearly sees her work speaking to a specific audience but at the same time reaching beyond the bounds to the rest of humanity since she uses the black experience in America as a metaphor for the human condition, which is necessarily all-inclusive. Through this black experience she works on the urgent need in everyone to live richer, more meaningful lives, to recognize the salience of human worth. The ultimate message that one reads in her works is that each person should and must respect the reality of the human landscape of the world with its unlimited possibilities and interpretations. Eventually, she religiously passes this message on: "this land" called Ruby, "there is honey ... sweeter than any I know of, and I have cut cane in places where the dirt itself tasted like sugar" (*Paradise* 204).

"Writing is a certain way of wanting freedom" insists Jean-Paul Sartre where "the 'engaged' writer knows that words are action. He knows that to reveal is to change and that one can reveal only by planning to change" (42). This seems to epitomize Toni Morrison's writing which is deeply steeped with an impulse to reveal, educate, and change, characteristics account for much of its emotive force. Despite Harold Bloom's (1990) dictum that he "reread(s) Toni Morrison because her imagination, whatever her social purpose transcends ideology and polemics, and enters again into a literary world occupied only by the fantasy and romance of authentic aesthetic dignity" (132). It goes without saying that Morrison's work typifies the contrary. If Morrison's writing makes aesthetic sense to the reader it is not in spite of but because of the ideological vision propelling that art. Her writing confirms to Terry Eagleton's summation of good writing: "[H]ave at one's disposal an ideological perspective which can penetrate to the realities of (human) experience in a certain situation" (8).

Toni Morrison's fiction is embedded in and constituted by the material and historical process to which it belongs, and on which it exerts its own radical longings and determination. The unseen narrator in *Jazz* (1992) says: "Make me, remake me" (115). Much has been remade of Morrison's fiction. She herself has said in her Nobel Prize Speech: "Narrative has never been merely entertainment for me" (Asante 69). So we can see that it assumes a critical function and takes its place in the continuum of socio-political struggles that have historically characterized the Afro-American

experience. This paper argues that Morrison's is not only self-conscious writing in the context of cultural and political milieu, but also has a larger purpose, a near religious design, and a revolutionary force. Morrison appropriates classical and biblical myths and the canonical writings of high modernism and places them in the matrix of black culture. What makes her appropriation so religious is the claim made regarding the unyielding desire.

Toni Morrison's fiction is religious, in that everything in it takes on a collective value: It is literature that produces an active solidarity in spite of skepticism and if the writer is in the margins or completely outside of his or her fragile community, this situation allows the writer all the more possibility to express another consciousness and another sensibility. In novels such as *The Bluest Eye*, *Sula*, *Beloved* and *Jazz*, a localized individual concern–Pacola's problem, Sula's heresy, Sethe's haunting, Joe and Violet's violence – sets into motion a dialogic of memory in which the individual concern is decentered and becomes the enunciation of the collective of the religious: "finger memory" of an old woman. Young people in Ruby "suggested, politely that Miss Esther may have been mistaken; they howled at the notion of remembering invisible words you couldn't even read by tracing letters you couldn't pronounce" (*Paradise* 83).

Toni Morrison's fiction makes us revaluate individuals via the complex socio-political history that bespeaks them and raises them to spiritual heights. Her novels aim to redistribute the pressure of accountability from the axis of the individual to that of the collective and religious. Her art draws its imperatives from personal and collective histories the maternal and paternal inheritance of working-class consciousness with southern roots; the black aesthetic movement of the 1960s with its reclamation of oral traditions of story-telling and folk music as authentic modes of cultural expression; the liberation narrative of black history itself. As an Afro-American novelist within the American literary tradition, Morrison interrogates national identity and reconstructs social memory. It is a truism of contemporary understanding that public identity is the product of nationalism, whose work links a people dispersed by differences to a common past. As historians, such as Benedict Anderson, have pointed out, this common past is not simply there to access but is made available by imagined or constructed narratives of the nation. However–and this is a central question addressed in Morrison's works–what happens to the identity of a group within a nation built upon its marginalization? Further, in what ways can a marginalized identity construct its own knowledge? What new modes of narration are required to voice its presence? It is not surprising that Toni Morrison's literary project has affinities with the tasks of both historiography and theology. Writing the past, in historian Michael Roth's words: "is one of the crucial vehicles of reconstructing or reimagining a community's connections to its traditions" (159).

As the nature of Morrison's fiction is therapeutic, we see that it is also spiritual. Morrison's characters driven by internal trauma find peace and solace within collective temporality. Moreover, her sense of loss is truly religious as this adds a powerful impetus to the critique of history. By endowing pain–itself mute and inchoate and all too personal-with a narrative that is as intelligible as it is social, Morrison makes room for recovery that is at once cognitive and emotional, therapeutic and religious. Loss is both historicized and mourned so that it acquires a collective force and a religious understanding.

Each novel of hers draws us into its circles of sorrow with the imperative to make sense, as religion does. We yield our own knowledge of destruction and loss, by

struggling alongside the characters. Unlike the healing transference between client and analyst in the consulting room–where the healing is private and concealed–the literary therapeutic narrative is social and collective, opening out into the politics of the world. The strategy of Morrison's novels is always to make sense of the individual psyche and memory in wider social, political and religious terms.

Making *Paradise* (1997) depicts Morrison's views on racial segregation in religion and gender discrimination via religion. She explicitly shows how worldly paradise can be created despite all types of oppression. In *Paradise* even through Ruby is a small town, it has three separate Christian churches. Although the text details the various fights and irreconcilable differences amongst Ruby's different Christian denominations, what unites them is their misogyny and decision to kill the convent women (9). Morrison writes, "embers from all of them merged solidly on the necessity of this action. Do what you have to do. Neither the Convent nor the women in it can continue" (9-10). The text makes it clear that gender oppression occurs not just in Ruby's Christian churches but that it is historically integral to Christianity: in one scene, Gigi, one of the Convent women, discovers the painting of the Roman Catholic Saint Catherine of Siena. The painting depicts a woman on her knees, breasts on a serving platter, with a beleaguered, defeated look, an I-give-up face (74). In this worldview, a woman is granted sainthood when she disowns her sexuality, as symbolized by presenting her breasts on a serving platter.

In the novel, the acceptance of non-institutionalized spirituality[3] that the Convent women Baby Suggs and Pilate practice is juxtaposed in the text with the exclusion of institutionalized religion, particularly Christianity. Morrison suggests that Christianity works to divide individuals from each other and their world. The text is critical of normative Christian traditions for contributing to the subjugation of women.

Morrison also critiques normative Christianity for constructing dualisms that disconnect its practitioners from each other, the world they live in, and their bodies. Lone, Ruby's sole root worker and midwife, first expresses this view when she brews Consolata a root tea to help her deal with the symptoms of menopause. Although the tea makes her feel better Consolata complains that she did not believe in magic; that the church and everything holy forbade its claims to knowingness and its practice, that faith [in Christianity] "is all I need to live" (244). Lone argues: "You need what we all need: earth, air, water. Don't separate God from his elements. He created it all. You stuck on dividing him from His works. Don't unbalance His world" (244). The dualisms found in normative Christian traditions between the material and the spiritual, human and nature, are replaced here with a more balanced, connected worldview.

Here individuals and their deity are connected to earth, air, and water and are seen as existing alongside and in conjunction with the natural world, not above and

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[3] "Spirituality" can refer to an ultimate or an alleged immaterial reality; an inner path enabling a person to discover the essence of their being; or the deepest values and meanings by which people live. Spiritual practices, including meditation, prayer and contemplation, are intended to develop an individua''s inner life; spiritual experience includes that of connectedness with a larger reality, yielding a more comprehensive self; with other individuals or the human community; with nature or the cosmos; or with the divine realm. Spirituality is often experienced as a source of inspiration or orientation in life. It can encompass belief in immaterial realities or experiences of the immanent or transcendent nature of the world.

transcendent to it. This scene implicitly critiques the normative Christian worldview of a paradise that exists separate from the earth where individuals are not encouraged to connect with the earth as eventually they will leave it for another, far superior place. Also implicit here is a critique of the Christian view that humans have a stewardship over the earth and therefore are necessarily superior to its elements, and the very materiality of this world.

Through Consolata's spiritual growth and eventual acceptance of Lone's beliefs, *Paradise* endorses a more connected view of the earth. Consolata begins to teach the other women at the Convent the importance of connecting the material to the spiritual, the body to the soul. When speaking about the sensation of feeling bodies connected to one another, she states: "My bones on his are the only true thing. So I was wondering where is the spirit lost in this? It is true, like bones. It is good, like bones. One sweet, one bitter. Where is it lost? Hear me, listen. Never break them in two. Never put one over the other. Eve is Mary's mother. Mary is the daughter of Eve" (263).

Consolata does not only teach the other women not to separate the body from the spirit, but she also urges them not to categorize women. The text critiques normative Christianity's traditional separation of women into Good Woman/Bad Woman categories in which the sacrificial Virgin Mary reigns over the sinful Eve. This hierarchy disrupts the thinking of the Ruby men who tell themselves they are protecting the women of Ruby by killing the Convent women. These men are convinced that "God [is] at their side" (18), label the Convent women Bodacious Black Eves unredeemed by Mary. This supposed act of protection is a further regulation, a display of power that proclaims the consequences of challenging power which states and proclaims the consequences of challenging male authority. This exertion of patriarchal control defines who and what is Good and Evil, which women are Mary's, which are Eve's. It divides women from each other and their bodies. Thus, the text suggests that patriarchy and normative Christianity are predicated on these dichotomies and divisions. Consolata's teachings attempt to adhere to the precepts of multiple deities and combine the Catholic precepts of service and love with the Afro-American womanist traditions of root working and conjuring that she learned from Lone.

In addition to Catholic and womanist traditions, Consolata also draws on Candomble, a religion from her native Brazil that combines Catholicism with African spirit-worship. Candomble Nature Gods, Orixas, are associated with the natural elements (earth, air, and water) that Consolata must embrace to avoid the Christianity's dualism. Drawing on these multiple deities and natural spiritualities, Consolata teaches the Convent women to connect to the natural world and to each other by eating a meatless diet, allowing the rain to help cleanse them of their traumas–and most importantly–by participating in loud dreaming sessions.

The loud dreaming sessions bring together strategies found in Morrison's earlier texts to create a holistic spiritual method for healing women's minds and bodies: "It was never important to know who said the dream or whether it had meaning. In spite of or because their bodies' aches, they step easily into the dreamer's tale" (264). Because all their bodies ache, there is no voice of authority here. Because each woman has experienced violence, humiliation, and trauma, each gains the power to make connections between the speaker and her own tale. The women are able to heal each other collectively by first articulating their traumas (both verbally by narrating their experiences and nonverbally by painting them onto their templates), and secondly by learning to recognize and love the connections between them. Eventually, accusations directed to the dead and gone are undone by murmurs of love.

Consolata's inclusive spirituality helps these women to overcome their own personal traumas. It also creates a more nurturing, healing community not based on the divisions and exclusions of Ruby. If history is a wound, Morrison provides readers with a way to heal the traumas of it through a spirituality that connects mind, body, and nature.

The reference to the one white woman in the first sentence of the text–"they shoot the white girl first" (3) –signifies religion and race. Although many critics have speculated about which Convent woman is White, by keeping this information ambiguous the text asks readers to believe that race need not be the most salient category for grouping and understanding individuals. Not every Black character in the text acts exactly in the same way. Similarly, the one White woman in the Convent does not act so differently from the other women so as to indicate dramatic categorical difference. The dichotomies and divisions privileged in Ruby based on race, class, and gender are not privileged in the Convent or in the text itself. However, to avoid simply replacing the divisions of patriarchy and normative Christianity with its own, the text complicates the absolute dichotomy between Ruby and the Convent. There is significant movement of characters (both male and female) in the novel between the two spaces so that both remain permeable and changeable in varying degrees.

Paradise asks us to look closely at what happens to a religion and a community founded on principles of exclusion. In her interview with James Marcus (2005) Morrison states: "Our view of Paradise is so limited: it requires you to think of yourself as the chosen people ... chosen by God, that is. Which means that your job is to isolate yourself from other people. That's the nature of Paradise: it's really defined by who is not there as well as who is" (29). This distinctly Judeo—Christian view of paradise as the isolation of its God's chosen people forms the non-righteous drives the community building of both settlers and Ruby.

Reverend Misner states: "Isolation kills generations. It has no future" (210). Thus, the text suggests that a town or belief system that allows no difference, new ideas, or new members is bound to destroy itself from within. Mostly, however, the town's leaders are fearful because these women do not need men and they do not need God, at least not the patriarchal Christian God that these men follow. The Convent women learn to empower themselves without a need to adhere strictly to patriarchal control or to a rigid belief system predicated on division and hierarchy. They offer an alternative to the way history, community, and individual identity are constructed in Ruby, an alternative that allows for individual and group differences and change. The very existence of this alternative exposes the sterile and isolationist view of life and community in Ruby and within normative Christian traditions.

Additionally, *Paradise* locates the origin of principles of exclusion in the creation of the Black national community during the Exoduster Movement, the historic Black migration out of the South in 1879 (Wilkerson 161). Newly freed Afro-Americans migrated in large numbers to Kansas, and later to Oklahoma, because of the failures of Reconstruction to bring full equality, political rights, and safety to Afro-Americans. The Exodusters hoped that leaving the South and establishing more than 60 all-black towns would guarantee them safety, land, education, and full access to voting. The language of the Biblical Exodus story–in which the Judeo-Christian God frees his chosen people (the Hebrews) from slavery–was used to create a sense of commonalty amongst the settlers rooted in a shared history of slavery and the desire for a future free from oppression. The appropriation of Exodus symbolism in Nineteenth Century

America by Afro-Americans provided a vocabulary and narrative to imagine and articulate the idea of a black national community that stood in opposition to mainstream American constructions of nationhood.

Morrison exposes the exclusiveness and violence promoted by the idea of choosing in the Biblical Exodus story. She argues that although Afro-Americans focus on the liberation of the Hebrew slaves to indicate the Christian God's dedication to freedom, the Bible shows Hebrews keeping slaves in accordance with their God's will. Morrison shows that the symbolic accounts of Hebrews in the Bible oppressing women and other non-chosen races led to the collusion of black Christian churches with the Afro-American community in oppressing Afro-American women and other peoples they considered marginal.

In its portrayal of Ruby, *Paradise* suggests that until it comes to terms with its traumatic past, a community created in opposition is destined to repeat exclusions similar to those of the community it is reacting against. By acknowledging their past traumas, the women of the convent portray peace. This portrayal suggests a belief that reconstruction is possible for identities and communities around spiritual connections and affiliations. It is even more suitable than being based on divisions predicated on race and gender.

Reverend Misner offers another example of how to construct an alternative paradise here on earth when he decides not to give up on Ruby. He believes that there was no better battle to fight, no better place to be than among these outrageously beautiful, flawed and proud people (306). He recognizes that since several of the townspeople collectively confronted the town leader's action, Ruby will change and become more inclusive and that at least one member of the community, Deacon Morgan, has sought his help in doing so. Misner's idea of paradise, while different from the abstract one that includes Piedade in the final page of the text, also revolves around the idea of work. Misner believes that Jesus Christ's sacrifice on the cross changed the relationship between God and humans from CEO and supplicant into one on one in which humans are pulled from backstage to the spotlight, from muttering in the wings to the principal role in the story of their lives (146). In this view of paradise, it is up to humans to play the principal role in their own lives, to learn to respect–freely, not in fear–one's self and one another (146). Learning to respect and empower oneself and the world is crucial since not only is God interested in you; He is you (147). As in the more abstract paradise involving Piedade, it is individuals who offer salvation to themselves, who must work to save themselves and their world from the violent, destructive tendencies of their nations and communities.

Lone offers yet another view of how gods relate to building more sustaining communities. She describes her deity as a liberating God. His signs were clear, abundantly so, if you stopped steeping in vanity's sour juice and paid attention to His world (273). Her idea of God teaches individuals to see and interpret the signs of their salvation for themselves. Zechariah, the original patriarch of this community of exiles, holds a similar view of his God. He states, "He is not going to do your work for you, so step lively" (98). The *he* to whom Zechariah refers is ambiguous. Although Zexhariah is a Christian who names this He God, he also follows the instructions and thundering footsteps of a mythical walking man (97-98).

Morrison describes multiple belief systems and ideas of gods and paradise in this text. The principle that ties them all together is the idea. Because deities are just as immanent as humans, it is up to humans to think, work, and provide the means for saving themselves and the earth.

Although *Paradise* begins by being firmly rooted within the Afro-American community and Christian belief system, Morrison has constructed multiple types of belief systems and faith by which communities move beyond the exceptionalist discourses of mainstream American society and the Afro-American community. Although her early work deals almost exclusively with the problems, concerns, and desires of the Afro-American community, *Paradise* broadens its scope to construct an inclusive sense of community, an earthly paradise made up of individuals from a variety of racial, ethnic, national, and geographic backgrounds.

In an interview with Carolyn Denard (1998) Morrison states that in writing *Paradise* she wants to suggest something about negotiation that is applicable for the 1990s (11). What she suggests is that the divisions and splits within mainstream American and Afro-American communities during the founding of this country, Reconstruction, the Civil Rights Movement, and Black Nationalist Movement have simply been reconfigured in much more complicated ways in the contemporary American political agenda (Denard 11). *Paradise* exposes the necessity of rethinking the past and our concepts of nation to create more enabling future communities. These more inclusive communities are permeable and not as tied to the geopolitical borders that currently help to define America still even to this very day. By making Consolata, a Brazilian woman, and her belief in Piedade central to the narrative, the text redefines America to include the experience of individuals from both North and South America. The text's focus on cross-national alliances and expansive definition of America demands that readers abandon notions of American isolationism and exceptionalism. Rejecting traditional ideas of community building will require that Americans recognize and confront the costly sacrifices and violent exclusions that were made for America's concept of nationhood. *Paradise* offers non-hegemonic spiritual affiliations as a way to collectively heal the traumas of this history.

Instead of trying to devise increasingly narrow ideas of constructing and achieving paradise, the novel asks its readers to expand rather than contract their imaginations, to focus on connections between individuals and their world, rather than on what separates them. *Paradise* not only reveals the power that religious and spiritual beliefs have in constructing human communities and worldviews, but also the possibilities that they contain to generate social change and new imaginings of connections among disparate peoples.

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Özet

Ruhaniliğin Ötesinde: Morrison'ın *Paradise* Adlı Eserindeki Dini Hususlar

Bazı güncel sosyal hareketler geçmişi günümüzle birleştirmek için dini etkin bir şekilde kullanmışlardır. Ünlü Afrikalı Amerikalı feminist yazar Toni Morrison da, geçmişi yeniden düşünerek geleceği yeniden yapılandırmak umuduyla, (Afrikalı) Amerikalıların tarihini ve ulus yapılanmasını dile getirmek adına siyahi kadın ve erkeklerin dini ve ruhani inançlarını ele almıştır. Morrison tarihin acılarına merhem olmak amacıyla din ve ruhaniliği yenilikçi şekillerde kullanarak travmatik tarihleri ele alma projesini ilk olarak *Beloved* (1987) ve *Jazz* (1992) adlı eserlerinde başlatmış ve *Paradise* adlı eserinde bu projesini genişletmiştir. Morrison romanlarında, kültürel iyileşme adına, okurlarını ırk, tarih ve ulusa dair yaygın Amerikan ve geleneksel Afro-Amerikan kavramlarının temelini oluşturan dışlamaları reddeden toplulukları düşünmeye ve kabul etmeye teşvik eder. Bu makale, Morrison'ın 1997 tarihli romanı *Paradise*'da bunu ne şekilde gerçekleştirdiğini tartışmaktadır.

Anahtar Sözcükler: Toni Morrison, kültürel dönüşüm, yenilikçi topluluklar, Afrikalı Amerikalılar, ırk.

Salvaging the Roots of Romanticism in Wordsworth, Hardy, and Mary Butts

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Abstract: Using as a starting point William Wordsworth's occasional booklet *Kendal and Windermere Railway* (1844), I argue that acts of tree-worship and tree-felling acquire complex, though markedly different symbolic resonances in Thomas Hardy's novel *The Woodlanders* (1887) and Mary Butts's preservationist pamphlet *Warning to Hikers* (1932) as well as her posthumously published memoir *The Crystal Cabinet* (1937). Hardy's text supplies a mordant commentary on Wordsworth's art by charting the irreversible erosion of confidence in mystical potencies to infuse the West Country by a facile dilettantism that mocks their mythological representation. Mary Butts's reactionary mythic modernism overturns what she sees as Hardy's jaundiced account of romantic thought and literary practice by situating Wordsworth as her trusted spiritual guide. However, instead of promoting the young Wordsworth's lyrical republican verve, her fictional focus on anthropological relationships advances man's fundamentally unequal nature.

Keywords: William Wordsworth, Thomas Hardy, Mary Butts, Neo-Romanticism, Tree-Worship, West Country.

I

> We have lost something […] yet it is not always our sense of the beautiful that has dwindled, but the old animistic philosophy of nature that has gone from us […] Still, if we look to living men to whom trees are […] the habitations and embodiments of human spirits, we shall not look in vain. The peasant folklore of Europe still knows of willows that bleed and weep and speak when hewn, of the fairy maiden that sits within the fir-tree, of that old tree in Rugaard forest that must not be felled, for an elf dwells within, of that old tree on the Heinzenberg near Zell, which uttered its complaint when the woodman cut it down, for in it was Our Lady, whose chapel now stands upon the spot. (Tylor 201)

In this extract from his landmark study of comparative mythology *Primitive Culture* (1871), Edward Burnett Tylor, a contemporary with Thomas Hardy, details the obdurate persistence of dendrolatry in remote rustic enclaves. Tylor's evocative image of the venerable tree that "must not be felled" provides a signal, though rarely canvassed link between three British writers–William Wordsworth, Thomas Hardy and Mary Butts–whose works evince an abiding fascination with "the old animistic philosophy" and the aesthetic as well as social repercussions of its "loss". These figures were either born in, or drew creative vitality from, England's "West Country" the mapping of whose topographies, varieties of vegetation and fauna has been energized by the vibrant "New Regionalism" imbuing contemporary Romantic scholarship (see Roe 1-11).

Using as a starting point Wordsworth's occasional booklet *Kendal and Windermere Railway: Two Letters Re-printed from The Morning Post* (1844),[1] a

[1] Hereafter Wordsworth's booklet will be referred to as *KWR*.

vehement appeal against "railway inundations" (*KWR* 350) into the woodlands of Kendal and Keswick, I will argue that acts of tree-worship and tree-felling acquire complex, though markedly different symbolic resonances in Hardy's novel *The Woodlanders* (1887)[2] and Mary Butts's preservationist pamphlet *Warning to Hikers* (1932) as well as her posthumously published memoir *The Crystal Cabinet* (1937).[3] Hardy's text supplies a mordant version of Wordsworth's philosophical and commemorative campaign by charting the irreversible erosion of confidence in Tylor's animistic potencies to infuse the human world by a facile and destructive dilettantism that mocks their long-established mythological representation. This erasure is expressed through the demise of the cider-maker and tree-planter Giles Winterborne, the Wordsworthian custodian of traditional crafts, "bred to hard labour in agricultural employments" (*KWR* 344). When this self-appointed warden of the dense, all-enclosing Hintock orchards travels to the muddy market-town of Sherton Abbas to collect his childhood sweetheart, the expensively educated Grace Melbury, he carries with him a ten-foot high specimen "appletree" (*TW* 34). This is not simply a modest prop of selfhood, but also a symbol of professional expertise as well as a heraldic insignia that subtly implies the "Wild Man" figure of the medieval mummers play (Fisher 136). However, the Wild Man's extrovert virility and fiery truculence only underlines Winterborne's glum vulnerability as a "bachelor of rather retiring habits" (*TW* 34) who is beset by insecurities as he drifts deeper into regions of hallucination, failure and frustrated alienation.[4] For Hardy, Winterborne's "primitive simplicities" (*KWR* 353) epitomize neither Tylor's copious storehouse of anthropological lore nor Wordsworth's cherished gateway to the austere "grandeur" of lonely fastnesses (*KWR* 344). Rather, the tree-planter's strangulated incapacity to speak his own deepest needs typifies a community gone to seed, cut off from the ancestral sources of its being, and whose frailty is marked by abject reliance on defunct survivals. What we "hear" from Hardy's "inanimate nature" in forgotten and "secret places" where "ivy leaves flap against stones" (*TW* 281) is the jeremiad "moan" that dendrolatry triggers not a moment of lyrical, cathartic release but rather represents a cheerless cage for the human spirit.

This revisionary enterprise finds little solace in Wordsworth's philosophical and ideological abstractions regarding a redemptive nature in the arboreal subgenre of poems which includes "The Thorn" and "The Haunted Tree". Mary Butts, as if conscious of Hardy's sceptical project, refines and amplifies Wordsworth's esoteric rituals of sylvan faith in the imaginative patterns of her corpus. In a 1933 book review

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[2] Hereafter Hardy's *The Woodlanders* will be referred to as *TW*.

[3] Hereafter Butts's *Warning to Hikers* and *The Crystal Cabinet* will be referred to as *WH* and *CC*, respectively.

[4] Kevin Z. Moore's *The Descent of the Imagination* offers a shrewdly angled account of Winterborne's inexorable "drift" into these phantasmic "regions"; an inexorable slide down the social and evolutionary ladder which reveals Hardy's exploration of remnant romanticism embodied by the "tutelary tree nymph" Marty South's "self-lacerating nostalgia". Her threnody towards the end of *The Woodlanders* shows that her "devotion" to Winterborne is not only "unrequited", according to Moore, but the very source of her "suffering rather than a means of her redemption". Hardy's novel articulates, in Moore's sophisticated reading, a "ritual of loss" which instead of preaching stoical and "enlightened endurance" exposes the "masochistic and self-mutilating strains" imbuing Marty's tribute to the death of a tree-god: "The whole wood seemed to be a house of death, pervaded by loss to its uttermost length" (*TW* 293). See Moore, 112-28.

Butts asks, "What sort of a man was this Wordsworth, chief representative of a piety and an ethic so unlike our own that Chaucer–one of the men he loved best–seems by comparison far closer to us?" (Butts, "Real Wordsworth" 1448). She concludes that Wordsworth is "a tree of life growing up north", an author whose forms and modes of affect facilitate the sedulous cartography of her "sacred south" with its myriad megalithic landmarks and archaic institutions (Butts, "Real Wordsworth" 1448).

The great-granddaughter of Thomas Butts, William Blake's close friend and patron, Mary grew up at Salterns, a sizeable family estate overlooking Poole Harbour, Dorset, "surrounded by the Blake paintings now hanging in the Tate" (Garrity 2006, 37). Whereas *The Woodlanders* charts the vitiation of faith in pantheistic perceptions, *The Crystal Cabinet* applauds the cultural claims, imperatives and aspirations of Wordsworthian poetics to gauge the interwoven dilemmas of the modern self. That Butts's repackaging of her romantic antecedent's literary legacy bespeaks the devoted disciple rather than the embittered dissident is, I will show, partially explained by the interwar social phenomenon which the art critic Raymond Mortimer designated in 1935 as "Neo-Romanticism". Mortimer was one among many public intellectuals who remarked a "cultural revolution" as "townsmen began to leave" inner city "haunts" (Joad 15) in search of historically sedimented and spiritually rejuvenating "West Country" terrain. Between the publication of *The Woodlanders* and *The Crystal Cabinet* Mortimer registered a "broad tendency" in the arts which sought to fuse British romantic figurations, motifs and archetypes–especially the work of Wordsworth, William Blake and Samuel Palmer–with stylistic tactics drawn from the "continental modernist experimentation" of Cezanne, Picasso and Matisse (Hauser 4-7). This blend of influences throws into bold relief Butts's formal and generic concerns in *The Crystal Cabinet*.

For Geoffrey Grigson in *The Private Art* (1982) "everybody meets in what we call romanticism, an area without turnstiles or queues which can't be avoided luckily, wherever we suppose that we emerge" (221). In stark contrast, Butts transmutes the imperilled forests of Wessex–infiltrated with insouciant ease by touristic trespassers like Edred Fitzpiers in *The Woodlanders*–into a "walled garden" (*Ashe* 25) policed with wary vigilance: a "forbidden thing" or "only" permitted "under the utmost safeguards" (*CC* 194) to those who exalt it as revealed faith rather than as empirical proof. She regards the "earthworks and trees" as much more than "a place to picnic in and archeologise about" because it exists "real by itself, without any reference to us" (*Ashe* 169). And so, alongside this "visible" and non-fungible "place"–reminiscent of Wordsworth's Simplon Pass in *The Prelude* (6: 562-72) which figures nature's unkempt profusion as a recondite symbol system–Butts depicts a more turbulent mystical hinterland. This is no diligently manicured terrace for the swains and nymphs of conventional pastoral, but rather the "lawn" which conceals warring animistic undercurrents in Butts's novel *Armed with Madness* (1928), "stuck with yuccas and tree-fuchsias, dripping season in, season out, with bells the colour of blood" (*AWM* 3). Here is a Wessex infused by Wordsworth's "stormy horrors" (*KWR* 348), an expanse whose feral intensity is managed by an imperious "female spirit of life" (*AWM* 30), "translating" the natural world "into herself: into sea: into sky. Sky back again into wood, flesh and sea" (*AWM* 67-8). It is no accident that Scylla Taverner, the central protagonist of Butts's most formally daring novel *Armed with Madness*, is extolled as the "ash-fair tree-tall young woman" (*AWM* 12) who deciphers the "interminable conversations" of "trees" (*AWM* 180). In what seems like a deliberate echo of *The*

Woodlanders–Winterborne decodes the "hieroglyphs" of a "wondrous world of sap and leaves" as if it were "ordinary writing" (*TW* 248–49)–Butts indicates that while Hardy's stymied fertility figure is devoured by his sylvan surroundings, her own younger self emerges as a triumphant epitome of what Jane Garrity calls the "maternalized primitive" (2003, 183-241)–the priestess inheritor and true steward of Wordsworth's sacred grove.

II

The opening gambit of the elderly Wordsworth's *Kendal and Windermere Railway*– he was seventy-five when this occasional text was published and had been poet laureate for little over a year, since 1843–exploits an allegory of insidious encroachment. Wordsworth's fable adumbrates a stand-off that underpins Hardy's and Butts's regional tapestry of novels: between meandering railroad "routes" and sturdy, organic "roots"; a ruminative, sovereign singularity and the "ugly vulgarity" of mass production (*WH* 270); indigenous clans and "Summer TOURISTS" (*KWR* 341); spiritual enrichment based on fidelity to locale and the unchecked "gambling speculations" of private enterprise (*KWR* 352):

> The degree and kind of attachment which many of the yeomanry feel to their small inheritances can scarcely be over-rated. Near the house of one of them stands a magnificent tree, which a neighbour of the owner advised him to fell for profit's sake. "Fell it", exclaimed the yeoman, "I had rather fall down on my knees and worship it". It happens, I believe, that the intended railway would pass through this little property, and I hope that an apology for the answer will not be thought necessary by one who enters into the strength of the feeling. (*KWR* 339)

It is not clear from Hardy's published correspondence and notebooks whether he knowingly modelled the felling episode in *The Woodlanders* on Wordsworth's description of a Lake District yeoman's rapt reverence for the "magnificent tree" (Moore 112-21). However, "old association" and "attachment" (*TW* 93) reverberate like mantras through Hardy's aesthetic repertoire. *The Woodlanders* poses a question which compels us to rethink Wordsworth's polemical tactics: what if a yeoman's "strength" of "feeling" for a tree transcended a staunch pride in native "associations" (*KWR* 345) and gave way to eruptive irritability, even neurasthenic torment? In *The Woodlanders* Marty South explains how her bedridden, querulous father construes the elm outside their cottage as "an evil spirit", "exactly his own age" sprouting up "when he was born on purpose to rule him, and keep him as its slave" (*TW* 93). Wordsworth's benign "Nurse Nature", far from "healing" a "wounded spirit" or offering the bond of visionary threads to unspoilt terrain, is a devious persecutrix, thus estranging John South from his "life-supporting woodland labour" and, ultimately, from his Hintock neighbours because of his nervous infirmity (Moore 118). "There [it] stands threatening my life every minute that the wind do blow" (*TW* 84).

What is striking about this scene is how Hardy debunks, with mischievous glee, the inspirational associations of the tree in first- and second-generation romantic poetics; such as the "fair budding branch" of Thomas Paine's "liberty tree"; William Cowper's magisterial "Yardley Oak" in whose boughs "our forefather Druids" imagined "sanctity"; and especially John Clare's "To a Fallen Elm" with its ambience of "mellow whispering calms" among the spacious, shapely branches (see Fulford 47-59). John South feels he must keep time to the movements of his elm–"[a]s the tree waved [he] waved his head, making it his fugleman with abject obedience"–and is convinced it will

collapse on him (*TW* 84). Indeed, his fraught insistence on the tree does not supply him with any "increment of independence" but an accentuated "reliance" which leads to his own "debilitation and death"; and it becomes "a perverse source of suffering for his two dependents", Winterborne and Marty (Moore 118).

Henry Joseph Moule, an esteemed local ethnographer who became curator of the Dorset County Museum, refers to the source of John South's neurotic fancy in a letter to Hardy as the "elm-tree totem".[5] The metaphysical correspondence between John South and the elm swaying outside his cottage window caricatures Winterborne's acute "sympathy between himself and the fir, oak, or beech" (*TW* 58). Wordsworth's rendering of a quasi-numinous bond between Lake District "yeoman" and tree, or between John Clare's meditative speaker and his sheltering "homely bower", has degenerated into arboreal paranoia which cripples, "contorts and exhausts the spirit" rather than ennobling it (Moore 117-20). The regional "piety" of which Mary Butts views Wordsworth a heroic ambassador, is here rendered as paralyzing neurosis and triggers dereliction: Winterborne's "operation" on the elm, whose lower boughs are lopped off before it is cut down (it is apt that this technique is called "shrouding"), corresponds to the "falling-in of lives" which restricts his tenure of the humble dwelling where the Souths also reside, because John South is the last life in the life-holding (see Fisher 145). Half Winterborne's earnings, and Marty's home, are taken away quite literally "at a stroke" (Fisher 136)–a ruined cottage indeed.

Winterborne's hewing and hacking of John South's elm dramatizes, as Kevin Z. Moore and others have noted, the concept of dissociating traditional affiliation and the "institution of artificial liaisons" in their stead, which comprises not only the "lucrative livelihood" of Old Melbury (for whom organic beauty has only commercial possibilities); but also imbues a narrative of "romantic severance" initiated by Barber Percomb's cutting of Marty South's "chestnut hair" (*TW* 9)–the daughter "tempted by material necessity to sell her natural adornment" to sustain an "ailing parent" (Moore 117-28). Winterborne's "gentle conjuror's touch" with the orchards implies he may be best situated to combat and cure John South's panicky fixation. However, Winterborne is usurped by the careerist physician Edred Fitzpiers, whose Arthurian-Norman name implies cultivation and urbanity in its modish antiquity. As Jonathan Bate reflects, Fitzpiers exists in "ironic relation" to his own provenance as a member of an august local family whose name invokes "the most" time-honoured of "English trees": the Fitzpierses of Oakbury-Fitzpiers (Bate 553). Fitzpiers is a dilettante dabbler interested in obscure and exotic cases of psychic dissolution caused by prolonged woodland "seclusion" (*KWR* 341). He wittily approximates to Wordsworth's acerbic perception of

[5] According to the *OED*, the first appearance of the term "totem" can be traced back to John Long's *Voyages and Travels of an Indian Interpreter and Trader* (1791), in order to describe the Ojibwe belief in a guardian spirit or a stipulated ancestor of a group of people that assumed a particular animal's form (e.g. a mountain cat or bear) that the Ojibwe thereafter refused to kill and use as food. A marked increase of interest in the phenomenon among British ethnographers can be seen in John Ferguson McLennan's *Primitive Marriage* (1865), and especially his essay on "The Worship of Animals and Plants" (1869-70), which Hardy may have scrutinized as part of his own amateur antiquarianism. The terms "totem" and "totemism" became more widely used around the time *The Woodlanders* was published, in 1887; the year in which Sir James George Frazer published his seminal survey *Totemism.*

those easily bored "pilgrims of fashion" whose "Art interfere[s] with and take[s] the lead of Nature" (*KWR* 354). Although the tree is technically Mrs Charmond's property, the doctor smugly ripostes that he will inaugurate "a new era forthwith" (*TW* 93) by having it removed. The bullish rationality of a scientist ("what's a tree beside a life!" [*TW* 93]), and decadent aesthete nullifies Wordsworth's vaunted "tradition" (*KWR* 345) and demands the institution of a fresh method of organising regional transactions: the worthless "lumber" of old faiths has "dwindled" into pernicious "superstition" (*KWR* 354) and must be efficiently cleared away.[6]

While Mary Butts reacts with shocked surprise at the "desecration" of lush green altars by the "imperfectly educated classes" (*KWR* 346) of which Fitzpiers is an avatar, Hardy delineates the aftermath of the tree-felling as if it were the knockabout centrepiece of a parochial black farce. The repercussions of felling South's lethal tree, whose sobering pathos Winterborne is unable to apprehend, is measured against Fitzpiers's callously indifferent remark, "Damned if my remedy hasn't killed him!" (*TW* 94) The remedial properties of his empirical science cause the unhinged "patient", gaping at the vacant patch of sky left behind, to experience a fatal seizure; while Winterborne, who is reputed to have "marvellous powers of making trees grow" (*TW* 58) is left looking himself like a fallen and feckless priest of Nature, unable to defend what Butts calls the "animism proper to little children" (*CC* 84).[7] Winterborne's eerie absorption back into the gloomy forest depths does not fully express the novel's underlying sense of cultural crisis. *The Woodlanders* suggests that in a complete natural cycle, planting and harvesting, blossoming and dissolution are equally crucial. However, the tree-planter has not been robust, decisive or fecundating in his era: the stinging irony is that Winterborne, as "Autumn's very brother", completes the life cycle without making good on his priestly promise. His pivotal role as Wordsworthian warden has been wrested away by the flamboyant bohemian Fitzpiers, who cannot fulfil it either, as the grotesque slapstick of John South's magical elm demonstrates.

In *The Woodlanders* the buoyant feeling of incipience from romanticism's insurgent quest has become passionless, even posthumous; a stricken sense of historical severance underscored by Hardy's macabre somatic imagery when evoking the inmost recesses of Little Hintock: rotten "trunks with spreading roots" have "mossed rinds" which resemble "hands wearing green gloves"; on the truncated limbs of "old elms and ashes" huge "lobes of fungi grew like lungs". The "leaf was deformed, the curve was

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[6] John South's "destructive fixation" on the "tree" in its "temporal and ever-decaying condition" renders him "a being impaired" (see Moore 116). It is one of this episode's most galling ironies that Edred Fitzpiers's "blindness" to the "virulence" of the elm "inadvertently kills the old man" (Moore 118). By having the tree removed, Fitzpiers aggressively "modernises" South's perception by showing him the very "absence" which the old man has been "at pains to repress" in and through his totem fantasy (Moore 117-20).

[7] Recent pundits, including Edward Neill, Joe Fisher and Kevin Z. Moore, have registered the bleakly comic overtones of this episode, especially the fact that Fitzpiers "kills off" what he should "preserve" by his "excessive reasoning" upon the intricate mechanisms, modes and agencies of the "irrational", the atavistic and the inspirational (Moore 117-22; Neill, 87-91). In the novel felling the elm becomes a criminal infraction (technically a theft), since it is performed without the authorization of their prosperous neighbour Felice Charmond (Neill 86; Kiely 188-202). The civilized and "rational" law that safeguards her rights and economic benefits as estate-owner effectively protects this "survival" of tree-worship, which was "historically a persistent subversion" of Christianity (Fisher 133-35).

crippled, the taper was interrupted; the lichen ate the vigour of the stalk, and the ivy slowly strangled to death the promising sapling" (*TW* 48). Wordsworth's portrayal of a sparsely populated and calming Lakeland of valleys, tarns and curving contours provides the sharpest contrast to Hardy's Hintock as a forlorn arena of unceasing Darwinian strife and pitiless exploitation. In this raw rustic wasteland once golden boughs are blackened and maimed by parasitic blight. For Mary Butts in *The Crystal Cabinet* as well as the interwar eco-activist C. E. M. Joad, Hardy's vision comprises a severely distressed symbol of the "great pallid fungi" of modern residential suburbs, as well as the "horror of ribbon development" whose "shanties", pylons and "shacks" spread unopposed over an "enchanted corner of southern England" (Joad 27, 74).

III

"Perhaps", according to Butts with Shelley's poem *Peter Bell the Third* in mind, the lifelong "preoccupation of Wordsworth" as well as Hardy, was "an impulse ('*Hell is a city much like London*'), foreseeing what was coming" (*WH* 277). What *The Woodlanders* augurs is the emergence and empowerment of the heedless scholar-gypsy Edred Fitzpiers, whose offspring will eventually settle in the sprawling dormitory suburb, a "new kind of living-space" without civic centre; a "simulacrum" of the country retreat within the ambit of the bustling metropolis, "where manicured lawns", privet bushes and "imported ornamental evergreens stand in" for hazel copses, "meadow" and "pasture" (Bate 553). The "Aeolian Harp" whose delicate melody emanates from the orchards on Butts's childhood estate cannot drown out the background burr of the suburbs, a site she calls in *The Crystal Cabinet* "the butcher-coloured scum of little houses" with their "tram-lines", shabby "spaces", and "little shops" (*CC* 112). Like Wordsworth with Kendal and Windermere, Butts strives to recoup her south Dorset birthplace, an expanse of undulating country, so as to marshal a lofty English heritage which she hopes will offset an urban taint. Here Butts finesses a tone of recalcitrant resistance to the diktats of a "democratic enemy, in a country where people have lost their stations and like badly-trained children can neither keep to their own places nor respect other peoples" (*WH* 270). Butts's aesthetic credo takes Wordsworth's and Hardy's various misgivings about the incursions of day-tripping "strangers […] from fancy villas" (*KWR* 352) and uses it to justify not only a hectoring tribalism but an almost pathological disdain for a socially mobile underclass.

"Youth engage[s] in each generation's spring-cleaning of its inheritance" (*CC* 114) Butts reflects in *The Crystal Cabinet*. Her "spring-cleaning" comprises in the first instance the rescue of Wordsworth from Hardy's savagely ironic and parodic reconfiguration of key figures, incidents and abstractions from the British romantic canon. Like C. E. M. Joad, whose preservationist tract *The Untutored Townsman's Invasion of the Country* (1945) repeats many of her own concerns, Butts regards herself as a "strong, instinctive animist": "Nature gods or spirits […] though palpably dying"–as *The Woodlanders* evidences–are "not yet dead" (Joad 53) in Wessex. Her memoir is replete with undisclosed textual borrowings from *The Prelude* which merge to project Wordsworth, one of her "sacrosanct idol[s]" (*CC* 122) as the epitome of a rather highborn splendour and multiplied consciousness; gifts she believes genetically ordained to refine through her own introspective art. Her partisan appropriation of Wordsworth's oeuvre in *The Crystal Cabinet* unwittingly mirrors the romantic cult of recollection in its pose of victimised loner: "I was not really exceptional. Oddly mixed in development, very childish and very old for my age. […] Only of rather solitary

upbringing, passionately aware (and at home encouraged in this) of what I called 'Interesting Things' " (*CC* 185). These "Things" represent a topographical and spectral archive opaque to Hardy's trespassing Fitzpiers, whose outlook is depicted as doggedly anti-archaeological and so becomes a harbinger of ecological infection–"pockets of poisoned air" (Butts, *DFT* 225) creeping ever closer to her sacred wood.

Butts's articulation of embattled exclusivity and "*separateness*" (*CC* 4) applauds Wordsworth's "tree-worship" as one of his most important "spiritual specialities" (Butts, *DFT* 296), anchored in a sinister woodland milieu that "humbler classes" from the burgeoning industrial cities of "London" and "Manchester" (*KWR* 346) visit at their peril:

> For once they have taken one step across the line of protection, the belt of urban needs and values each of them carry strapped tight about them, they will find themselves in a world as tricky and uncertain, as full of strangeness, as any wood near Athens. No friendly greenwood, fixed by poets; no wise gnome-tapped mountain; no gracious sea. The dragon-green, the luminous, the dark, serpent-haunted. Will they face it? […] When the tripper-steamer–her bows to the sun–turns into the boat called Millions-of-Years? Quiet in the woods. They can be very quiet when a wind from nowhere lifts in the tree-tops and through the pine-needles, clashing the noise of a harp runs down the trunks into the earth. And no birds sing. (Butts, *WH* 294-95)

Warning to Hikers and *The Crystal Cabinet* implicitly gauge the shared national grammar of the suburban picturesque ("friendly greenwood") and the fad for sight-seeing against Butts's own ritual devotion to local legacies. It is worth noting that her stress on "quiet" among the "tree-tops" is by no means interchangeable with Wordsworth's unfeigned delight in the "seclusion" and "retirement" of his Lake District homeland (*KWR* 340). Nor is it comparable to the gentle rustle as Giles Winterborne, the would-be tree-spirit, descends from the elm which fixates John South in his final terrified hours: "the tree seemed to shiver, then to heave a sigh: a movement was audible, and Winterborne dropped almost noiselessly to the ground" (*TW* 87). Butts's pointed allusions to *A Midsummer Night's Dream*'s Athenian grove may presage the untroubled serenity of Hardy's *Under the Greenwood Tree* but these soothing associations are swiftly undercut by monitory echoes of the Egyptian sun god Ra's quotidian voyages along a celestial Nile in "the boat called Millions-of-Years". That the extract ends with a quotation from Keats's poem "La Belle Dame Sans Merci" implies a facetious retreat into a residual romanticism. However, there is a more pressing issue at stake: Butts reclaims admired poetic forerunners in order to salvage not only a creative-responsive imagination alert to material quiddities, but also a shared sense of the chthonic as female, feral and "full of danger" (*WH* 269). This extract is reminiscent of Boris's solitary experience among the tall trees of south Dorset in Butts's 1932 novel *Death of Felicity Taverner*: "The evergreens did not depress him, and from a ridge behind it, a moor-crest planted with pines in whose tops the wind made harp-sounds, he went to hide, to be placated by the sound of string instruments […] to meditate […] on whatever came into his head" (*DFT* 304). Here Butts invokes the Aeolian Harp, whose unprompted responsiveness to the surrounding wind becomes in her writing a symbol of the mind's openness to the unique sensations which Hardy converts into Old South's neurosis.

In *Warning to Hikers* "the noise of a harp" vouchsafes a dislocating "experience of reality" which functions as a cultural disincentive to those twentieth-century

equivalents of Wordsworth's "swarms of pleasure hunters" (*KWR* 353): the urban trekkers and cycling clubs whose quest for a brief respite from increasingly formal, mechanised and stultifying work patterns Butts lampoons in *Death of Felicity Taverner*: "out-of-town by rapid transit from the slums; young, heavy-haunched and over breasted women, wearing a terrible parody of country clothes" (*DFT* 201). Her scathing indictment of this social group closely mirrors Irving Babbitt's acerbic reaction to Wordsworth's callow modern followers in *The New Laokoön* (1910) who wilfully misconstrue the teachings of *The Prelude* and who "would have us believe that to become wise a man needs merely to sit down on an 'old grey stone' and 'dream his time away' ". Instead of a ritual of recuperated joy, Babbitt views a "romantic indolence" that has little "determinate object" and is "intended primarily for women and men in their unmasculine moods–for the tired scientist" like Fitzpiers and "the weary man of business" (188). The "secret" boughs of her birthplace are measured against what Butts denigrates as "fake sensibility" (*WH* 278) which records not vital presences voicing resonant meaning, but rather a naive interwar cult of nature, whose "exaggerations" and jejune "absurdities" (*WH* 277) betray "a vivid perception of romantic scenery" (*KWR* 342).

As Butts would have known from her assiduous reading of Hardy's oeuvre (see Butts, *Journals* 186) *The Woodlanders* foresees the spread of this "nature cult" through the disastrous association of Fitzpiers, a "sentimental tourist in his own homeland" and the returned native Grace Melbury, who avidly reads idealistic forms of romanticism at her modish finishing school (Moore 121). Indeed, Grace's gushing enthusiasm for Emersonian metaphysics "mark[s] her out as an embryonic transcendentalist bound for the arms of Fitzpiers" (Bate 552-53). What Hardy reveals here–a perception which Butts partially advocates–is a pernicious habit of consuming rather than communing with a jeopardised bucolic enclave. Grace Melbury is what Wordsworth might term "a leader in a new fashion" (*KWR* 342) of sight-seeing. Her fantasy of a sun-burnt, pip-stained Winterborne as resplendent tree-god is a "dizzy rapture": nostalgic aestheticism which spawns whimsies as allegorical channels for thwarted yearnings, typified in Butts's interwar period by the "flood, cheap or costly, of 'books about bits of England'", myopic "sentimentalities" and misleading "scraps of folk-lore" which she stigmatises in her 1933 review article "Our Native Land".

In stark contrast to mainstream travelogues of the 1920s, such as F. J. Harvey Darton's *The Marches of Wessex* (1922), C. E. Vulliamy's *Unknown Cornwall* (1925) and Donald Maxwell's *Unknown Dorset* (1927) Butts evokes a numinous expanse of forbidding immensity whose forests have not yet been "piteously downtrodden and over-picnicked" (*WH* 279). For Butts, as Joad in *The Untutored Townsman's Invasion of the Country*, the culture underlying interwar neo-romanticism did not always prompt a recuperative remembrance of things past. Rather it fostered a schooled sensibility which ventriloquized its longing for strength of serenity through bland images of organic "plenitude" (Joad 47). Baden Powell's Boy Scouts, the British Youth Hostel and Ramblers' Associations or Cecil Sharp's Folk Dance Society: all these initiatives, designed to offset the unwholesome physical and mental conditions of metropolitan modernity, really manifest, in Butts's memoir, a misperception of Dorset's "curative" or revivifying potential (Trentmann 585). She construes these often earnest endeavours to convert modes of romanticism into viable communal rites–"tempting" in Wordsworth's view, "the humbler classes to leave their homes" (*KWR* 346)–as cynical opportunism. As a riposte to the hikers' sociability, Butts's historiography of rational recreation

values the "visual and aesthetic faculties" of an "isolate" wanderer (*WH* 270), as well as a more ominous epitome of concrete Nature as lawless caprice. While Wordsworth impugns the acquisitive "directors of railway companies" who "devise or encourage entertainments" for an "influx of strangers" (*KWR* 346), so *Warning to Hikers* laments the "week-end tramps with an ordnance map, or a cottage shared with friends" (*WH* 283) as a frivolous ceremony which aspires to solemn gravitas: romanticism returns as puerile gesture rather than as a provocatively transgressive "act" (*WH* 273). Butts's reference to the "tripper-steamer" belittles the cultural tourism whose agents market "ruins" (*WH* 271) as sites of sublime dereliction, so cannily transmuting the joyless facts concerning the once "great slave-owning empires" (*WH* 274) which built them.

What "runs down the trunks" of trees in Butts's Dorset home–her tone of indignant protest not dissimilar to Wordsworth's in his occasional booklet–is a primal, perennial and sentient spirit of place which is "watching man" closely (Butts, *Ashe* 136). Moreover, in her novel *Armed with Madness* the "wood is alive. It knows things" (55). Hardy's *The Woodlanders* is replete with instances of beleaguered natives grimly fixated on trees, yet in Butts's polemical framework the "wood" is gazing back at those "artisans, labourers […] and humbler shopkeepers" (*KWR* 344) who destroy the eerie stillness via the "railway with its scarifications, its intersections, its noisy machinery" (*KWR* 353). These interlopers interpret the "Celtic Fringe" through the distorting prism of tourist kitsch, inaugurated by Thomas Cook's first package holiday to Land's End in 1860. Whereas Hardy invites us to judge Tylor's animism as a psychopathology that erodes personal hopes and communal coherence, Butts consecrates the "serpent-haunted" Dorset woodland as a locus of cleansing discomfort, even of initiatory ordeal: a "trackless, sheep-wandered land, *savage with the thistle*; bird-flown, sea-hammered, a desolation of loveliness whose 'visible Pan' has not yet found its real name" (*DFT* 354; my italics). However, this realm becomes an abode of Gothic threat to predatory interlopers. Indeed, "[n]ot many nerves could stand" the silence of the boughs: "[p]eople who had come for a week had been known to leave the next day" (*AWM* 3). "[N]o man", Butts muses, "not Hardy even, has found full words" (*CC* 63) for this piercing "intensity of vision" (*Ashe* 116) or epiphanic trance. Unlike Tylor and Hardy, who variously specify dendrolatry and other occult "survivals" as lamentable signs of cognitive arrest, or so much wreckage cast aside by a progressive, enlightened society, Butts lauds the "science of mysticism" (*Journals* 131). She portrays the archaic past of tree-worship as a compelling actuality, so bolstering urgent personal and cultural imperatives in "a new form of society" (*Ashe* 103).

IV

What *The Crystal Cabinet* and *Warning to Hikers* repeatedly stress is a belief that the romantic revolution has become a diluted and domesticated version of the sublime; a byword for smug suburban nature-worship which curtails–when it does not eradicate–seditious aesthetic expression. The popular open-air movement schooled in neo-romantic pieties is already apparent in those fickle "pilgrims of Fashion" Edred Fitzpiers and Grace Melbury in *The Woodlanders* who, instead of construing beauty as the unavoidable outcome of recurrent usage and traditional husbandry, treat it as what W. H. Hudson calls "something pretty to go and look at occasionally, but not too often" (qtd. in Joad 55).[8] Although her *Journals* record her appreciation for poems such as *The*

[8] *The Woodlanders* contains many episodes which show that Fitzpiers, while professing an informed "eye" for scenes of natural splendour, actually "dreads" and "avoids" any close familiarity with the woods and the lowly indigenous population. See Moore 119-25.

Prelude and *The Ruined Cottage*, there is scant evidence to show if Butts scrutinized *Kendal and Windermere Railway*. However, when she evokes a "secret and dangerous power" that "takes the sap out of your blood as it drinks your sweat–to feed itself […] restoring to you an essence distilled out of itself" (*CC* 102) she affirms Wordsworth's poetic formulations of fear, even "terror" at the "trees", "precipitous rocks and mountains" (*KWR* 342):

> It seems again a rule, an unalterable fact of experience, that a child comes to know power through the experience of fear. As it happened to Wordsworth and seems to have had a great part in making a poet of him. (And what makes Wordsworth so important to us, that we hang on his lines and thrust our whole beings into their interpretation, but, in part, his interpretation of fear?). He would have had no child spared that; as fear of the Deity was called wisdom's start, so fear elicits the imagination. (*CC* 23)

"As it happened to Wordsworth" evokes *The Prelude*'s first book: "Fair seed-time had my soul, and I grew up / Fostered alike by beauty and by fear" (1: 305-6). In *The Crystal Cabinet* the child must confront and process fear, otherwise the emotion becomes "Witless Fear. Mindless Fear–there is another name for it–Panic Fear. That old god, waiting in the woods or behind the flower-beds […] I remember–I grew straight, and the loveliness came first and the fear after, the fear one has to face so that the strength should not be sterilized out of loveliness" (*CC* 23). The "child" of *The Crystal Cabinet* is educated by Nature in "gentlest visitation", but also, more crucially, in "[s]everer interventions" (Wordsworth, *The Prelude* 1: 355). It is these latter turbulent and fickle "interventions" that Butts's memoir enshrines, especially through a tree "which towered apart from his peers", and not only filled her with "awe but with that not craven fear which Wordsworth insisted is part of the making of a man" (*CC* 82).

In this towering tree Butts apprehends a "daimon" that makes the "spine crawl" and raises "insoluble terrors" in those wayfarers who are not "intuitively tuned" to hallowed ground (*Ashe* 46). This necessary trepidation is as far removed from Old South's atavistic dread and paranoid imaginings as it is from the factitious wonder of day-trippers seeking a debased sublime. Rather it is the proper, reverent reaction of the dynastic defenders in her fiction who safeguard the bucolic "spaces under the star-blazing sky" (*AWM* 128). *The Woodlanders* deploys a tone of mystical craving for Winterborne's supposed "gentle conjuror's touch" even as it remorselessly belittles, confounds and persecutes the taciturn tree-planter for his exceptional affinity. For Butts, this is Hardy's regrettable note of moral cowardice, even defeatism which she seeks to overturn by avowing the anthropological concept of "mana". When we register tangible nature, according to Adorno, we must grasp what the shaman apprehends when approaching a tree, not "merely as tree, but as evidence for an Other, as the location of *mana*" (Adorno and Horkheimer 15). This understanding is the litmus test by which Butts distinguishes the shamanic from the sham postures of Hardy's Fitzpiers. The tree-stump on which Mary "worked out [her] imaginations" as a child, was alive, "not with a copy of their own life, but with the life, the *mana*, proper to the thing itself" (*CC* 81). This conceptualisation is central to her 1934 article on "The Art of Montague James":

> Everyone who has lived much out of doors feels something […] Not by association with tradition, but by a direct kind of awareness, an impact on the senses–and something more than the senses. It can be a recurrent, almost an overwhelming,

> experience. Much ancient bogey-lore was a rationalization of it. (Butts, "Art" 306-307)

Butts's "direct kind of awareness" on a cursory reading echoes Wordsworth's suspicion of "upstart theory" (*The Prelude* 7: 529). For Wordsworth as a boy, nature possesses not only sensual immediacy but also animate and expansive personality: "growing still in stature, the huge cliff / Rose up between me and the stars, and still / With measured motion, like a living thing / Strode after me" (*The Prelude* ll. 409-12). J. R. Watson posits that for Wordsworth "mana" is a "relational force" as "the spirits minister to the child with meanings": Nature is perceived "as a sign" (Watson 135). Wordsworth remarks that men of superstitious outlook "have a reasonable share of imagination, by which word I mean the faculty which produces impressive effects out of simple elements" (*Poetical Works* 701). Ironically, it is the man ostensibly most at home among the boughs Winterborne who so conspicuously lacks imagination and is outwitted by the nonchalant town-bred Fitzpiers. For Butts she is searching for "something more" than the sensuous exactitude of Wordsworth's "strong imagination": it approximates to the "overwhelming experience" that Picus voices in *Death of Felicity Taverner*: the inspirational and irrational, frequently synonymous with provincial prejudice in *The Woodlanders*, adumbrate a deeper, more enabling truth: "[y]ou can get a first in Greats or fly around the crater of Vesuvius, but what you depend on for your private life is your degree in witch-doctoring" (*DFT* 179).

In her reassessment of archaic survivals versus the encroachments of the present, Butts hails "mana" as a teaching "above race, based on the mysticism common to all mankind"; an intuition "shared with Christ and Plato, and the supreme mystics from Glastonbury to Persia" (Butts, "Visions" 224). In *The Crystal Cabinet* she implies that the tree-worship which is a key component of the romantic legacy is potentially amenable to every "girl and boy" (*CC* 114). "There were as yet in man infinite unrealised powers. When the common man" was Wordsworth's "equal, he had become one of the spirits of which man has hardly yet dared dream" (*CC* 115). However, it is apparent that *The Crystal Cabinet* does not even brook the possibility of the "common man" becoming Wordsworth's equal because of her dogmatic investment in a historical narrative of immutable "aristocratic" patronage and cultural kudos (*WH* 273). An increasingly shrill explication of "blood" (*CC* 163)–and how it is debased by "gaping tourists" (*AWM* 8) as well as the shapeless uniformity of suburbia–prevents "all men" from walking "in the same light" as Wordsworth (see Garrity 2003, 187-228). If Butts follows what Charles Larmore calls the romantic poet's distillation "of *the magic of everyday life*" (Larmore 7) then it is a magic– or in her own words "witch-doctoring"–as the clandestine and prized possession of an indigenous patrician elect (see Rives 246-58). There are ultimately "*classes* of mystics as there are of artists, or in any of the great intuitive faculties of man" ('Visions' 224; my italics). Her compensatory credo of ethno-cultural beginnings–with "mana" as a centrepiece –overhauls romantic tropes to reinforce, rather than reconcile, discernible caste variations (Matless 335-57). "Mana" is inextricably intermingled with the "white heat" of a "hierarchized universe" (*CC* 258), Anglo-Saxon supremacy and social engineering.

One of the core traumatic events of *The Crystal Cabinet* is the felling of her sacred tree at Salterns: "with its crash went the shriek of its dryad; the spirits of the land were dying" (*CC* 82). The memoir's closing chapter delineates the aftermath of the dryad's "shriek": "[e]ver since I can remember the shadow of this defilement and this

desolation rose on my life […] Until, some time about the end of the war, there came a point I suddenly recognised as spiritual saturation. The thing had *won*. It could not be stopped" (*CC* 92). In *The Woodlanders* the felling of John South's totem-elm signals the "victory" of Fitzpiers's empirical science and trite sentimental tourism. The Wordsworthian "Nature" which "opens the heart and sweeps away the cobwebs of inhibition" (Joad 53) becomes a licence for Fitzpiers to indulge in hedonistic sensation-seeking. What "wins" in *The Crystal Cabinet* is a more formidable force: the secular materialism of the modern liberal marketplace, symbolised in her memoir by the stale stench of petrol emissions, overwhelming the "impalpable" fragrance "distilled by old and traditional things" (Joad 62). The "desolation" of post-war faithlessness, in Butts's conclusion undermines *all* religious or animistic responses to the West Country as a primordial shrine (see Stout 10; Wright 98).

Mary Butts's reactionary mythic modernism combats what she sees as Hardy's jaundiced subversion of romantic thought and literary practice so as to position Wordsworth as her trusted spiritual guide. Her stewardship of the high, bare Dorset downs, figured as a "quintessence of privacy" (*Ashe* 9), sanctions outbursts of bellicose bigotry against suburbanites who become a source of "eugenic impatience" (*Ashe* 24) in *The Crystal Cabinet*. Instead of endorsing a lyrical republican commitment, her fictional focus on interpersonal and anthropological relationships advances man's fundamentally "unequal nature" (*WH* 275). Given her fascinated musing on Wordsworth's philosophical poetics in her *Journals*, it is all the more arresting that Butts could not process one of her idol's most beneficial strictures: what Geoffrey Hartman terms the "special negativity" of Wordsworth's style, with its sage reluctance to become enmeshed within any single doctrinaire program of human and cultural improvement (see Eldridge 3-10). Instead of this cautious self-examination, Butts proclaims her own aesthetic dominion as "tree-spirit", underpinned by unshakable "faith" in patrician "blood" (*Ashe* 147); a vestigial feudalism that gives short shrift to dissenting voices.

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Özet

Wordsworth, Hardy ve Mary Butts'da Romantizmin Köklerini Kurtarmak

Bu makale, Wordsworth'un *Kendal and Windermere Railway* (1844) başlıklı kitapçığını başlangıç noktası olarak alarak, Thomas Hardy'nin *The Woodlanders* (1887) ile Mary Butt'ın *Warning To Hikers* (1932) ve *The Crystal Cabinet* (1937) adlı eserlerinde ağaca-tapma ve ağaç kesme eylemlerinin karmaşık ama bir o kadar da sembolik göndermelerini tartışmayı amaçlamaktadır. Hardy'nin eseri, Batı Dünyasına mitolojik temsillerle alay eden yüzeysel uğraşlar aşılamak adına girişilen ve mistik güçlere duyulan güvene temellenen geri döndürülemez erozyonu gözler önüne sererek, Wordsworth'un sanatını iğneleyici bir şekilde yorumlar. Mary Butt'ın tepkisel mitik modernizmi, Wordsworth'un ruhani kılavuzluğunda, Hardy'de gördüğü önyargılı romantik düşünceyi ve edebi pratiği tepe taklak eder. Ancak Butt, genç Wordsworth'ün lirik cumhuriyetçi hevesini övmek yerine, antropolojik ilişkilere odaklanarak insanın temelde eşit olmayan doğasını yüceltir.

Anahtar Sözcükler: William Wordsworth, Thomas Hardy, Mary Butts, Neo-Romantizm, ağaca tapma , Batı Dünyası.

Naming and Resisting Oppressive Faces of Whiteness in Maxine Hong Kingston's *The Woman Warrior*

Klara Szmańko

Abstract: Maxine Hong Kingston's *The Woman Warrior* (1976) offers a dynamic definition of whiteness, conditioning the semiotics of racial categories on location, the speaking subject and the historical moment. In the article I focus on the mature narrator's vision of whiteness. The mature narrator of *The Woman Warrior* identifies whiteness as being implicated in racial discrimination, dispossession and exploitation of racial minorities. Whiteness reveals its close entwinement with oppression in the following ways: through racism displayed by the narrator's employers; through urban restructuring resulting in the dispossession of the narrator's parents; and through exploitation discussed in the narrative by the narrator's mother, Brave Orchid, as a representative of first generation Chinese American immigrants. The last point, the critique of exploitative practices, interweaves with the critique of Americanness, that is, the American way of living and the United States as a country.

Keywords: whiteness, oppression, exploitation, Asian Americans, Chinese Americans

Maxine Hong Kingston's *The Woman Warrior* (1976) offers a dynamic definition of whiteness, conditioning the semiotics of racial categories on location, the speaking subject and the historical moment. While *The Woman Warrior* is a widely critiqued work, the trope of whiteness has not yet been the theme of critical investigation. I assume an interdisciplinary approach in the article, drawing on such disciplines as race studies, sociology, history and most importantly whiteness studies, the discipline analyzing the socio-historical as well as aesthetic construction of whiteness in literature, film and society at large. Initiating contemporary whiteness studies with her seminal work, *Playing in the Dark* (1989), Toni Morrison emphasizes the need to analyze the construction of racial categories in canonical and non-canonical works of American literature by white authors, claiming that her "project is an effort to avert the critical gaze from the racial object to the racial subject, from the described and imagined to the describers and imaginers, from the serving to the served" (90). The purpose of my article is to show what happens when the positions of "the described" and "the describers" are switched, when visual dynamics is reversed and the people who were usually cast as objects of the gaze are endowed with the power to look, evaluate and formulate critical judgements, subjecting to their critical gaze those who usually had the power to study, describe and draw conclusions about representatives of racial minorities. Whiteness studies scholars to whom I am particularly indebted in my research are: Ruth Frankenberg, Cheryl Harris, Robyn Wiegman, David Roediger and George Lipsitz. All of them underscore the socio-historical construction of whiteness, exposing white people's attachment to the privileges accruing to their whiteness.

The Woman Warrior reveals whiteness through the eyes of: 1) first-generation immigrants represented primarily by the narrator's mother Brave Orchid, 2) the immature narrator, 3) and the mature narrator. In the article I focus on the mature narrator's vision of whiteness. The mature narrator of *The Woman Warrior* identifies

whiteness as being implicated in racial discrimination, dispossession and exploitation of racial minorities. White people ("white ghosts"[1]) hovering around the windows of the immature narrator's house are fairly innocuous in comparison with whiteness examined by the mature narrator. The narrator ensures visibility for the oppressive faces of whiteness by recounting her own brushes with whiteness and the generation of her parents' confrontations with whiteness. Whiteness reveals its close entwinement with oppression in the following ways:

- through racism displayed by the narrator's employers
- through urban restructuring resulting in the dispossession of the narrator's parents
- through exploitation discussed in the narrative by the narrator's mother, Brave Orchid, as a representative of first generation Chinese American immigrants.

The last point, the critique of exploitative practices, interweaves with the critique of Americanness, that is, the American way of living and the United States as a country. Most of the exposure of the oppressive faces of whiteness takes place in the "White Tigers" chapter, in which the narrator confronts her fairy tale inspired dreams with American reality. Both in the fairy-tale world and in the American world the narrator fights against various forms of oppression, defying the agents of exploitation. The narrator explicitly critiques whiteness in the sections of the narrative unfolding in the United States. Implicitly, however, the sections unfolding in imperial China also include references to the Western world of the United States and a particular positioning of immigrants in this world. In both worlds the narrator is equipped with different tools. She does not have nearly so many tools at her disposal in the American world as she does in the fairy-tale world. Yet the gift belonging to the narrator's arms chest in both worlds is the gift of second sight[2] allowing her to see what may be invisible to other people. Both the narrator and her dream alter ego also have another weapon in their

[1] I focus on the immature narrator's vision of whiteness and the textualization of whiteness in terms of ghosthood in a separate article "Alien and Haunting Whiteness in Maxine Hong Kingston's *The Woman Warrior*" published in *Peer English. The Journal of New Critical Thinking* 6 (2011): 79-92. Analyzing the immature narrator's perception of whiteness, I explain that "ghosts" are an overarching metaphor representing whiteness in Kingston's narrative. I also trace the etymology of the term "ghost". The narrator of *The Woman Warrior* introduces the etymology of the term "ghost" after relating Brave Orchid's story of rope bridge ghosts termed by the narrator's Great Uncle as "Sit Dom Kuei" (103). The narrator explains that "Kuei" means "ghost" (103). Several pages after introducing the etymology of the term "ghost", the narrator elaborates on her explanation, stating that the label "ghost" refers to all non-Chinese except for the Japanese, who are believed to be closely related to the Chinese: "they are not a totally alien species" (109). The translation of "Kuei" as "ghost", rather than "demon", "devil", or "asshole" sparked an animated debate in the Chinese American community. I recount the debate in the article.

[2] In his 1897 essay "Strivings of the Negro People", republished in 1903 in *The Souls of Black Folk*, Du Bois uses the term second-sight to describe black people's prescience counterbalancing the alienating power of the veil, which stands primarily for the color line. African Americans are not the only minority endowed with second sight. As a Chinese American grappling with multiple marginalization, the narrator is equally predisposed to the gift of second sight.

arsenal–the word. Still, if in the case of the narrator's dream alter ego, the word is thrust upon her as a weapon, in the case of the narrator proper, the word is a weapon of her choice.

The narrator's direct confrontations with whiteness occur during verbal and visual exchanges with her white racist employers. These exchanges are never fully complete because representatives of corporate whiteness do not consider the narrator[3] worth looking at or listening to. Invoking her gift of second sight, the narrator declares valiantly: "From the fairy tales, I've learned exactly who the enemy are. I easily recognize them-business-suited in their modern American executive guise, each boss two feet taller than I am and impossible to meet eye to eye" (57). The passage underscores the trope of recognition, the mature narrator's ability to see through the modern face of racism. Her ability to see contrasts with the executives' unwillingness to establish a visual exchange with their subjects. The executives are "impossible to meet eye to eye" (57). Although the narrator does not mention whiteness explicitly in the passage, she enumerates the prerogatives heralded by whiteness in the 1960s virtually exclusively:

- its sway over the corporate world ("executive guise")
- close interlinking, almost interchangeability of whiteness and Americanness ("modern American executive guise")
- the power to dominate others ("each boss two feet taller")

Whiteness of the passage is assiduously camouflaged by its modern American executive guise. The term "guise" denotes an outer appearance usually designed to deceive. Having spent her childhood in Chinatown margins of American society,[4] the narrator can see beyond the external polish concealing the racism of her day.[5]

The narrator's first confrontation with a white racist businessman takes place when she works at an art supply house selling paints to artists. Specifying which color

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[3] I refer to the narrator as the narrator rather than as the Woman Warrior because she also becomes the Woman Warrior in the very act of writing the narrative. The narrative registers her process of becoming the Woman Warrior. The very name "the Woman Warrior" is the name to live up to. Francoise Lionnet associates autobiographic writing with "see[ing] beyond the constraints of the here and now to the idealized vision of a perfect future" (in Sidonie Smith 438). The name of the Woman Warrior will fully belong to the narrator after the completion of her narrative enterprise and even more so after she allows the self-knowledge gained in the process of composition to branch out into her life.

[4] Ruth Frankenberg notes that non white cultures have often been textualized as bounded ("Whiteness and Americannesss" 64). The narrator leaves Chinatown among others in order to transcend the boundedness of her culture and the sense of being proscribed, of being outside the perimeter of the rest of society.

[5] Writing from the perspective of the 1970s, the narrator notices the polished, morphed mien of racism. Yet, the two encounters with white executives depicted by the narrator date back to the 1960s, the period witnessing not only the 1964 passage of the Civil Rights Act, affirmative action but also the acme of racial turmoil in the Southern United States: lynchings, the 1963 Alabama Birmingham bombing, the Selma Bloody Sunday of 1965, student demonstrations in Greensboro in 1960 and in Albany in 1961, to name just a few milestone events. Their echo is visible in the narrator's statement: "I marched to change the world" (*The Woman Warrior* 57).

he wants the narrator to order, the boss uses the term "nigger yellow" (57), later expressing self-satisfaction at coining such a clever phrase: "Bright, isn't it? Nigger yellow" (57). The narrator reacts to the phrase in the following way: "'I don't like that word,' I had to say in my bad, small-person's voice that makes no impact" (57). Being exposed to discrimination herself, the narrator feels compelled to protest in whatever small way she can the use of the term "nigger yellow". "Bad, small-person's voice" implies the narrator's awareness of her own insignificance and the inconsequential nature of her stand. Her voice elicits no response. Still, considering the narrator's struggle against her fear of speaking out in public,[6] her articulation of thoughts on this occasion constitutes a personal success. The boss's lack of response reveals his neglect of the narrator's voice and her view on the issue.

The epithet "bad" in "bad, small-person's voice that makes no impact" invites two different interpretations. "Bad" may signify the poor quality of the narrator's voice, a feature brought up repeatedly by Brave Orchid. "Bad" may also allude to the prototype of a "bad Asian", the antithesis of a model minority citizen.[7] In "Model Minority and Bad Subjects" Viet Thanh Nguyen argues that the model minority discourse and the bad subject discourse are mutually interdependent since "Asian Americans can frequently occupy both situations simultaneously or, at the very least, alternate between them" (144). Receiving "straight A's" (54), graduating from Berkeley (56) and succeeding professionally outside Chinatown, the narrator has more features of the model minority citizen rather than the bad Asian. Kingston and the narrator are also usually represented as model minority citizens catering to the mainstream society by Chinese American nationalists: Frank Chin, Ben Tong and Jeffrey Paul Chan. Growing up in Chinatown, the narrator struggles against similar stereotyping on the part of her most immediate community. Brave Orchid is hardly enthusiastic about the narrator's straight A's because they will not save the village (54). Trying to meet the expectations of her community, some of which she has problems deciphering and some of which she misinterprets, the narrator stops getting straight A's and hopes to turn into a "bad girl" because a "bad girl" is "almost a boy" (56). Boys were highly treasured by the Chinese American community, whereas girls were looked down upon as not worth bringing up. While I do not equate Kingston with her narrator, it is difficult to overlook the fact that

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[6] The narrator's struggle against being silenced and her searching for voice has been the subject of such studies as Paul John Eakin's "Maxine Hong Kingston: 'I Had to Tell My Mother,'" King-Kok Cheung's *Articulate Silences*, Linda Hunt's "I Could Not Figure Out What Was My Village", Steven V. Husnaker's "Nation, Family and Language", Ruth Y. Jenkins' "Authorizing Female Voice and Experience".

[7] The first articles extolling the success of Asian Americans began to appear in the American press in the second half of the 1960s. They are "Success Story, Japanese American Style", (*New York Times Magazine* Jan 9, 1966), "Success Story of One Minority in the United States" devoted to the purported success of Chinese Americans (*U.S. News and World Report* Dec 26, 1966), "Success Story: Outwhiting Whites" dedicated to the success of Japanese Americans (*Newsweek* June, 1971). Robert Lee traces the beginnings of the model minority discourse to the 1950s and the logic of the Cold War (145). The model minority myth went hand in hand with the rhetoric of assimilation and accommodation, which according to Lee was to assuage white fears of red scare, black-white miscegenation and homosexuality. For an extensive study of other model minority articles that appeared in the American press see Keith Osajima's article "Asian Americans as the Model Minority: An Analysis of the Popular Press Image in the 1960s and 1980s".

the frictions which the narrator encounters while growing up in her Chinatown community parallel the tensions which Kingston had to face in the broader Chinese American and Asian American literary community.

The narrator's protest against the use of "nigger yellow" can also be read as an indication that she is offended not only by the use of the word "nigger" but also by its juxtaposition with "yellow". Although "yellow" is not used in this case to signify racial identity, it may conjure up racial connotations for a person of Asian American descent. Originally, the term "yellow" like "oriental" carried negative associations. It could for example strike a chord of "yellow peril". Uttered by racists and opponents of immigration, "yellow" essentialized Asian Americans, reducing them to skin color. Apart from pointing to the essentialism of the term, Asian Americans also found it barely exhaustive of various shades of colors within their community. In 1968 Asian American students organized an "Are You Yellow?" conference at UCLA (Espiritu 32).The conference revolved around the construction of their collective identity, the Yellow Power movement and the war in Vietnam. 1970 saw the birth of the new pan Asian organization, which called itself "Yellow Seed". In the end Asian American activists gave up the "yellow" label, because they concluded that the term was not comprehensive enough. Defining themselves as brown for example, the Filipinos felt excluded. Thus "Asian American" emerged as the term embracing all Americans of Asian descent.

The narrator's second brush with executive whiteness occurs when she works for a land developers' association. The exchange is much more elaborate both on the narrator's and on her employer's part. At the root of the dispute lies the boss's decision to host a banquet for the real estate establishment at the restaurant boycotted by CORE and the NAACP. After hearing from the boss that he chose this particular location intentionally, precisely because it is boycotted by African American organizations on account of its racist policies, the narrator "whisper[s]", her "voice unreliable:" "I refuse to type these invitations" (58). The narrator again questions the impact of her own voice,[8] but on this occasion the narrator's voice and her words elicit a response because they stand in opposition to the boss's orders. Responding to the breach of his orders, the boss announces to the narrator that she is fired: "He leaned back in his leather chair, his bossy stomach opulent. He picked up his calendar and slowly circled a date. 'You will be paid up to here,' he said. 'We'll mail you the check'" (58). Introducing the theme of her confrontations with white executives, the narrator speaks of "each boss two feet taller and impossible to meet eye to eye" (57). By repeatedly stressing the physical size of racist executives, the narrator metaphorically illustrates their power to dominate. The executive who fires her has a "bossy", "opulent" stomach (58), resembling fat barons who oppress the poor in Chinese fairy tales recounted by the narrator.

Rather than limit herself to presenting the factual account of the confrontation with the second racist executive, the narrator imagines an alternative ending of the encounter, the one that does not result in her leaving the firm and the boss staying at his post. Imagining herself as the swordswoman, the narrator produces the sword out of the air and guts the boss in order to "put color and wrinkles into his shirt" (58). Unlike the previous executive who relishes naming color with the help of racist terminology, this executive is textualized as colorless. The executive's immaculate white shirt constitutes

[8] She also claims to "squeak" while asking if the chosen restaurant is not the one boycotted by CORE and the NAACP.

part of a modern American guise which the narrator mentioned several paragraphs earlier in the passage devoted to identifying the enemy. The whiteness of his shirt underscores the boss's white racial identity to which he clings so desperately by disassociating himself from black people. Dreaming of spilling her employer's blood, the narrator symbolically taints his whiteness and unsettles his racial purity, forcing him to see his own color at the moment of death. The spilling of red blood, circulating through the veins of all human beings no matter what their skin color, upon the executive's white shirt also exposes whiteness as performance rather than unadulterable essence.

Both "white executive" episodes illustrate the power of whiteness to exclude and include certain groups of people. Despite nursing prejudice against African Americans, neither of the executives in question objects to hiring a person of Asian American descent.[9] By intervening on behalf of African Americans, the narrator disavows the position of a model minority subject. She also manifests her racial solidarity and pays back a debt going back to her school days, when African American children defended her against Japanese American students, whom the narrator describes as noisy and tough (193). She remembers her admiration for African American children ("Black Ghosts") who, unlike her, spoke out without any inhibition and brimmed over with joy (192).

Taking a retrospective look at her narrative strategies in *The Woman Warrior* and anticipating the publication of *The Fifth Book of Peace*, Maxine Hong Kingston brings up the second employer episode, regarding it as one of the most important in the book. Still, she has second thoughts on her construction of the scene: "it took no more than a paragraph to write that. Can the same scene be done more dramatically? So that when a reader reads it, it stands out more than the story of getting on the horse and riding into battle?" (Skenazy and Martin, *Conversations with Maxine Hong Kingston* 222). Uttering these words, Kingston takes a revisionary look at her narrative techniques, expressing an awareness that to some extent combat scenes liken the narrator to her oppressors. Fighting oppression, she uses similar tools to her oppressors.[10] Liberating as the stories of women warriors are for women, they do not give them real power. Liberation through fake or real war is only illusory. Foreshadowing *The Fifth Book of Peace*, Kingston claims that she searches for a more dramatic language of peace, not war: "I'm trying to find the peace language ... I'm trying to find a way to show acts of peace that are as dramatic as acts of war" (*Conversations* 222). Both executive episodes illustrate the mode of peaceful resistance.[11] The executive episodes are significant for the narrator and Kingston alike

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[9] Reflecting on her childhood in the 1950s, Chinese American author, Amy Ling, says: "Being 'yellow' was perhaps not as bad as being 'brown' or 'black,' but, without a doubt, it was not as good as being 'white' " ("Whose America Is It" 28). "Being yellow" certainly sheltered Asian Americans from stereotypes which seriously impeded the lives of black people.

[10] Audre Lorde reaches for a similar metaphor in the statement in which she claims that "the master's tools will never dismantle the master's house" (in Moy, "Asian American Visibility: Touring Fierce Racial Geographies" 191).

[11] Kingston does not mention the fact that peaceful as it is, the second executive scene takes a violent turn in the narrator's imagination, although there is no bloodshed in the confrontation proper.

because they show the narrator's resistance to white power and racism in the narrator's life rather than her dreams.

The Woman Warrior also exposes the dispossessing face of whiteness. Historically, whiteness cautiously guarded access to property. In her article "Whiteness as Property" Cheryl Harris sees whiteness itself as property and as a property closely protected by its bearers. Hedging privileges attached to their whiteness, white people created an "exclusive club" afraid lest unwanted intruders compromise its exclusivity (Harris 1736). Very much in line with Harris's reasoning, George Lipsitz speaks of whiteness in terms of a "possessive investment" in privileges that accrue to their whiteness (1). *The Woman Warrior* exposes the implication of whiteness in the dispossession of the narrator's parents through redrafting of urban space. Working at a land developers' association, the narrator finds herself in a very complex position because the real estate business is responsible for the dispossession of her parents. Urban renewal dispossesses the narrator's parents of the laundry, tearing it down to make room for a parking lot (57). Brave Orchid tersely comments on the loss: "Those Urban Renewal ghosts gave us moving money. It took us seventeen years to get our customers. How could we start all over on moving money, as if we two old people had another seventeen years in us?" (122). The fact that urban renewal gives the narrator's parents relocation money indicates that they are treated like disposable objects that can be moved from one location to another as if they had not developed any bonds to their place of work and residence.

The tearing down of the narrator's family laundry is the direct result of the above mentioned urban renewal, also known as urban restructuring. Urban restructuring diametrically redesigned the urban landscape, deeply affecting various racial and ethnic minorities inhabiting the urban core. The underlying reason behind urban restructuring was the process of suburbanization or in other words white people's flight to the suburbs. Originating en masse in the 1950s, suburbanization was spurred by a myriad of factors. After World War II American families were experiencing the baby boom. Seeking more and more space, they turned outside central cities, towards inexpensive land in the suburbs (Massey and Denton 44). Increasing numbers of black people inside the cities were another factor that pushed white inhabitants away from the urban core. Suburbanization triggered urban restructuring geared to the needs of the suburbs. Newly constructed highways connected the suburbs to daytime offices of people who worked there during the day and left the city by night. Communities of color found themselves caught in the middle of urban restructuring.

Negative consequences of urban restructuring reverberated across American Chinatowns. Small family businesses as well as low rent apartments inhabited by people of color often had to make place for high-rise projects, financial centres and highways. In *Longtime Californian: A Documentary Study of an American Chinatown* Victor and Brett de Bary Nee report a case bearing similarity to that involving the loss of the laundry by the narrator's parents. In both cases Chinatown space is needed for the construction of a new parking lot. The case reported by Victor and Brett de Bary Nee in *Longtime Californian* does not involve the demolition of a laundry but of a hotel, the two-story International Hotel on San Francisco's Kearney Street, providing housing for one hundred and sixty interethnic and interracial permanent residents, most of them elderly men: the Filipinos, the Chinese, a few unemployed white people and an unemployed black man (de Bary Nee 389). The initiative to pull down the hotel came in 1968 from the owner of the hotel, Walter J. Shorenstein, chairman and chief

stockholder of Milton Meyer, Inc. With the help of community and student organizations the hotel was temporarily saved. Still, the owner of the hotel introduced unfavourable lease terms, which led to the incurrence of a substantial deficit by 1971 (de Bary Nee 391). In the International Hotel case residents of the Hotel were supported in their struggle against the white corporation by the Chinese American community. Yet in some cases Chinese Americans were complicit in the dispossession of other Chinese Americans, for example in the New York Chinatown of the 1980s the Chinatown Planning Council, founded in the mid 1960s by second generation Chinese Americans to defend community interests, backed real estate developers rather than promote community interests (Kwong 133). The protest groups resisting the construction of new high-rise projects, which were tearing apart the communities, received no support from the Chinatown Planning Council. Instead of catering to the needs of the community, the Council favoured urban renewal plans forwarded by Mayor Edward Koch (Kwong 133). Critics of the Council argue that its strategy should come as no surprise if one considers its external sources of funding (Kwong 136).

The loss of the laundry suffered by the narrator's parents in California is the second loss of the laundry in the family. The narrator alludes to the prior loss of the laundry suffered by her father when he lives in New York, but the reader never finds out the circumstances under which the loss takes place. Both losses are classified in the narrative as two of the many wrongs committed against the narrator's family both in China and the United States.

The critique of whiteness interweaves in *The Woman Warrior* with the critique of the United States as a country. The harshest critic of American reality is the chief representative of first generation immigrants-Brave Orchid. It needs to be stressed that Brave Orchid's definitions of American and Chinese reality are contingent upon each other. The valorization of one usually signifies the disparagement of the other. Brave Orchid portrays the United States as a country of gruelling work for immigrants like herself and for white Americans born in the United States alike:

> This is a terrible ghost country, where a human being works her life away ... Even the ghosts [white people] work, no time for acrobatics (122) ... I can't sleep in this country because it doesn't shut down for the night. Factories, canneries, restaurants– always somebody somewhere working through the night. It never gets done all at once here. (123-24)

Brave Orchid's indictment of American reality comes soon after she complains about the loss of the laundry and the "Urban Renewal Ghosts" giving her relocation money. Criticizing the United States, Brave Orchid ruminates on her life back in pre-Revolutionary China, where time dragged and where she did not need to do any menial work. The reader can infer from the context of the whole work that the specific period of Brave Orchid's Chinese life to which she refers is the time when she practiced medicine after graduating from medical school. It is during her medical practise that she enjoys popular esteem in her own community. Criticism of austere labor conditions in the United States does not make Brave Orchid pause on power relations in pre-Revolutionary China. She does not have any qualms of conscience about having a slave. Brave Orchid's discourse on pre-Revolutionary Chinese reality is inconsistent if we take into account that on the one hand, she presents her family as basking in opulence, while on the other, she also remembers the lean years of hunger and poverty in the "No Name Woman" chapter. Immigration to the United States degrades Brave Orchid to abject

employment in the laundry and to arduous physical labor. Drawing a sharp contrast between her life in pre-Revolutionary China and in the United States, Brave Orchid declares that the passage of time is different in both countries. In the United States she always runs out of time, while in China time drags for her. Lamenting over her life in the United States, Brave Orchid uses the present tense to characterize Chinese reality, freezing pre-revolutionary China in time as if it still lasted without the ascendance of Communism with its concomitant repressions, of which Brave Orchid reads in letters from her Chinese relatives. Her appraisal of Chinese reality over the United States takes a sharp turn when Brave Orchid declares that there will be no return to China, recognizing the irrevocability of her family's residence in the United States. Making a virtue of necessity, she also announces that she is not interested in going back because she has "gotten used to eating" (125). After declaring that there will be no return to China, Brave Orchid also makes disparaging statements about the Chinese, accusing them of mischief and stealing. Lumping all Chinese together, in a similar way to her lumping of white people together and labeling them as "ghosts", Brave Orchid labels all Chinese newcomers as Communists. She pays little attention to the narrator's assertions that the Chinese newcomers are not Communists but fugitives from Communism.

Brave Orchid's ruminations on whiteness and Americanness come in the "Shaman" chapter of *The Woman Warrior*. Listening to her mother's complaints, the narrator refuses to cooperate, playing down Brave Orchid's criticism, claiming that Brave Orchid's physical exhaustion in the United States stems from the fact that she gave birth to six children after turning forty five (124). The narrator's stance is strikingly different than her stance in the preceding "White Tigers" chapter, in which she displays the most critical attitude. The recurring trope of the chapter is resistance to oppression, both in imperial China and the United States of the 1950s and 1960s.

The very title "White Tigers" implies potential rapacity. By definition the tiger is a predatory animal. The tigers encountered by the narrator as the embodiment of Fa Mu Lan in the mountains of the white tigers are very meek. They are "prowling" on the other side of the fire, but they never charge against her (30). If treated symbolically, the white tigers may represent not only the tigers "prowling" in the mountains of the white tigers but also oppressive forces which the narrator and her family confront in the American world (30). The mountains of the white tigers conjure up associations of the Gold Mountain, signifying the United States in immigrant jargon.[12] The narrator's tests in the mountains of the white tigers may stand for immigrant tests in the United States. Blindfolded in the mountains of the white tigers, the narrator needs to find her way home (29). Similarly, she has to map out her own place in the Chinese American community and broader American reality outside Chinatown. It is also significant that the narrator opens and closes the "White Tigers" chapter with her American experience, at the end explicitly comparing the performance of her Chinese alter ego with her own performance in the United States.

The connection between the mythic and American section of the chapter is further corroborated by the sources on which Kingston draws in the mythic section. Cheng Lok Chua claims that the Chinese compass includes four beasts and each of them stands for a particular element. The white tiger rules in the West and controls metals–a "useful element for warriors" (147). Chua cites two different accounts of the compass beasts tale. According to one account, all four beasts are tigers, each of them a different

[12] Originally, the Gold Mountain (Gam Saan) referred to California (Takaki 31).

color: red, black, blue and white. Another account of the tale names four different animals of different colors: the vermilion phoenix, the black turtle, the azure dragon and the white tiger. According to Chua, Kingston draws on the latter account. It is significant that in both versions the white tiger reigns in the West. The "white tigers" guarding the riches of the American West are not nearly so benign as those encountered by the narrator as Fa Mu Lan's embodiment in the mountains of the white tigers. The relation between the white tigers and white people is further confirmed by the fact that tigers have a special significance in Chinese folklore. Ethnologist and philologist N.B. Dennys claims that tigers are perceived as demons or ghosts, both phrases also applied to white people and foreigners (91).[13]

The tiger metaphor employed in reference to American reality had circulated in Chinese American and Chinese literature long before Kingston reached for it in *The Woman Warrior*. The metaphor goes back to the poem of an anonymous Chinese immigrant who at the beginning of the twentieth century complains against the austerity of American laws and the treatment which he receives from American officials. The poem was originally published in Chinese in 1911, in *Songs from Gold Mountain* and translated by Marlon Kau Hom in "Some Cantonese Folksongs on the American Experience", *Western Folklore* 42 (1983):132 (Arkush and Lee 58). The imagery of incarceration and visual supervision recurs throughout the poem. A line of the poem reads: "American laws are fierce like tigers" (Arkush and Lee 58). Being thrown into San Francisco prison immediately after arriving in the United States, the anonymous Chinese immigrant declares American liberties false. Prison officials are compared to wolves and tigers, whereas Chinese prisoners to birds "plunged into an open trap" (Arkush and Lee 58). The term "tiger" was also applied to the United States by travelers from the People's Republic of China. Still, the "tiger" no longer signified might, but was applied in such a way as to mock the putative prowess of the United States. Anti-American Communist propaganda essays include such sentences as for example "Look with contempt upon the United States, for she is a paper tiger and can fully be defeated" (Arkush and Lee 246). The repertoire of the Beijing street theatre included a play entitled "Paper Tiger", also maligning the United States and going as far as to compare American soldiers to Nazis.

Immediately after relating her adventures as the avatar of Fa Mu Lan, the narrator expresses disenchantment at falling short of Fa Mu Lan's success: "My American life has been such a disappointment" (54). A moment of sadness is followed by a reflection on the disparity of resources at their disposal. The asset which both the narrator and her fairy-tale alter ego can claim is the gift of second sight, which the narrator overtly attributes to the wisdom derived from fairy tales: "From the fairy tales, I've learned exactly who the enemy are" (57). What follows the passage is the already discussed confrontation with racist executives. Both the narrator's Fa Mu Lan alter ego and the narrator herself are hypersensitive to injustice, be it racism or sexism. Prejudice suffered by the narrator outside Chinatown and verbal denigration of women inside Chinatown sensitize her to various forms of oppression

The mythic section of "White Tigers" repeatedly underscores the importance of sight and recognition. The narrator as Fa Mu Lan's embodiment "can see behind [her]

[13] Dennys also notes that the tiger is very popular in Chinese fables. The monkey often outsmarts the tiger. According to the French sinologue, Professor Julien, some of the tiger fables are of Indian origin (148).

like a bat" (36). "Seeing behind" symbolizes the completeness of vision, 360° vision. It protects the narrator from any mischief on the part of her enemies. The narrator as Fa Mu Lan evinces outstanding visual powers when after being taken blindfolded to the mountains of the white tigers, she still manages to find her way home. The blindfold on her eyes does not prevent her from dodging precipices, roots and trees. Before confronting her opponents, she can see them in a magic water gourd. Magic as the water gourd is, it requires cooperation on the part of the seer. Initially, while peering into the gourd, the narrator can only see her own reflection (27). Only after being shaken, does the gourd reveal its magic content, the indication being that to be able to see, one must first learn to look. The water gourd vision can also be deceptive because it misrepresents the properties of reflected images. Once confronted in combat, the narrator's opponents prove to be much more serious than in the water gourd. The common feature of the narrator's fairy-tale and American enemies is their physical size. The general whom she defeats on the battlefield is a man of towering height (45). Invoking her ability to recognize the "enemy" in the American context, she speaks of "each boss two feet taller than [she is]" (57). Like opulently shaped barons, whom she slaughters in the fairy-tale world, the second executive with whom she has a verbal skirmish is a gentleman with a bulging stomach (58). By accentuating particular physical features of oppressive figures, she emphasizes their dominating stance. Still, she also partly becomes embroiled in othering practices herself, essentializing people with certain physical characteristics.

The narrator proper may have no magic water gourd, yet she also possesses exceptional powers of perception. Living in two different realities: Chinatown and American society outside Chinatown, the narrator has the ability to see what may escape the eyesight of other people. Access to both worlds empowers the narrator, broadening her perspective. In Du Bois's double consciousness formula second sight is the reverse side of the veil. The veil symbolizes primarily alienation and marginalization of racial and ethnic minorities in the United States. As mentioned earlier, the narrator suffers double marginalization: as a woman in Chinatown and as a Chinese American in broader American society. Her second sight is the reverse positive side of the "double binds" that "China wraps around [her] feet" (57). The "double binds" are an equivalent of the Duboisian double consciousness. Chinese American prescience is contrasted in *The Woman Warrior* with the dimmed senses of white people: "ghosts could not hear or see very well" (115), "Ghosts have no memory[14] ... and poor eyesight" (118). Black people, on the other hand, are perceived by the narrator as "open eyed and full of laughter" (113). Speaking of the burden of the "double binds", the narrator also

[14] The term "memory" in the above cited statement does not necessarily refer to one's mental capacity to remember but to the attachment to one's heritage and reverence for tradition. According to Brave Orchid, white people do not show sufficient respect for their ancestors and their heritage. Similar sentiments were expressed by Chinese anthropologists visiting the United States. Fei Xiaotong perceives the United States as a "land without ghosts", that is "without strong traditions or bonds with the past" (in Arkush and Lee 11). According to Fei Xiaotong, Americans are constantly on the move, which is why they are permanently uprooted. That is also why they have no ghosts, according to Fei Xiaotong: "Always being on the move dilutes the ties between people and dissolves the ghosts" (Fei's article "A World Without Ghosts" in Arkush and Lee 179-80).

recognizes the power stemming from her Chinese American descent, the power symbolized by eighty invisible ancestral pole fighters who propel her in all actions (58).

Kingston's sensitivity to various forms of oppression finds its way into her adaptation of the Fa Mu Lan tale. The Fa Mu Lan of *The Woman Warrior* identifies and defies diverse manifestations of feudalism and patriarchy. Feudalism manifests itself in the narrative through financial exploitation as well as forceful military conscription of poor villagers by oppressive barons. Feudalism and patriarchy intersect in the narrative, complementing each other. The most graphic indictment of feudalism intersecting with patriarchy comes in the following lines: "fat men ate meat; fat men drank wine made from the rice; fat men sat on naked little girls. I watched powerful men count their money, and starving men count theirs" (36). The crowning of the peasant rebellion originated and executed by the narrator as Fa Mu Lan is the enthroning of a peasant as the next emperor of China. Cynthia Sau-ling Wong notes that the Fa Mu Lan of the original ballad[15] is not equally class conscious. Instead of identifying with the underprivileged, she represents the establishment (Sau-ling Wong 33). Wong points out that the original Fa Mu Lan embodies the patriarchal spirit (33). The Fa Mu Lan of *The Woman Warrior* revolts against patriarchy at various points of the narrative, for example during the engraving of her back and during the anti-feudal military campaign, especially during the confrontation with one of the barons.

The tale of the woman warrior Fa Mu Lan inspires the narrator to action and to resisting oppression which she has to confront on her home turf: "the swordswoman … drives me" (56). Tracing similarity between the swordswoman and herself, the narrator observes that both have words at their backs. The words which the narrator finds at her back are: "'report a crime'", "'report to five families'", "'chink' words" and "'gook' words" (63). Unable to "rage across the United States to take back the laundry in New York and the one in California" as well as to "storm across China to take back [their] farm from the Communists" (58), she can still forge her vengeance through the words out of which she constructs the narrative. Words are her vengeance and her weapon. In the narrative she also figuratively calls back slur words at her offenders.[16] Fighting with

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[15] David Leiwei Li dates the ballad of Fa Mu Lan back to V century B.C. (Li 505), while Kathryn Van Spanckeren dates the warrior song of Lady Mu to the Book of Songs completed in 600 B.C., its earliest parts reaching back to 1122 B.C. (Van Spanckeren 44). Cynthia Sau-ling Wong claims that in her creation of Fa Mu Lan Kingston draws on: martial arts novels/romances; traditional fantasy lore, that is "Ballad of Mulan" and the tale of Yue Fei, the male hero who had his back tattooed by his mother with four characters calling upon him to preserve loyalty to his country (Wong 33). In "Cultural Misreadings by My Reviewers" Kingston herself maintains that she did not mean the "White Tigers" chapter to be read as a "Chinese myth but one transformed by America, a sort of kung fu movie parody" (57).

[16] The narrator of Chang-rae Lee's *Native Speaker*, Henry Park, makes a parallel declaration:

> This is your own history. We are your most perilous and dutiful brethren, the song of our hearts at once furious and sad. For only you could grant me these lyrical modes. I call them back to you. Here is the sole talent I ever dared to nurture. Here is all of my American education. (320)

Apart from being a burden, "fury" and "sadness" are also a well-spring for "lyrical modes". The passage is to a certain degree an accusation against society which

her words and drawing inspiration for action from the fairy-tale Chinese character, the narrator resembles Naomi Nakane, the Japanese Canadian first person narrator of Joy Kogawa's *Obasan*. Naomi derives inspiration from the Japanese fairy-tale character, Momotaro, who like Fa Mu Lan, goes to war instead of his elderly father.[17]

The mature narrator of *The Woman Warrior* constructs a comprehensive portrayal of oppressive faces of whiteness, peeling away a layer after layer of oppression. The facets of oppression implicating whiteness are:

- corporate racism
- institutional racism
- segregation
- dispossessing practices originating in urban restructuring
- the controlling stake of whiteness in property relations
- exploitative labor practices affecting both immigrants and white people as well.

The critique of whiteness overlaps with the critique of Americanness and the United States as a country, both being presented by first generation Chinese American immigrants as potentially transformative in a negative sense. Exposing white oppression, the narrator makes it clear that oppression is by no means a prerogative of whiteness. White oppression inscribes itself in other patterns of oppression discussed in *The Woman Warrior*: Chinese and Chinese American chauvinism, patriarchy and feudalism. Being a word warrior, the narrator challenges various forms of oppression with words, documenting the trespasses against the Chinese American community, herself and other Chinese and Chinese American women. The narrative constitutes her most powerful weapon in the battle against white and nonwhite manifestations of oppression.

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conditioned Henry Park to be a spy: "This is your history". As he makes it evident throughout the narrative, it is not so much a history of peaceful cooperation, but of mutual exploitation.

[17] Reminiscing on Naomi's childhood, her activist Aunt Emily says: "What a serious baby– fed on milk and Momotaro" (Kogawa 68). Both Naomi and the narrator of *The Woman Warrior* struggle against silence, searching for and reasserting their voice among others through the composition of first person narratives. Having said that, I would like to stress that the socio-historical circumstances in which both find themselves are diametrically different.

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Özet

Maxine Hong Kingston'ın *The Woman Warrior* Adlı Eserinde Beyazlığın Baskıcı Yüzlerine İsim Verilmesi ve Karşı Çıkılması

Maxine Hong Kingston'ın *The Woman Warrior* (1976) adlı eseri kategorilerin semiotiğini lokasyona, özneye ve tarihi döneme bağlayarak beyazlığın dinamik bir tanımını yapar. *The Woman Warrior*'ın olgun anlatıcısı beyazlığı ırksal dışlanma, yersizlik ve ırksal azınlığın sömürülmesiyle özdeşleştirir. beyaz olmanın baskılanma ile olan ilişkisi şöyle ortaya çıkar: anlatıcının işverenleri ile arasındaki ırkçılıkla; anlatıcının ebeveynlerinin yokluğu ile sonuçlanan kentsel yeniden yapılanmayla; anlatıda bahsedilen ilk kuşak Çinli-Amerikalı göçmenlerden olan anlatıcının annesi Brave Orchid'in sömürülmesiyle. Sonuç olarak, bu sömürü pratikleri Amerikalılığın yani Amerikalı yaşam biçiminin ve bir ülke olarak Amerika'nın eleştirisi olarak ortaya çıkar.

Anahtar Sözcükler: Beyazlık, baskı, sömürü**,** Asyalı-Amerikalı, Çinli-Amerikalı.

Subversive Desire in Oscar Wilde's Fairy Tale "The Happy Prince"

B. Ayça Ülker Erkan

Abstract: This essay focuses on Oscar Wilde's fairy tale "The Happy Prince" in the collection of *The Happy Prince and Other Tales* (1888) as a representation of homosexuality. This essay discusses desire, Platonic conception of desire, and the reflection of homo-erotic desire in this fairy tale. The focus is on homosexual representation and depiction of homoerotic relations in Wilde's fairy tale "The Happy Prince". Wilde deals with the social taboos, thus he reveals his repressed desire through fairy-tale genre to express his liberal ideas. The protagonist Prince is a proxy for Wilde as a type of hero-martyr, one that is martyred on account of his homosexuality. The Prince and the little swallow appear as self-sacrificing hero-martyr defending homoerotic desire as opposed to romantic love.

Keywords: Fairy tales, homoerotism, desire, subversion, hero-martyr.

Introduction

Oscar Wilde has often been interpreted as a subversive writer, an amoral aesthete who criticized Victorian social and sexual values (Eltis 16, 196, 200; Behrendt 168, 179, 181; Powell; Gagnier 1991: 3, 114; Dollimore 24-41). The philosophy and the attitude of Oscar Wilde were to subvert the convention of Victorian society, because he did not approve of the injustice and double standards in his society. Therefore, he harshly attacked the injustice and hypocrisy within the upper class Victorian society, as Sos Eltis states; "disobedience, rebellion and resistance to the decrees of authority were the central tenets of Wilde's personal philosophy" (Eltis 6). In opposition to the first writers of fairy tales who expostulated the conservative social values of the fairy-tale genre in the nineteenth century and "[t]he morality and ethics of a male-dominated Christian civil order" (Zipes 2000, 9). Wilde subverted and transformed these values. It is significant that Wilde used homosexuality–or with a more common term of the period, "male love"–appearing as a theme in most of his fairy tales. There is a lack of critical attention in reading Wilde's fairy tales in the light of a presence of homosexual themes especially in the wake of Wilde's first homosexual experience with Robert Ross in his early youth. This essay will analyze the homosexual representations in Wilde's fairy tales and his experience of Victorian homosexuality in the light of Platonic desire in "The Happy Prince".

Most of the critics discuss Wilde's fairy tales through Marxist perspective; because all of them mirror injustice, inequality, and sympathy with the poor in late Victorian life. As Norbert Kohl observes, the tension in the fairy tales arose "between asocial egotism and social responsibility, between selfishness and thought for others" (52). Many critics emphasized the representation of Christ figure, especially with the statue figure in the story *The Happy Prince*, nightingale in *The Nightingale and the Rose*, the Dwarf in *The Birthday of Infanta*, the child in *The Selfish Giant*, and Christian moral values as well. Few recent scholars such as Naomi Wood (2002) in the article

"Creating the Sensual Child: Paterian Aesthetics, Pederasty, and Oscar Wilde's Fairy Tales", Jarlath Killeen in the book *The Fairy Tales of Oscar Wilde* (2007), and Claudia Nelson (1994) in the article "Fantasies de Siècle: Sex and Sexuality in the Late-Victorian Fairy Tale" drew attention to the homosexual subtext in Wilde's fairy tales.

My focus will be on homosexual representation and homoerotic voices in Oscar Wilde's fairy tale. Wilde dealt with the social taboos, thus he revealed his repressed feelings and desires through fairy-tale genre to express his liberal ideas. For instance, in *The Nightingale and the Rose*, *The Birthday of Infanta*, and *The Fisherman and His Soul* there is the impossibility of romantic love between a male and a female. The homoerotic relationship between the Swallow and the Prince in *The Happy Prince* or the depiction of the author's masochistic impulses or torments in *The Selfish Giant* echoed Wilde's homosexual desire, which was a taboo subject in the society of his time. Although Wilde's tales were written just before the homosexual–heterosexual binary became definitive, he did not contextualize his love for males. He was sentenced not because of practicing "homosexuality", but for "perversion" or criminalization of "sodomy" by Lord Alfred Douglas (Dellamore 209). Besides, Wilde was "positive about male-male desire" (Dellamore 209) in the era *fin de siècle* taking Pater's aestheticism as a model. In fact, Wilde's relationship with young men like Lord Alfred Douglas was not physical but erotic: referring them as "pure" and "spiritual" (White 165). As White states, "Wilde's words for beautiful are all synonyms for 'innocent'" and what attracted him to "Bosie (derived from 'boysy') was his childlike quality: 'My sweet rose, my delicate flower, my lily of lilies'" (White 165). Knox explains that Wilde's sensual love for her sister Isola, who died at the age of nine, embodies itself in his love for Bosie (242). Knox emphasizes that Wilde's experience "with his little sister may have contributed to the development of his homosexuality" (240). That is perhaps why Wilde has an inclination of having an affair with younger people than him. Therefore, Wilde's "perversion" (that is what the Victorian society and law named his desire) consists of a kind of Platonic love, -this is the reason I discuss desire-which is implicitly pronounced in most of his fairy tales.

Homo-erotic Voices in *The Happy Prince*

In the story "The Happy Prince", there is a male friendship–which is most devoted, passionate, and erotic--between a man and a boy in the shape of a male bird and a statue of a Prince falling in love. The Prince asked the swallow to kiss him: "but you must kiss me on the lips, for I love you" (Wilde, *The Works* 185). The swallow "kisses the Happy Prince on the lips, and fell down dead at his feet" (186). The relationship between the Prince and the Swallow can be seen as "erotic" but "spiritual desire" for the same sex in Platonic sense. As Duffy also points out, the devoted male friendship seems as a Platonic desire: the love of a man whose life depends on his friend (331). When the swallow was preparing to leave for a warmer climate into Egypt, the Prince begged it to stay: "swallow, swallow, little swallow, will you not stay with me one night longer?" and the swallow stayed with him more than four times as he was preparing to leave. The "male" swallow develops a powerful love for the Prince that he abandons his migration in order to stay with the Prince and as a result he dies of cold and the hunger: The swallow "grew colder and colder, but he would not leave the Prince, he loved him to well" (*The Works* 185). As the Prince commanded the swallow to pluck out his eyes that were made of rare sapphires and to give it to the match-girl, the swallow could no longer leave the Prince: "You are blind now" he said, "so I will stay with you always" (183).

Devoted male friendship model appears in most of the fairy tales. According to Wood, Wilde's fairy tales "encode the vision of an idealistic pederast, a man who loves beautiful youths" and they also create "a new, morally sensual child by enacting Walter Pater's aesthetics" (156). Wilde seduces his readers away from orthodox Christian morality and Victorian convention in his tales in order to explore new pleasures. Thus "paederastia", or "Greek love" was regarded as "spiritual procreancy" superior to heterosexual breeding (Dowling 29). In Plato's work, *The Symposium*, the idea of "paederastia" ("great affection of an elder for a younger man) presents spiritual relationship between tutor and the student. The beautiful youth attracts the tutor's admiration and love. As Duffy states, this male devoted friendship model "was non-sexual, proponents were able to represent this kind of male love as purer than heterosexual love" (330) and this model results from "a revisionist reading of texts like *The Symposium*". In this perspective traditional Victorian unwillingness to accept the views of Plato on "the devoted friendship model of a male love" (Duffy 330) is an outcome of stable and traditional Victorian ethics and social structure. The devoted friendship model was born "to pre-empt pro-homosexual readings of Plato" (Duffy 330).

The male devoted love (Platonic love) in this tale echoes the same-sex relationships in Plato's *Symposium*, which forms the basis for the major discourses on love in literature and modernity. The Platonic view consists of ethical hedoism, the identification of goodness with pleasure. Therefore, pleasure plays an important role because it is considered a kind of bodily sensation. In the Platonic conception of desire, everybody desires the good. David Wolfsdorf argues that Platonic desire consists of two types of desire: "philotimia (love of esteem) and philhedonia (love of pleasure)" (33). Wolfsdorf emphasises three Platonic conceptions of desire:

> Object-oriented conception of desire: A desire is good, bad, or neither-good-nor-bad in virtue of the value of the desideratum.
> Subjectivist conception of desire: The desideratum is desired as a result of its fallible evaluation as good.
> Deficiency conception of desire: The desideratum is a kind in which the subject is deficient. (77)

The argument in *Lysis* is that desire is the cause of friendship. This friendship is based on belonging. Love in *Symposium*, as Schlossman highlights, is not purely spiritual; on the contrary, it is a sexual love. In Greek love between men and boys the lover wants to possess the "desired beautiful object, the eromenos" (Schlossman 28). Thus, Platonic love is filled with paradox and mystery because it is completely different from the notion of Platonic love in Western culture. In *The Happy Prince*, there is a sense of belonging. The relationship between the statue and swallow is not a spiritual love. The statue wants to kiss the little swallow and desire the beloved. This echoes in Socrates' passionate interest in beautiful young men.

The relationship between the swallow and the Prince can also be resorted to the devoted friendship model of male love, which echoes in Wilde's attempt to write a love letter to Douglas later read in the court causing his imprisonment. Buckton points out that Wilde's writing can be read as revealing the "secret" of his sexuality (171). As in this story, the relationship between the swallow and the Prince ended in death, and the Prince appeared as "Christlike and the swallow a kind of apostle" (Zipes, *Fairy Tales*

116) giving what he had away and sacrificing him for good deeds. The fabric of the society did not change, and nobody learnt from the good deeds of the prince. In other words, the Prince and the swallow were not appreciated in the society, but only God appreciated them by sending His angels to bring them in His garden of Paradise. As a matter of fact, in most of his fairy tales there were unresolved tensions and Wilde appeared as a Christ figure. This could be associated to Wilde's being a martyr in the heterosexual Victorian dominant society who sacrificed himself for the cause of his homosexuality. Besides, there is an emphasis of erotic desire as opposed to "romantic love". For Queer Theorists Wilde, like the statue, was a victim of oppressive Victorian social order for the cause of Gay liberation.

Desire and its Implication

What are desire and its expression then? What is the philosophical connotation of desire as it is shaped by social forces? The answer to this question lies not only in the analysis of the relationship between the seemingly masochistic, but also religiously connotative sacrifice of characters such as The Happy Prince and his Swallow, the Young King, the Nightingale, the Dwarf in the tales and the discourse about desire, social repression, and homosexuality.

The word "desire" is basic to our lives, meaning "want" and "need", but what is striking, however, is that it is not easy to define the discourse of desire. What is repressed is desire, as Eugene Goodheart points out, "desire is committed to permanent revolution, to an enduring disappointment as a way of guaranteeing its survival" (3). In this respect, desire exists beyond "need", because "need" explains "man's animal nature" (3). Goodheart draws attention to the spirituality of desire. Goodheart also perceives desire as "a mode of cognition (self-discovery)" (4) because it mirrors "into [the beloved object] a state of our own soul" (4). In the process of this "self discovery", "we see the other when we see only a reflection of ourselves" (4). It is significant to note that desire creates a spiritual energy with emotions. Goodheart states that "desire is a spiritual energy: it represents the indefinable in human life" (3). He points out that desire is ruled by mystery, one generally wishes what one can not know and obtain. Our repressive and repressed consciousness suffers so much from a distortion that desire becomes "destructive". Hence, destructiveness or self-destructiveness is a product of repressive consciousness (Goodheart 114) as it occurs in most of Wilde's fairy tales in terms of masochistic self-sacrifice. More specifically, the Platonic love and desire between the Happy Prince and his swallow become destructive. The relationship between the prince and the swallow is a homosocial one, since homosexuality is socially repressed. Therefore, the relationship between the prince and the swallow can be seen as a veiled homosexual relationship. The society in which they live does not approve of such outlaw relationships. It is important to note that both characters are outsiders—the swallow is different to the other swallows and isolated from them; the statute of the prince is not cared for or valued by the townsfolk. Finding no place in the society the prince and the swallow are doomed to die at the end of the story: they pulled down and melted the statue, because "as he is no longer beautiful he is no longer useful" (Wilde, *The Works* 190). The Mayor after holding a meeting with the Town Councillors decided to erect his own statue instead. The Prince desired the swallow, thus this Platonic love was oppressed by the social codes figuratively in the shape of Town Councillors in the story. Nussbaum describes desire "like grief and anger, is about an object and interprets the object as desirable" (266). Nussbaum discusses that society

shapes individual desire within the hierarchical and oppressive social codes. Parallel to this view, Wilde in his private life was put into prison because he had a great desire for young men and finally Bosie, which was against the norms of the Victorian society of the late nineteenth century.

We might approach the question of sexuality in Freud's conception by comparing it with "pornographic imagination" a term frequently used by Steven Marcus in his work *The Other Victorians.* Perhaps, this might light our way in understanding of Wilde's position as a homosexual in Victorian culture. Marcus (1966) characterized pornography as a reaction against the repression of sexuality in Victorian culture, which Wilde struggled much. He proposed a "pornotopia", which was a counter image to Victorian society, in which the entire life was sexualised. "Pornotopia" gave pleasure and pornotopia would render Victorianism meaningless, if it repressed sex or pornography. On one hand, the repression had become powerful polemics for desire, because family and social structures played a significant role in repressing the desire. On the other hand, Marcus related pornographic production to legitimated forms of the sexual and the literary obscure as an unsanctioned genre which depicted marginalized sexual practices and desire. In Ed Cohen's analysis, homoerotic desire should be "muted in a literary text" (77), because the textual depiction of male same-sex desire could both reproduce and resist the dominant Victorian heterosexual ideologies.

According to Herbert Marcuse, survival from repressed desire (male-male desire for Wilde) could be only possible by lifting taboos against so-called perversion, notwithstanding perversion was seen as a threat to social and patriarchal domination (31-2). In other words, perversion was seen as a threat to the dominant heterosexual culture since it is considered as outlaw. Marcuse has no notion of how individual desire becomes collective desire without forcible imposition, because by its nature desire/collective desire is an oxymoron. According to Hocquenghem homosexual desire, like heterosexual desire is "an arbitrary division of the flux of desire, an 'arbitrary frozen frame' in an unbroken and polyvocal flux" (35). According to him, society finds homosexuality as a curse and something to be got rid of. Hocquenghem pointed out the idea that capitalist society manufactured homosexuality just as it produced proletarians: "what is manufactured is a psychologically repressive category, 'homosexuality': an abstract division of desire which allows even those who escape to be dominated, inscribing within the law what is outside the law" (51).

Foucault in his work *The History of Sexuality* draws attention to the invention of male homosexuality in 1890s Victorian society. Foucault, as the writers such as David Halperin in *One Hundred Years of Homosexuality* discussed, points out the invention of homosexuality. He emphasizes that homosexuality makes advance of social control, at least it is accepted as "perversity". The constitution of the homosexual/heterosexual came to be recognized as a historical phenomenon between 1870 and 1900:

> There is no question that the appearance in nineteenth-century psychiatry, jurisprudence, and literature of a whole series of discourses on the species and subspecies of homosexuality, inversion, pederasty, and "psychic hermaphrodism" made possible a strong advance of social controls into this area "perversity" ... homosexuality began to speak in its own behalf, to demand that its legitimacy or "naturality" be acknowledged. (Foucault 101-2)

In the 1890, Wilde's homosexuality implied refusals of contemporary mores and manners. Thus, he introduced homosexual undertones into his works for the first time

through his fairy tales. There is frequently a symbolic martyr figure in most tales in which he himself becomes a martyr in Victorian society. I shall mention St. Sebastian if we look back to a prototype of gay martyrdom. St Sebastian–a figure who lived (c. 256-288) was a Christian saint and martyr. He is said to have been killed by Roman Emperor Diocletian (Wikipedia. org). Wilde's play *Salome* which comes from a biblical source also depicts his idea of martyrdom. Wilde identifies himself with Iokanaan and John the Baptist which reveals his drama in his true life. As Knox states, Wilde "was going to cast himself as Christ, to die as a martyr for gay rights" (241). It is also important to note that when he was in prison, he wrote *De Profundis* comparing himself to Christ. As Garry Schmidgall remarks "the sense of enstrangement felt by a late-Victorian homosexual ... helps to explain the subtle strangeness in several of the most moving tales" (152), while Duffy states that "Wilde and his contemporaries conceptualised male love, one can begin to see how these conceptualisations make their way into the fairy tale" (329). Christopher Nasaar also argues that there is "an increasing awareness of the demonic [homosexual] and a corresponding inability to control or contain it" (31) both in the collections *The Happy Prince and the Other Tales* and *A House of Pomegranates*. Neither of these critics, however, pays much attention to homosexual desire in Wilde's "The Happy Prince" that will be the focus of this essay.

Fairy Tale Genre and its Implication for Homoerotic Desire

One should remember that the literary fairy tale for children originated in the period of absolutism of French culture, (Zipes 1983, 90)–in European history, the period of absolutism begins with the reign of Louis XIV and ends with the French Revolution. Europe saw growth in the absolute power of monarchs and there were tightly centralized national governments. Many historians see this period as the origins of the modern state because of the enormous growth of the absolute monarchy–and fairy tales were the means for the socialization and the internalization of values. Therefore, one function of literary fairy tales was set to maintain social consciousness and conscience in the process of socialization. However, Wilde disguised his collections as children-oriented so his subversive message would reach Victorian parents. Declan Kiberd emphasizes that "Wilde's fairy tales are intended, perhaps mainly, for adults–but for children too" (326). In a remark to one of his friends Wilde initially intended to write stories to entertain his own children: "It is duty of every father to write fairy tales for his children. But the mind of the child is a great mystery" (Le Gallienne 252). Wilde also knew tales through his parents and then friends. He collected folk material and then transformed them for his own ends so that they would speak the unspeakable: "love that dare not speak its name" which is synonymous with homosexuality coined by Lord Alfred Douglas in his 1894 poem "Two Loves".

The timelessness and lack of definite place in the fairy tales allowed some writers to use "the fairy-tale genre form as a means of reflecting a radically different future for a hegemonic society" (Killeen, "Introduction" 15). Indeed, Wilde's fairy tales mostly end in heaven or Eden with an optimistic hope for the future lamenting the current situation of the society. Zipes pointed out one of the elements of the fairy tales widely existing in most of Wilde's fairy tales: "the once upon a time is not a past designation but futuristic: the timelessness of the tale and lack of geographical specificity endow it with utopian connotations" (Zipes 1999, 4).

An important question, then, should be answered. Why did Wilde choose the fairy tale genre? How could he depict his homosexual desire through this genre? My

attempt to find out the answers to these questions does not go in vain, because the idea that Wilde's life and works can be categorized by doubleness leads us to a meaningful answer. There is neither a rule nor an order to follow in the fairy-tale genre. Therefore, it gives freedom in expressing the ideas of the writer. In Wilde's fairy-tale writing we can see childlike writing, presuming a dual identity: someone who is an adult but at the same time like a child. The term "childlike" suggests some possibility for multiple and aesthetic pleasure for readers. It is not primarily intended to provide some moral lessons—it still does–and to reinforce the mores of the English society. Wilde wrote to amuse children because they were attentive readers and perceive reality as it is without any further judgement. For instance, the children who read the story "Nightingale and the Rose" would most probably look for a nightingale (dead) under a rose tree in their parent's garden. In regard to this view, the fairy- tale genre was the best way for Wilde to express his liberal ideas without making any judgement. As Patrick M. Horan points out, the fairy-tale genre enabled Wilde to put forth his ideas about homosexual relationships, because the converted form of the fairy tale formed a safe medium to express such liberal ideas (92).

Both Wilde's writing style and his personal life indirectly reflected his homosexual desire, which was unconventional in Victorian society. Wilde was finally driven to take legal action against the Marquis of Queensbury (father of Lord Alfred Douglas, or the nickname known as Bosie) for sodomy (Calloway and Colvin 82-2). Wilde's "feasting with panthers" involved him with young men from the urban underclass. Wilde met with male prostitutes at restaurants, clubs, and hotels. The writer and his circle used to wear lilies or green carnations in their buttonholes that appeared as a homosexual symbol. As Kaplan notes, Wilde had been introduced to sex between men in 1886 by Robert Ross, his life-long best friend (225-30). He was seventeen preparing to enter Kings College in Cambridge then. After discovering the pleasures of male love, he spent his time away from home entertaining. Wilde's double life was unmanageable by 1895. Consequently, Wilde's relationship to Bosie brought him personal disaster. Charged with sodomy and corruption of youth, he was sentenced for two years imprisonment with hard labour.

Wilde was an outsider and homosexual in the dominant heterosexual Victorian society that he mocked. He portrayed subjects in such a way that it campaigned against the subject of bourgeois ideology. His deviant desire, as Dollimore states, "reacts against, disrupts, and displaces from within; rather than seeking to escape the repressive ordering of sexuality, Wilde reinscribes himself within and relentlessly inverts the binaries upon which the ordering depends" (31). Wilde's paradoxical style was also a protest against the ideological hegemony of consumerist capitalist society, while his "late-Victorian aestheticism was embedded in popular culture, everyday social life, and common experience" (Gagnier, *Idylls* 5). This idea was embedded in *The Happy Prince*, where happy Prince after his death realized the situation of poor people and helped them by giving away his precious stones.

The characters in Wilde's fairy tales had no proper understanding of themselves and their surroundings. Moreover, they were not loved, and they sacrificed themselves in vain. For instance, in the story *The Fisherman*, the Little Mermaid sacrifices herself in vain, since she does not get her man at the end of the story. The development of the action relied on "whether the initial moral defects or lack of insight is overcome–thus leading to change in the character's behaviour" (Kohl 53). This was the case with the Happy Prince realizing the hardship and suffering of the poor people, the selfish giant

having no spring coming to his garden as he bade children playing in his garden, or the narcissistic star-child sent his weeping mother away.

The gloom in the stories prevented a conventional happy ending as Wilde intended to do so: turning the happy ending into a sad ending by subverting the fairy tale genre. Contrary to our expectations from the fairy tales, the ideas expressed in Wilde's tales were mostly pessimistic. For example, in the story of "The Happy Prince", the Prince gave away all the things he possessed in vain; he obtained no gratitude and no understanding. The Prince and the swallow died because of helping people, but only God appreciated them. In another story, the nightingale pressed its heart against a thorn in order to give the young student the red rose he requested to present to his beloved. The rose made of the nightingale's blood and life was easily thrown away. The self-sacrifice went in vain, and the cruelty of the beloved was at its uppermost. Love between a female and a male seemed destructive, and the theme of sacrifice was recurrently seen in most of Wilde's tales. There was a Christ figure (Wilde was also criticizing himself) who committed himself for the welfare of the community (Zipes 1983, 116), but again it went in vain. Wilde, as expressed before, identified most of his protagonists in his fairy tales—who are actually his spokesman—to Christ. He also drew attention to the inequalities, injustices, and hypocritical morality of the Victorian upper class. In fact, as Zipes argues, the portrayal of so many Christlike figures in the fairy tales did not mean that he was after propagating the Christian was towards salvation. It was to show "the need to subvert the traditional Christian message" (Wilde, *The Works* 116). He placed this Christ figure modifying classical fairy-tale discourse for directing readers to ponder a social change. Thus, Wilde actually subverted the conventions of the society by criticizing its values and voicing inequalities, because those conventions prevented Wilde as a Christ figure who martyred himself for his homosexual desire.

Conclusion

In the light of homosexual allusions, we may clearly see that Wilde's tale was not only written for children but also for a certain group of adults. In fact, sexually repressed thinkers of the nineteenth-century England read Wilde. The fairy tales help to describe reality without making any judgement (Behrendt 92). It is similar to children's perceiving reality as it is without any further judgement. In fact, Wilde's sexual subjects were allusions to homoeroticism or to idealised homosexual love. As Behrendt states "Wilde's often disguised expressions of sexuality was indicative of the need for secrecy with regard to homosexual practices" (25). Wilde did not explicitly signify homosexuality in his works, but there are several allusions when we read between lines. Accordingly, heterosexual love is destructive and weak if compared to homosexual Eros and love, which damns the vision of heterosexuality.

Wilde's public downfall may not alter the fact that his brilliant tales are the product of his complex and personal relationships, especially to that of Lord Alfred Douglas. When Wilde was sentenced to imprisonment for two years for sodomy, he did not escape although he had an opportunity. This reveals that Wilde viewed his homosexual cause as a very important one and stood up for it until it destroyed his personal and literary life. In fact, his temptation and his desire–as it can be observed in his fairy tales, a way in expressing his most liberal ideas–caused such a tragic downfall. He can be considered as a martyr in this sense, because the Victorian society placed the marginalized writer as the "other" in its periphery. In most of his fairy tales, there is a

theme of sacrifice and a Christ figure that can be identified with Wilde himself who appears as a self-sacrificing hero-martyr. Emphasis of the erotic desire as opposed to romantic love, Wilde was a victim of an oppressive social order and a "martyr" for the cause of Gay Liberation according to Queer Theorists. Perhaps that is why he found the courage to attack general social customs, politics, the clichés, and the hypocrisy of English attitudes, customs, and values in his works.

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Özet

Oscar Wilde'ın "The Happy Prince" adlı Peri Masalında Yıkıcı Arzunun Temsili

Bu makale, Oscar Wilde'ın *The Happy Prince and the Other Tales* (1888) adlı koleksiyonda bulunan "The Happy Prince" adlı peri masalının homoseksüel bir temsili olduğu üzerine odaklanmıştır. Makale, arzu, Platonik kavram içinde bulunan arzu ve Wilde'ın homo-erotik arzusunun bu peri masalında nasıl temsil edildiğini tartışır. Makalenin odak noktası, Wilde'ın "The Happy Prince" adlı peri masalında homo-erotik ilişkiler ve homoseksüelliğin temsilidir. Wilde, sosyal tabulardan bahseder; böylece bastırılmış olan arzu ve liberal fikirlerini peri masalları türü ile ortaya çıkarır. Hikâyenin başkahramanı Prens, kendini homoseksüellik uğruna feda eden bir çeşit kahraman-şehit tiplemesi olarak görülür ve Wilde'ın vekilidir. Prens ve küçük kırlangıç, romantik aşkın karşıtı bir homo-erotik aşkı savunan fedakâr kahraman-şehitlerdir.

Anahtar Sözcükler: Peri masalları, Homoerotizm, Arzu, Yıkıcılık, kahraman-şehit.

The Roxanne Wars:
A Battle in Rap Between the Sexes

Tracy Valentine

Abstract: This article examines various themes within the rap music genre as presented by both males and females. The role of women is observed to establish whether or not the different labels placed upon females such as, Queen Mother, Fly Girl, Sista with an Attitude, and Lesbian in any way obstructs the manner by which they are viewed in the industry. Rhetoric, a device which has been practiced primarily by men, was utilized by Roxanne Shanté in what was known as the "Roxanne Wars", a battle which pitted the young Roxanne against the males in the group UTFO. A comprehensive inspection of the lyrics of both artists was completed to determine verbally whose rap lyrics would be better able to support the various claims presented.

Keywords: Rap music, rhetoric, feminism, Roxanne Shanté, UTFO, gender roles.

Rhetorical traditions within the black community have been around for centuries. When Africans were brought into the United States as slaves, the only means available for them to relay their history was in an oral manner. The process of keeping pace with oral history in order to pass it on to further generations led to storytelling, a common practice that is still alive within the African American community. Flash forward to the twentieth century, and the tradition of oral storytelling in the African American community is revived in the form of rap music, a genre that came about during the early 1970s. Rappers placed their words into lines, in a mode similar to writing poetry, by making the last word at the end of each line rhyme in a couplet formation. Unlike poetry, the rap songs were not as strict in following rules. The birth of rap began in Brooklyn, when these poetic lines were spoken to an instrumental musical background, in a sort of singsong dialect, bringing forth the rap music genre. The music form gained more popularity within the African American community and made its way to local block parties within the neighborhoods. As its popularity grew, rap music crept onto the radio stations as artists looking for fame put their songs into the hands of the radio deejays. With its escalation from the local scene into the mainstream, the words that rappers used in their songs transitioned from just party music and began to take on deeper personal meanings. The rap songs that first emerged were party songs consisting mostly of local rappers making themselves known to their listening audience, as a sort of introduction piece, somewhat like a speech. But these speeches were set to music and as the crowd listened they also danced. Eventually rappers stopped focusing on themselves when making their entertaining "speeches", and began to focus on other rappers; but not at all in a positive light. Thus the process of "banging on wax" banged its way into rap music. "Banging on wax" consisted of a sort of word play in which rappers, instead of physically fighting, took their fights to the microphone and one specific case in which this battle took place was during the "Roxanne Wars". During this famous battle on wax, the group UTFO (Untouchable Force Organization) does an entire rap about Roxanne, a fictional girl who does not want give any of these guys a

rap, or the time of day. UTFO does not understand, for all sense and purposes, why Roxanne refuses to give in to their advances. They, as the irresistible guys that they are, feel that their awesome rhetoric will place her directly in the palm of their hands. So, why in the world does she resist their smooth words?

In the next corner we have Roxanne Shanté, who asks the question, "Why you wanna go and make a song 'bout me, the R-O-X-A-N-N-E?" Now, the Roxanne in this instance is a real person and from this moment on, she will be the one that is referred to when speaking of the woman in the song. She made a response to UTFO's rap song, and has been identified as the woman in question since her appearance in the rap world. So for the purposes of this research, she will be the person of the song, "Roxanne, Roxanne" by UTFO. In this research, each entity, the group UTFO and Roxanne Shanté's lyrics, "Roxanne, Roxanne" and "Roxanne's Revenge" respectively will be examined in the context of male and female rhetoric. It will also be determined within the wordplay between the two what role lyrics play on gender politics within the black community.

The "Roxanne Wars" began with the rap group, UTFO's hit, "Roxanne, Roxanne". In the song the members of UTFO, Kangol, EMD (Educated Rapper), and Dr. Ice, try in vain to woo the fictional character of Roxanne as she rejects each and every one of their advances. Each rapper is desperately fighting to be this woman's man, but she rejects them all as each fellow tries to outdo the other with their masculine rap. The members of UTFO believe that their verbal machismo will simply get them the girl which, by the way, does not happen. So what do the men do in retaliation, they blame Roxanne for it is surely her fault that she is not attracted to them, as stated by critic Lauren Brelant, "The refrain they use is 'Roxanne Roxanne don't you understand?' as if, of course, if she understood the skill of rap, she would feel it, and succumb to its seduction" (Brelant 241). Holding tight to the patriarchal notion of, "surely there isn't a thing wrong with me, so it must be you", the guys stand back refusing to believe that their masculine rhetoric is, well, crap. But what they did not expect was that there was a Roxanne out there, dying to be heard, and she was going to give the feminine side of the story.

Roxanne Shanté born, Lolita Shanté Gooden, began her rapping career at the age of thirteen (Mshaka 58). Gooden was discovered by rap pioneer Marley Marl and became the only female member of his rap group, The Juice Crew. Marl found that Gooden, who had aspirations of becoming a lawyer, was a quick study when it came to learning rhyme skills (rap). Although she had started rhyming actually at the age of eleven, it was not until she was under the tutelage of Marl at the age of thirteen, that she began to gain more popularity. Gooden fell victim to the deceptive practices of her road manager, and in the process never fully gained the actual earnings that were due to her as an artist. This incident left Gooden very wary of the music industry and as a result it took twenty years for her to decide to return to the world of rap. She is now recognized as one of the leading female pioneers in the rap genre and it all started with her hit, "Roxanne's Revenge".

Though the group UTFO was somewhat popular on the rap scene, it was not until they canceled a performance, that tickets were already sold for, that Gooden had actually heard of them. Because they failed to appear at the event, she decided to call them out on wax (Mshaka 53). Her response became one of the most popular rap singles of all time, as she answered the members of UTFO line for line. In doing so, Gooden bought back the female voice emphasizing *her* as an actual being, not just *other*. Her

response to the misogynistic verbal wailings of UTFO, “It’s not me, it’s so you”, gave a feminine perspective to their “Mack Daddy” warbling and stated for the guys the honest truth, “You know what, sweetie, it is you”. She let the guys know that their posturing and bragging would not hold up, because it only masked their insecurities within themselves. Now it may see like a stretch to determine this ideal from a mere battle on wax, but further examination of the lyrics will prove as such. Gooden had to be tough, she had to be rough in her response, because if she was not, she would not have been taken seriously. This is a battle that she not only had to fight as a female rapper, but for other females, as well.

In a patriarchal dominated society it is common knowledge that women are not recognized particularly for their verbal skills. Though various feminists have discussed the issue of inequality of the female voice as compared to that of their male counterparts, the majority of members within this group have never discussed its presence within the rap genre. When role of feminism within the rap genre is observed, the lines begin to blur and in most instances disappear. Indeed there is feminine rhetoric within rap music, but its observed in many ways. Cheryl L. Keyes does this by categorizing female rappers. She stated that female rappers could be identified in four distinct categories, Queen Mother, Fly Girl, Sista with Attitude, and Lesbian (Keyes 256). In addition to the categories acting as a personification of the female rappers, these artists were identified type of music or rap form they were known for performing. The Queen Mother is the female rapper who is mother figure. When she speaks of her self, she likes to be recognized as a “Nubian Queen” or “Intelligent Black Woman”. She raps for her people, not at them, because she wants them to understand their history and where it is they come from as a nuturing mother. Queen Latifah personifies the Queen Mother, her hits include “Ladies First” and “U.N.I.T.Y”. The Fly Girl is the fashionable female rapper who wears clothes that accentuate her shape. She is the best-dressed female on the club scene because she wants audience to see her, and they definitely will. This rapper wants the audience to focus on her rhymes, and the females in the audience may do so. The problem is that the guys are so blinded by the “big butt and a smile”, the male audience does not hear the words that are coming out of the female rapper’s mouth. The Fly Girl is personified by the rap group Salt N’ Pepa, whose most famous hits are, “Push it” and “Shake your Thang”. Next on the list is the Sista with Attitude, this rapper is a bitch because she raps with the authority that is reserved primarily for her male peers. This female rapper feels that anything a man could say, coarse language and all, she could do as well Gooden personifies this female rapper, especially with her hit “Roxanne’s Revenge”. The final female rapper is the Lesbian; she is basically what her name implies. The rapper Queen Pen personifies the Lesbian rapper, and her hit song was entitled “Girlfriend”.

Keyes interpretations were interesting and definitely vital to my research process, but I tend to disagree with them. By placing these female rappers into detailed molds which are primarily dependent on their music, physical appearance and in some instances, their sexual orientation seems like a method in by which women have to be defined to make their role in society easily explained. During my research, I found that male rappers were not recognized by particular personifications nor were they grouped into categories. So, why should these women have to be labeled? I believe that it leads back to the patriarchal assertion that the female is a woman and therefore not equal in status to a man. For this reason everything about females should be made clear and explained to those who do not understand her, particularly males. Both genders rap, but

in order for the females to be understood they are placed into various boxes. Females, such as Gooden and the other rappers that were previously discussed are multifaceted, but these women were only recognized when labeled. Regardless, the women were still excellent at what they did and Gooden, at a young age, out rapped three grown men. At the age of thirteen, her lyrics cemented her in the annals of rap history beginning with her hit "Roxanne's Revenge".

In the first lines of Roxanne, Roxanne by UTFO, the rapper Kangol comes across as a cocky, assured young man, why would girls resist him? He tells his fellow rapper EMD, he cannot understand why Roxanne would not talk to him, especially after he introduces himself.

> "I'm Kangol, from UTFO. And she said, "So?'
> "And I said "So?!? Baby don't you know?
> I can sing, rap, and dance in just one show
> Cause I'm Kangol, Mr. Sophisticata'
> As far as I'm concerned ain't nobody greater".

Who could resist that charm? This guy is so self-assured, it probably oozes from his pores like sweat. Why would this female not fall for his rhyme skills? On the contrary, what he sees confidence, Gooden sees as waste of her time and states so in her response,

> "I met this dude with the name of a hat
> I didn't even walk away, I didn't give him no rap
> But then he got real mad, and he got a little tired
> If he worked for me, you know he would be fired".

As Gooden goes on, she states that yes Kangol's name is cute, but he has no "loot", proving once again that his machismo will not get him a chance to be her man. After being totally ignored by this woman, Kangol replies that he "ain't committing suicide for no crab". Because she rejects him, in all his masculine glory, he resorts to name-calling, a very mature action practiced by most males when they do not get their way. But after realizing his mistake, Kangol states that by saying she is a crab, well that is just a figure of speech, because in reality, "she's an apple, a pear, a plum, and a peach". And just when it seems that Kangol feels he has the all clear sign to approach Roxanne by comparing her to some fruit, which is the personification of a female; he just cannot stop that male stupidity from coming forth by stating, "I thought I had *it* in the palm of my hand/ But man oh man if I was grand, I'd bang Roxanne". Now the audience realizes the true intent of Kangol's oral discourse, he compares Roxanne to a fruit so that he could hold and eventually ravish her, his sole purpose in being her man. But Gooden throws in one final blow which threatens Kangol's masculine rhetoric, "Every time he sees me, he says a rhyme/ But see it's weak compared to mine". His words, which he felt were strong, are emasculated by a woman, so his rhyme ends with him going home with his tail between his legs.

The next rapper is EMD, the educated rapper, and he presents some overachieving rap skill to prove as such. He claims that Kangol, because of his inexperience, went about the whole interaction with Roxanne the wrong way. In his eyes, she needs a guy like him, "with a high IQ". Assured that his rap will indeed get the girl, EMD goes on with a nonsensical sort of rhyme scheme,

"She though my name was Barry, I told her it was Gary
She said she didn't like it so she chose to call me Barry
She said she'd love to marry, my baby she would carry
And if she had a baby, she'd name the baby Harry"

This rhyme scheme goes further eight lines and ends with EMD stating that every time he states this rhyme it makes him weary. No wonder, it is probably surely conceivable, that he in addition to everyone else, has no idea of what he was saying. As EMD goes further, he states that his local commentary could be found in any local library, proving assuredly that he is definitely educated. Though his rhyme skills are indeed, "educational", all he gets from Roxanne is a pat on the back; and after all that hard work. But Gooden sees past his complex rhyme scheme; she knows what it is he really wants. Though he keeps a good rhythm going with his rhymes she feels that the more he talks the dumber he gets.

"So, then after that came the Educated Rapper
His fingers started snappin', and my hands start to clappin'
Every time- a that I see him, everything that he say
A-every time he says, he says it dumber this way:
He said- a 'Yeah, you know your mother's name is Mary".
But all he wanna do is just- a bust a cherry".

Gooden knows how to deal with this "educated rapper", and she does just that in the remainder of her diatribe on EMD. She lets him know that she is a formidable rapper, and instead of rapping himself into circles trying use words that contain the same rhyme, he should try to be more like her, a "fresh (original) MC". Sadly the poor educated rapper is never heard from again.

The final member of the crew is the Doc, short for Doctor, and surely he can sway Roxanne with his smooth talk, or so he thinks. This rapper takes a different stance than the other guys, he is not boastful or childlike in his rhymes, he is the "debonair Doc". He approaches Roxanne in a cordial manner, by introducing himself first, "I'd like to speak to you if I can/ And if I'm correct your name is Roxanne". Now he is the first, out of all the members of UTFO, to ask Roxanne if he can speak to her. He is putting the power in her hands and she waits, but for some reason he reminds her of a thief. The Doc is appalled, "Me, the Doc? A hood, a rock?/Running around the street robbing people on the block?/Nah, that's not my style, that crime I'm not related". How dare she accuse him of such a vile thing? Why he's too sophisticated to ever think of doing such a horrid act. At this moment he is treading on that middle ground which ends with her smiling. Which in his mind translates to him being, "worth her while". As Doc's personality is starting to look a little bit more positive, Roxanne asks him if he is indeed a doctor then, "Explain to me really what doctors must do". Well a *real* doctor would explain to Roxanne his specialty, perhaps, or so one would think. Doc's response,

"I said, 'this is very rare because I don't say this every day
There's a million medical skills a doctor displays
Dermatology is treatment of the skin
Infected and you'll see me and you'll know you're again
There anesthesiology, ophthalmology
Internal medicine and plastic surgery
Orthopedic surgery and pathology"

After going through his infinite medical knowledge does he win the girl? No he does not. But as consolation prize, he gets a kiss on the cheek and her number; she also stands him up on their date. Gooden switches the tables on the Doc and does not portray him as the sophisticated men that he thinks he is. In contrast, he asks her to, "Explain to me really what MC's must do". She is definitely up for the challenge. The Doc used his extensive medical vocabulary to get the girl, but she in turn refers to the language as "pig Latin" telling him that he does not make any sense. Once again Roxanne throws another rapper to the wolves.

The wordplay between the two rappers, UTFO as one body, particularly male, and Gooden as the female aspect, in my opinion excellently displays the power of gender rhetoric. The guys come with the attitude, that all their masculine rhetoric, or in this instance, rap should be able to give them all the power that is promised to them as males. The power will eventually help them to win the title of Roxanne's man. But Gooden with her rhymes takes this ideal and spins it on its head to show the truth of its instability. Though the "Roxanne Wars" resulted in many back and forth response songs by many rappers, these two were the premier songs in the saga. For a small amount of time, during that moment in the eighties, a woman had the upper hand, something that was hard to accomplish, especially within the rap genre. According to critic Tricia Rose, the female rapper serves as the interpreter for every African American woman (146). Her role (as interpreter) in society makes her the sole representative all of black women. Males, on the other hand, have the freedom of discourse in whatsoever they do especially within the rap community well. The African American male sets the standard in rap music. Behind him is the African American woman, though she may not agree with many of the things he does and says, she usually stands on the sidelines. By doing so, she is showing her solidarity for him. She wants to be there for the male, because it is really hard in a racist and sexist world for the couple. It is at the side of the black woman, where the African American male can put aside all the preconceived notions about him. It is for this reason that so many African American woman remain silent about the constant degradation of themselves within the rap genre. It puts her in an understandably tough position. She decides to be silent about what it is she knows is definitely disrespectful in the male rap artists rhymes, so that she would not be seen as being against him when society already is. However, the story is different behind closed doors in the homes of many African-American families. Many of these women and men are raising not only their sons, but their daughters to respect themselves not as objects but as individuals. They have shown them that the rap music genre does not have to define their lives. Indeed the stories that these rappers tell, some of them are true tales, but they are only words. Words do not come to fruition until a person acts them into existence and that is what has happened presently. Some, within not only society, but the African American community as well, have taken the rhetoric within rap music and clamped tight onto its practice of placing gender into certain roles and made it true to life. Yet, one out of numerous rappers did an excellent job of taking herself out of the gender box that she was place in to make herself known for her rap skills and not her sexuality. That person was Lolita Shanté Gooden. She took UTFO's words and turned them against them. The same words they used to degrade Roxanne, better known as woman, she turned around and made those words hers. By taking the power of the word, she used feminism by making the playing ground equal for both sexes, to take back was what taken from her, respect. By doing so she demanded respect from the men and they had no choice but to give it to her. This Sista with Attitude made attitude her

stepping-stone and used it to climb higher heights ascending roles of gender and accepted feminine roles. In doing so she led the way not only for herself but for other female rappers as well. Queen Latifah, Salt N' Pepa, and MC Lyte, and Gooden are now role models who young black rappers, both female and male, can look up to. Though presently there are not many female rappers in the genre who have the effect that these women did, the upcoming generation may have their own version of these feminine icons. These women broke down barriers that many thought could not be pierced because they were so thick. Nevertheless, that is the power of the feminine and it should never be. As mothers and creators, it is the right of females as human beings to be granted the respect that they deserve. This was what Gooden achieved during that small period, she returned this gift to African American women and made them believe that they could do whatever they set their minds to.

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Özet

Roxanne Savaşları: Rap Müzikte Cinsiyetler-arası Savaş

Bu makale, rap müzikte kadın ve erkekler tarafından kullanılan farklı temaları tartışmaktadır. Bu müzik türünde kadınların oynadığı rolün, kadınlara atfedilen Anne Kraliçe, Uçan Kız, Bir Duruşu Olan Kız kardeş ve Lezbiyen gibi değişik etiketlerin, kadınların endüstride algılandıkları şekli engelleyip engellemediği ele alınacaktır. Roxanne Shanté esas olarak erkekler tarafından kullanıla gelen bir araç olan Retoriği, genç Roxanne'i UTFO adlı grupta erkeklerle karşı karşıya getiren bir mücadele olan "Roxanne Savaşları"nda kullanmıştır. Her iki sanatçının da şarkı sözlerinin ayrıntılı incelemesi sözsel olarak bu rap şarkı sözlerinin hangi tarafın amaçlarına hizmet ettiğini belirleyecektir.

Anahtar Sözcükler: Rap müzik, Retorik, Feminizm, Roxanne Shanté, UTFO, toplumsal cinsiyet roller.

Ghosting America:
Cross-Cultural Shadows in Maxine Hong Kingston's Memoirs

Chia-rong Wu

Abstract: This article conducts a comprehensive survey on Chinese American writer Maxine Hong Kingston's ghost narrative in *The Woman Warrior: Memoirs of a Girlhood Among Ghosts* (1975) and *China Men* (1980). This research closely examines the concepts of "ghost" in relation to the specter, the spirit, the strange, and the double. By bringing into focus the classical Chinese ghost tradition, this work attempts to provide a new reading of Kingston's memoirs. While engaging in the cultural struggle between East and West, Kingston makes a compromise with the Chinese values in a Chinese American context. Kingston's characters struggle through a wandering journey of in-betweenness and rootlessness in formulating transcultural and translocal identities. By creating cross-cultural shadows in her works, Kingston unsettles the lines between factual and fictional spaces and further engages with the racial and sexual complexities in Chinese America.

Keywords: Maxine Hong Kingston, ghost storytelling, haunting, Chinese America, Asian American literature

This article aims to undertake a comprehensive survey on Chinese American writer Maxine Hong Kingston's ghost storytelling as a narrative strategy in *The Woman Warrior: Memoirs of a Girlhood Among Ghosts* (1975) and *China Men* (1980). I closely examine the concepts of "ghost" in relation to the specter, the spirit, the strange, and the double. By comparing Kingston's ghost narratives and classical Chinese ghost tradition, this work analyzes the transformation of ghostly identities corresponding to the author's focuses and concerns. As Kingston's writing deals with multiple issues faced by different generations of Chinese Americans, the readers are provided with complicated spectacles of haunting in response to historical trauma and emotional discontent within the collective mentality of Chinese America. I argue that Kingston incorporates the (re-)imagining of Chinese ghosts into Chinese American contexts and unsettles the lines between factual and fictional spaces in the processing of ghostly distortion, thereby creating transformed cross-cultural shadows in response to Chinese American ethnic and sexual identities.

This paper starts with a preamble on Kingston's ghost writing and then takes up a generic study into the ghost traditions in classical Chinese literature so as to provide comparative snapshots of the spectral representations in Chinese America. I will take into account the development of ghost traditions from the ancient period to the Late Ming and Qing periods. Scholars like Judith T. Zeitlin have bridged the ghostly appearances and the critical concepts of the lost, the return, and the strange, thereby highlighting the functions of ghost stories in relation to history, culture, and entertainment. The ghostly figuration in Kingston's works is surely connected with the ghost traditions of Chinese literature and beyond. That said, her ghost narrative represents a cross-cultural pastiche of spectral identities ranging from revenants and

demons to historical figures, and finally to racial ghosts who are actually human. This research brings into focus the No Name Woman, the Sitting Ghost, the racial shadows in *The Woman Warrior* and the travelling ghosts, white demons, and historical figures in *China Men*.

In addition, this paper directly engages with the vital issues drawn from leading literary critics in the field to analyze the spectral representations in Kingston's works. The literary motif of ghostly shadows in Kingston's writing will be explicated. While history dominates the general perception of the past, the shadowy autobiographical voices in Kingston's works complement the historical narration, and thus heal the rift between the public and the private. In this sense, the history and politics of Chinese America can be reassessed through Kingston's autobiographical and fictional writing. At this point, Kinston fashions the Chinese Exclusion Act (1882-1943) as a significant case in shaping the Chinese American history and writing. The historical and political aura during and after the Act have made considerable impacts on the identity politics in Chinese America. Moreover, Kingston's ghostly writing can be considered as a way of expression, a medium of narrative, and a process of cultural translation. Confronting racial and gender politics, cross-cultural shadows seem to permeate Kingston's early works and represent a two-way-traffic communication between the ghostly China and the haunted America. While ghosting America in her autobiographical and literary pieces, Kingston demonstrates the empowerment of the ghostly shadows and the cultural other in an attempt to remember the historical trauma of the past and to resist the racial oppression of the present.

Kingston has long been recognized as one of the most influential Chinese American writers in the fields of gender studies, minority discourse, and diasporic issues. The strength of her writing lies in its pictorial representation of the Chinese American subjects loaded with cross-cultural identities in face of sexism, racism, dislocation, and displacement. Her autobiographical and fictional works, *The Woman Warrior* and *China Men*, can be treated as translated texts, both linguistically and culturally, providing new twists and interpretations of the original Chinese inputs and creating a Chinese American remake of female consciousness and ethnic positioning. In this regard, Kingston appears as a creative writer, a cultural translator, and more importantly, an ethnic (auto-)biographer. It is important to note that the two early works by Kingston not only account for the psychological development of the human subjects, but also deal with the ghostly past and present of Chinese America from historical, political, and cultural perspectives. As a second-generation Chinese American, Kingston puts into words the conflicting and traumatic experiences of Chinese Americans who are presented as racial and sexual others, and further complicates these experiences with the spectral figuration from the past and the present.

Ghost storytelling has become Kingston's dominant narrative in handling such issues as the autobiographical orientation, the awakening of male and female consciousness, and the resistance against sexual persecution and racial discrimination in a diasporic context. Accordingly, the ghostly figures, male or female, foreign or domestic, all become the essential subjects in Kingston's writing. In particular, Kingston's figuration of Chinese ghosts can be traced back to the ghost stories from the classical Chinese literature. What needs to be highlighted here is that ghost haunting is usually perceived as a supernatural phenomenon regarding the unfinished business of the returning dead in a social context. According to Rania Huntington, "[s]ince ghosts are former humans and they bring into question man's fate in the afterlife, they raise

more sensitive issues than a separate species on an independent trajectory" (*Alien Kind* 320). To further elaborate Huntington's claim, ghost haunting in Kingston's writing can be connected with the "human" topics of power imbalance, social justice, and identity dynamics. On top of that, ghost haunting can also be based on romantic love, moral teaching, and historical mourning in Chinese literary traditions of ghost storytelling.

To further discuss Kingston's ghost narrative, this paper foregrounds the literary tradition of Chinese ghost storytelling and elaborates how Kingston's literal and figurative creation of ghosts deviates from and is leveraged by that tradition. According to Zeitlin, "[a] specter is always an image, culturally and historically constructed, and it therefore forces us to consider what it means to represent something in a given period and context" (2007, 10). Zeitlin's definition of "ghost" reminds readers of the specter's attachment to a specific time and locale. However, Kingston's Chinese ghosts seem to be more complicated. When conjured up in different linguistic, literary, and cultural contexts, Kingston's ghosts leap from the past and their resting places, cross the geographical borders, and reach a new territory and (con-)text in Chinese American history.

Before moving on to the discussion on Kingston's Chinese American ghost narrative, it is important to launch into the genre and traits of the Chinese literary ghost tradition. For this unique genre of Chinese literature, Xiaohuan Zhao has produced a scholarly work entitled *Classical Chinese Supernatural Fiction*, which details the development of Chinese ghost stories. Zhao points out that the tradition of Chinese ghost storytelling can be dated back to the early Warring States Period when "zhiguai" literature began to evolve "in the form of myths, fables, legends, and parables" (145). "Zhiguai" refers to the "records of the strange", or "supernatural fiction" in western culture (1). "Zhiguai" then reached its watershed in the Tang and Five Dynasties, during which this genre went beyond the historical inkling and developed different faces of the supernatural and the strange. Finally, from the late Ming to the early Qing, "zhiguai" rose to its peak of progress due to the popularity of the 'zhiguai' genre and Pu Songling's masterpiece *Strange Stories from the Studio of Leisure* [Liaozhai Zhiyi]. Pu's work contains hundreds of stories about ghosts, fox fairies, and monsters, and profoundly reflects the social and political backgrounds of China in the seventeenth century. It has been argued that this *strange* collection benefited from the cultural trend and historical change during this period; however, what lastingly appealing to the public readers are its remarkable richness and vitality in molding the imaging of the strange. It is also interesting to note that *Strange Stories from the Studio of Leisure* acts as a conduit between social life and historical vision, and further brings into focus the romantic imagination of ghostly love. While placing the factual and the fictional side by side, Pu problematizes the pure model of the supernatural and creates high historical tensions in his literary work. In this sense, Pu's ghost storytelling forms a profound triangle of the individual, the strange, and the historical.

If we examine the literary works by Kingston and other Chinese American writers, we will find some similarities between Chinese literary ghost tradition and Chinese American ghost narrative. First of all, the trope of ghost haunting in Kingston's works goes beyond the western perception of ghosts. In Chinese language, the character "ghost" [gui] has many variations and implications. "Gui" in classical Chinese literature is more complicated than the English word "ghost". While the western notion of "ghost" is usually affiliated with the disembodied soul of the dead, "gui" in a Chinese context conveys multiple meanings regarding the beings in the supernatural world,

including revenants, ancestral spirits, demons, and monsters. Besides its various forms, "gui" or "ghost" is imbued with generic complexities. As Zeitlin argues,

> [g]hosts can be accepted as both psychologically induced *and* materially present, just as a sequence can be cast simultaneously as a dream *and* as a real event. As we can see, the strange often results when things are paradoxically affirmed and denied at the same time. In other words, the boundary between the strange and the normal is never fixed but is constantly altered, blurred, erased, multiplied, or redefined. (1993, 7)

It is obvious that Kingston's depiction of ghosts is figuratively close to the general definition of the supernatural in classical Chinese literature. Kingston's ghost narrative also shares the shifting border "between the strange and the normal". Thus, her ghostly figures can be adapted into various faces/phases in cross-cultural and postmodern contexts. Moreover, one of the dominant implications of "gui' is "return". The concept of "return" occupies a particularly significant niche in the tradition of ghost storytelling. The character "return" [gui] verbally resembles the character "ghost" and generally means "to return home, to return to one's roots or origins" (Zeitlin 2007, 4). The correlation between the two Chinese characters ("return" and "ghost") is also bound up with the identity of the ghost coming back from death.

Furthermore, there is a parallel between Pu's *Liaozhai* tales and Kingston's ghost writing. Pu's work covers a number of sophisticated forms of the strange, among which the image of ghost is given close attention. Likewise, Kingston's ghost pieces are filled with provoking spectral traces, especially in *The Woman Warrior* and *China Men*. Also, both Pu and Kingston deal with the fusion of the factual and the fictional, thus making the credibility of their works questionable. More importantly, both of them fashion the literary writing as an emotion outlet. While Pu suffers from his personal failure in the imperial examination, Kingston is disturbed by the undesirable racial identity and the collective haunting memories of Chinese Americans. Following the issues mentioned above, both ghost writings encompass historical attachment as well as emotional release.

In addition to its historical origin, ghost haunting is entwined with the secular functions such as entertainment and moral teaching. The union of a male character and his female ghostly consort is a popular theme in "zhiguai" literature. Sometime it is romantic, and sometimes tragic and scary. The constant feature of this relationship is that men's essence, or "yang qi", can be consumed by the female ghosts, and they will lose their male potency gradually due to the influence of the female "yin qi". This gender dynamic between men and women (ghosts) can be found in Kingston's *China Men*. Another function of ghost haunting is its projection of social (in-)justice. The female ghosts, for instance, usually return as avengers to haunt those who imposed brutal violence on them and caused their deaths in unjust ways. No matter how powerless and voiceless they used to be when alive, the female ghosts are empowered to seek human substitutes. As long as one substitute is compelled, or forced, to die in the same way, the female ghost will have a second chance for reincarnation and start a new life cycle, thus tasting the sweet revenge. This empowerment of the female ghosts can be placed in a grander scope. In Huntington's account, "[t]he disturbing deaths" do not refer to "the psychological distress of an individual but the historical residue of past violence" ("The World in the Newspaper" 369). From this viewpoint, the individual sentiment is elevated to the level of the moral and the historical in terms of social

justice. Through the description of the unjust incidents and the final just solutions, ghost stories may pass down the moral values of a society. Still, we need to keep in mind that the delivery and reception of these lessons will complicate the reading of the literary ghost tradition. Whereas the author serves to dominate a set of moral teachings, different readers may have different comments on the ghost texts. In Kingston's case, the different perceptions and responses from her readers have grown into an ongoing debate in the academy. This issue will be further elaborated in the second section of the paper.

Combining the mythical and historical elements, Kingston transforms the moral teachings of social justice in Chinese ghost tales into a calling for gender and racial equality in Chinese American (con-)texts. As stated earlier, ghostly return is associated with unfinished business. At this point, the theme of ghost haunting helps readers remember the trauma of the past and to ponder the continuous predicaments of the present. Despite some differences from the Chinese literary ghost tradition, Kingston's ghost narrative is indeed allied with the topics of historical mourning, social injustice, and gender constraints. Beyond those issues related to the Chinese literary perception of ghost haunting, Kingston develops her own way of shaping ghostly figures in the context of Chinese America. Next, the representations of the spectral shadows in Kingston's *The Woman Warrior* and *China Men* will be discussed in order to examine the continuation of those unsettling issues.

In the two works mentioned above, Kingston constructs a complex picture of cross-cultural shadows, including Chinese revenants, American demons, and Chinese American ghosts. In *The Woman Warrior*, Kingston deals with the ghostly past and present of the speaking subject(s) and highlights the racial conflicts in Chinese America as well as the mental developments of the female protagonist, Maxine. As Gayle K. Fujita Sato recognizes, "*Woman Warrior* [can be read] as a distinctly Asian-American text by showing how "ghost" designates a particular as well as a shared Chinese-American existence" (193). In this light, we need to keep in mind both the individual identity and the collective Chinese American-ness represented in Kingston's ghost writing. As a matter of fact, the female protagonist's identity develops with Kingston's narrative of ghost haunting. This autobiographical piece contains five interrelated chapters, "No Name Woman", "White Tigers", "Shaman", "At the Western Palace", and "A Song for a Barbarian Reed Pipe". Kingston puts into words her conflicting and traumatic experiences as a second-generation Chinese American surviving in a world of two symbolic ghosts: "one in the mother's ghost story" and "the other [as] foreigners" (Lee 111-12). Based on this dichotomy, my analysis of Kingston's ghost narrative in *The Woman Warrior* will start from the No Name Woman to the Sitting Ghost, and then to the racial demons with which the protagonist is confronted. Finally, beyond the above two categories, the spectral identities of the Chinese American characters will be included in my discussion.

It is notable that Maxine's account of memories opens with her mother's story of the No Name Woman – her father's sister who lives in a traditional Chinese village. Maxine's no-name aunt is cast as a victimized figure while her husband leaves for America the day after their wedding. As a result, her pregnancy and delivery of an illegitimate baby becomes both a despicable crime for the village and a disgrace for the family. In this regard, she is totally excluded and literally characterized as a ghostly figure by the angry villagers and even her own family. Not being able to bear the punishment, Maxine's aunt drowns herself with her newborn in the family well, and

thus becomes a tabooed, haunting water ghost. The punishment on the No Name Woman is not over with her death. As Maxine reflects, "The real punishment was not the raid swiftly inflicted by the villagers, but the family's deliberately forgetting her" (*The Woman Warrior* 16). Hence, the No Name Woman is "[a]lways hungry, always needing, she would have to beg food from other ghosts, snatch and steal it from those whose living descendants give them gifts" (16). Before and after her death, the No Name Woman is always imbued with spectral identities, signifying her exclusion from society and family. In retaliation for being excluded and marginalized, the female subject returns as a water ghost to haunt the family who abandon and disown her. Deborach L. Madsen is right in pointing out the connection between "ghosts" and "the loss of identities [in the social structure]"n(34). In this light, being forced into a ghost position undertakes the state of being alienated and adrift.

Concerning the issue of the No Name Woman's alienation, Yuan Shu argues that Kingston creates a "problematic pattern" when she identifies the No Name Woman as a "failure" and the woman warrior as a "success" while "reproduc[ing] [Chinese patriarchal] logic in writing the female subject" (213). Shu's argument is valid to some degree: whereas the no-name aunt suffers from deliberate social exclusion, the woman warrior Fa Mu Lan in *The Woman Warrior* indeed follows the patriarchal values and succeeds in bringing fame and glory to her family. Yet, we need to bear in mind that the spectral remains of the No Name Woman can be deemed as a different act of revenge against the male-dominated society. Despite the punishment inflicted on her, the No Name Woman represents a hidden possibility to overturn the social orders. Her adulterous act and the subsequent illegitimate baby turn out to be a misdeed criticized due to its destructive power on a patriarchal society. More importantly, the lingering female ghost here is meant to be remembered in a haunting way. That said, the No Name Woman's "failure" is transformed into a ghostly comeback of female consciousness against the patriarchal values.

The second important ghost image is the Sitting Ghost in the chapter "Shaman". This story is not centered around a spectral presence, but accounts for how Brave Orchid, Maxine's mother, confronts ghost haunting. At the opening of this chapter, Maxine describes the old photographs of Brave Orchid along with the accounts of her earlier experiences in China. Years ago, Brave Orchid's husband goes to America and leaves her and two children behind. After the two children die, Brave Orchid goes to medical school in an attempt to become a doctor. Her reputation as a female warrior reaches the peak when she exorcises the Sitting Ghost in a haunted dormitory room. The story about the Sitting Ghost makes clear the significance of calling and naming. While Brave Orchid's confrontation with the ghost is coming to an end, the young students call out, "Come home, come home, Brave Orchid, who has fought the ghosts and won. Return to Keung School, Kwangtung City, Kwangtung Province. […] Your friends call you. We need you. Return to us" (*The Woman Warrior* 71). Then they continue to urge the evil ghost to return to where it belongs: "Go back, dark creature, to your native country. Go home. Go home" (75). The word "home" refers to two different worlds—the world of the living and that of the dead. On the one hand, these women's exorcism serves as a ritual to shut down the channel to the ghostly past that is unknown and haunting. On the other, Brave Orchid is "a named […] female warrior" and a "heroine, a real person in a real setting" (Outka 462). Besides, Brave Orchid confronts the Sitting Ghost by talking back and humiliating the wicked shadow looming in the dark room. In other words, Brave Orchid is not only given a name, but also equipped with vocal

power to be a ghost fighter. This empowerment of voiced women can be connected with Kingston's literary power to narrate as a writer.

It is also interesting that Brave Orchid compares ghost haunting and illness. As she says to her fellow students, "You have to help me rid the world of this disease, as invisible and deadly as bacteria" (*The Woman Warrior* 74). Brave Orchid cleverly blends the physical with the invisible in connecting ghost haunting and disease. As a shaman and a woman warrior, she is empowered to purge the haunted room and exterminate the ghost with the aid of her fellows. While her fighting against the ghost is near the end, Brave Orchid briefs the inexplicable danger of the ghost: "It wants lives. I am sure it is surfeited with babies and is now coming after adults. It grows. It is mysterious, not merely a copy of ourselves as, after all, the hanged men and seaweed women are" (74). Here the Sitting Ghost is identified as an evil spirit beyond the traditional perception of ghosts who originate from the shadowy dead. Put more clearly, the evil spirit represents a fracture in the social and cultural contexts.

Related to the past, the haunting ghosts represent the evil modules of the society against which the united female figures battle. In the words of Diane Simmons, "The very existence of these evil spirits suggests a hidden dysfunction and chaos lurking behind the male-ordered world" (72). Simmons further mentions that "the ghosts are now symptoms of a [patriarchal] system that has been broken" (73). Following this logic, the cases of the No Name Woman and the Sitting Ghost can be placed in the same category in representing the cultural fractures even though they are triggered by different motives. Whereas the female ghost returns to haunt the system, the evil spirit operates as a by-product of the male-dominated system. Through Brave Orchid's triumph over the evil ghost, Kingston brings into focus the voice and power of the woman warrior.

While the No Name Woman and the Sitting Ghost are Chinese ghosts, a number of American and Chinese American shadows emerge in a disparate contexture. Generally speaking, ghosts can be invisible and intangible beings rising from the underworld. However, Kingston characterizes in *The Woman Warrior* quite a few human figures as ghostly shadows, thereby mediating the gap between the living and the dead. The ghostly or demonic human beings Kingston illustrates can be roughly divided into two groups – the racial/foreign/American ghosts and the Chinese American ghosts. In the face of racial marginalization, Kingston attempts to criticize the western hegemony through writing. In *The Woman Warrior*, the "urban renewal [construction]" turns the laundry and slum of Maxine's parents into a parking lot, thus making Maxine bear some "gun and knife fantasies" to fight against white men's oppression (48). From then on, Maxine realizes that her real enemies, besides the mysterious Chinese ghosts, are the white demons.

Kingston labels the American subjects with various occupations as ghostly figures. As Maxine states, "But America has been full of machines and ghosts—Taxi Ghosts, Bus Ghosts, Police Ghosts, Fire Ghosts, Meter Reader Ghosts, Tree Trimming Ghosts, Five-and-Dime Ghosts. Once upon a time the world was so thick with ghosts, I could hardly breathe" (*The Woman Warrior* 96-7). Maxine's words surely present a suffocating world of ghosts. Here these human ghosts can be "redefined" as "unfathomable beings whose actions are puzzling to the immigrant community, and whose speech borders on the unintelligent" (Huntley 829. Whereas the "Chinese ghosts" symbolize the haunting memories of the past and traditions of China, the "white ghosts" imply white racists' persecution of Chinese American immigrants. In this light, Maxine

attempts to get rid of her Chinese heritage and to resist the dominant American culture. For Maxine, learning how to deal with the ghost problems thus becomes one of the most critical survival lessons in Chinese America.

Beyond the haunting effects of Chinese and American phantoms, Kingston takes into account the spectral positions of Chinese Americans as well. Moon Orchid, Brave Orchid's sister, is a notable character in this category. Moon Orchid's Chinese American husband lives a bourgeois life in America and leaves her behind in faraway China. Finally, Brave Orchid sends for her sister and urges the reunion of her sister and brother-in-law. Yet, Moon Orchid's husband denies her legitimate status as the first wife. What is worse, their meeting ends in a ghostly encounter. "Her husband looked like one of the ghosts passing the car windows", Maxine narrates, "and [Moon Orchid] must look like a ghost from China. They had indeed entered the land of ghosts, and they had become ghosts" (*The Woman Warrior* 153). What is crucial to note is that Moon Orchid travels all the way to America and finds out that she does not belong and fit in Chinese America. Here Moon Orchid, Maxine's maternal aunt, can be compared to the No Name Woman, Maxine's paternal aunt. Both of Maxine's aunts are left behind by their husbands. While the No Name Woman commits suicide and lingers as a water ghost in China, Moon Orchid makes it to the United States but still becomes an unwanted racial ghost. Put together, the No Name Woman's spiteful suicide and Moon Orchid's madness and final death serve to rupture the male-female and Chinese-American relations.

Maxine's encounter with a quiet girl in school can be also a case related to the identity crisis between the ghostly China and the oppressive America. In the final chapter "A Song for a Barbarian Reed Pipe", Maxine takes radical ways to make this quiet girl speak up, but later on, she feels sorry about it. The mute girl represents the weak and passive aspects of China that Maxine tries to get rid of. This incident projects "Maxine's own sense of inferiority in a racist culture" (Mackin 521). In Sau-ling Cynthia Wong's classic phrase, the quiet girl here refers to a "racial shadow" which involves "simultaneous identity and difference" (86-7). Herein the racial shadow stands as the marginalized other. While the formerly silent Maxine encounters a shadow of her own past, she immediately negates this presence in order to separate herself from the powerless racial other. Yet, Maxine's failure to make the quiet girl speak out seems to overlap her own difficulty in being entirely freed from Chinese legacy and from the racist construct. This kind of racial shadows can also be found in *China Men*.

There is no doubt that Maxine herself is linked with some spectral traces in relation to her cross-cultural positioning. Wandering and searching for a resting spot to fit in, Maxine's identity as "Ho Chi Kuei" is worth discussing. "Kuei" in Cantonese or "gui" in Mandarin means ghost, but "Ho Chi" seems complicated and untranslatable. Sato argues, "*Ho Chi Kuei* is an adjuster that puts the entire cultural fabric signified by *ghos*t into perspective" (211). Since the term itself, as Sato emphasizes, already signifies Maxine's Chinese American identity, it seems unimportant to translate the phrase into English. Ken-fang Lee agrees with Sato's interpretation of "Ho Chi Kuei" but still gives a possible definition of the term in order to better grasp Kingston's ghost storytelling. As Lee indicates, "Ho Chi" in Cantonese means "similar" or "like", so "[Ho Chi Kuei] can be translated as ghost-like" (111). And Maxine is indeed ghost-like while straddling two worlds in a cross-cultural context.

Following her ghost-like identity, Maxine's search for racial and cultural position is surely a significant issue. Maxine's ghostly Chinese American position

intensifies her rootlessness, instability, and identity crisis when she tries to assimilate into the American culture. To Maxine, the past of old China is the haunting trauma and burden from which she cannot escape. Moreover, the Chinese traditions still have great influence on her even though she has never been to China. Brave Orchid keeps reminding Maxine of the sayings and values of traditional Chinese sexism. The Chinese patriarchal conventions are the burdens that bind her feet and prevent her from being voiced as a female and ethnic subject. However, Maxine gradually realizes that the problem of her awkward position originates not only from the reminiscent past of faraway China, but also from the cruel present of the United States. Throughout the entire novel, Maxine's case makes explicit a psychological development and a cultural transformation so as to subvert the flawed gender framework and to challenge the binary opposition between East and West.

While *The Woman Warrior* concentrates on the female voices from Maxine's family, Kingston's *China Men* accounts for the stories about Chinese men, including Maxine's great grandfathers, grandfathers, father, and uncles. *China Men* comprises long chapters "The Father from China", "The Great Grandfather of the Sandalwood Mountains", "The Grandfather of the Sierra Nevada Mountain", "The Making of More Americans", "The American Father", and "The Brother in Vietnam". These long chapters are accompanied by minor pieces like "On Discovery", "On Father", and "The Ghostmate". Some stories are based on the historical events and family issues, while others rely on fictional, supernatural, and even spectral elements. According to Monica Chiu, "*China Men* […] is haunted by a collection of real and fictional fathers, grandfathers, great-grandfathers, and uncles who feel pain, fear, loneliness, and anger" (188). Like the female characters in *The Woman Warrior*, these China men function as ghostly shadows in a haunted world of racism and sexism.

In the short section "Ghostmate", a young scholar is on his way home after the Imperial Examination. Caught in a thunderstorm, this man finds shelter in a beautiful widow's house. The young husband stays there and falls in love with the lady, but he eventually decides to go home and fulfill his family duties. On the road to his village, this young man's haggard and ghost-like face appalls people. And later he finds out that the beautiful widow is actually a noblewoman's ghost and her place a marked grave. The female ghost in this story is not unlike the traditional Chinese ghost stereotype of the "hypersexual female ghost" described by Zeitlin (2007, 3). The female ghost performs sexual acts on the male subject in order to extract his masculine essence, thus empowering herself and weakening the victim. This short story can be further related to the Chinese American history of the "'bachelor' culture, comprised of men in their middle years or older, […] form[ing] the background of events in Kingston's *China Men*" (Huntley 43). Huntley argues that the lady ghost signifies "the temptation offered by America" that the Chinese immigrants who have family in China "must cope with and try to withstand" (123). Huntley's assertion is problematic in an American context because the female ghost here is surely constructed within the Chinese literary ghost tradition. It should also be noted that the past and heritage of China men are calling to be remembered and recaptured within the framework of this Chinese American male culture. In both *The Woman Warrior* and *China Men*, Chinese women's fears of being left behind in China and memorized as ghostly past are quite obvious. From this perspective, both the beautiful ghost and the scholar's family are laden with the collective fears of being abandoned and forgotten. Unfortunately, as the concluding line of this section goes, "Fancy lovers never last" (*China Men* 81). The female ghost is

doomed to a tragic end. While the female ghost embodies the supernatural fabric and the collective senses of abandonment, the young scholar's family are luckily recalled and retrieved after the male subject's spectral encounter.

The senses of abandonment discussed above linger on and coincide with the topics of longing and wandering in "The Making of More Americans". In this chapter, Maxine provides more accounts of her "'grandfathers,' a term loosely applied to all older male ancestors" (Madsen 16). She narrates how her fourth grandfather Say Goong returns as a ghost to haunt his brother Sahm Goong. Significantly, Say Goong's ghost is completely silent and forcibly expelled by Sahm Goong's words: "Go back to China. Go now. To China" (*China Men* 170). Then the ghost of Say Goong disappears, and so does Sahm Goong. Obviously, the older Chinese immigrants like Say Goong are still attached to their homeland even after death. As Say Goong is figured as an aimless, wandering spirit, going back to China seems to be an unconscious wish that can only be fulfilled in a ghostly state.

Say Goong's case is narrated together with another ghostly presence–the ghost of Mad Sao's mother. The ghost of Mad Sao's mother from China crosses the seas and arrives in America. Unlike silent Say Goong's ghost, Mad Sao's mother returns as a voiced hungry ghost and places blame on her irresponsible son who does not send money to her. The hungry ghost here tells how she dies of starvation after being entirely forgotten and abandoned. Her return from death and travel to America bring about a virulent form of haunting. Only until Mad Sao travels back to China and performs religious rituals can the hungry ghost be fed, satisfied, and appeased. Likewise, the ghost of Mad Sao's mother severely acts out the anger and suffering for being rejected and abandoned. At this point, her ghostly appearance is laden with historical, supernatural, and psychological complexity in the context of Chinese America.

In addition to the above Chinese ghosts, Kingston also touches upon the racial/white ghosts as she does in *The Woman Warrior*. Those racist figures are also described as ghosts, demons, or devils, demonstrating the threats of the unfamiliar, the frightening, and the vicious. A good example is the white bosses' haunting effects on Chinese laborers. In Monica Chiu's view, "The relationship between Chinese workers and their bosses is equally a repetition of the master–slave relationship. Those who attempt to break their contracts by escaping are promptly sought out and punished" (200). Ranging from the overseers to the immigration staff, white demons in Kingston's account establish a world of unjust law and order against the non-dominant immigrant groups. Thus, the demonization of the racial oppressors makes explicit Kingston's criticism of racism and reminiscence of the traumatic past and present.

Moreover, Kingston scatters the historical and cultural shadows of China by (re-)constructing the history of Chinese American men. Guan Goong [Guan Gong], an important figure with great battle skills in Chinese history and literature, is presented as a guardian for Chinese American communities. As Maxine's paternal grandfather Ah Goong watches a Chinese opera in "The Grandfather of the Sierra Nevada Mountains", he is fully absorbed in the historical and theatrical moments of battles on the stage. Maxine writes,

> Ah Goong felt refreshed and inspired. He called out Bravo like the demons in the audience, who had not seen theater before. Guan Goong, the God of War, also God of War and Literature, had come to America—Guan Goong, Grandfather Guan, our own ancestor of writers and fighters, of actors and gamblers, and avenging executioners who mete out justice. Our own kin. Not a distant ancestor but Grandfather. (*China Men* 149-50)

Guan Goong becomes an ancestral model with whom Chinese Americans can identify. Across the geographical borders, Guan Goong is admired and even worshiped as an ancestral spirit or deity for his profoundly masculine power to fight enemies and injustice. This power is what the Chinese American men need because they have long been feminized as the sexual other and marginalized as racial shadows.

Kingston also narrates a story about Ch'u Yuan [Qu Yuan] in the small piece "The Li Sao: An Elegy". Unlike the physically powerful Guan Goong, the patriotic poet Ch'u Yuan shows his mental integrity in a corrupted court. As a minister of Southern Chu, Ch'u Yuan gives constructive but critical advice to his king. Later the angry king banishes Ch'u Yuan from the court. Heavy-hearted and disillusioned, Ch'u Yuan in exile finishes his classic poem Li Sao and drowns himself in a river. After his death, people who understand the greatness of Ch'u Yuan try to call for the return of Ch'u Yuan's spirit. In memory of this great poet, they throw rice into the river to serve the hungry ghost of Ch'u Yuan[1] and hold dragon-boat racing in the river on the fifth day of the fifth month in the Chinese lunar calendar. At the close of this story, the ghost of Ch'u Yuan really returns and asks people to wrap rice in leaves, or the fish would eat it up. Ch'u Yuan's case inspires Chinese American men in a different vein. His story is imbedded in the collective memory of both Chinese and Chinese American people. As Maxine's father mentions, "All Chinese know this story" (*China Men* 256). Moreover, there is an intertextual parallel between Ch'u Yuan's exile life and Chinese Americans' diasporic/immigrant experiences. In the words of Madsen, "Kingston uses the legend of Ch'u Yuan to represent the complex quality of her father's depression. Ch'u Yuan, a man defeated by his own integrity through his incorruptible nature, was only appreciated by others after his death" (27). Thereupon Ch'u Yuan's individual pain and sadness are transformed into the collective trauma in Chinese America.

The above analysis of the ghostly representations explores the autobiographical and historical complexities in Kingston's writing. It is true that Kingston's ghost narrative in *The Woman Warrior* and *China Men* serves as a literary projection of the historical trauma of Chinese Americans in the face of racism and xenophobia. Fusing the historical and the supernatural, Kingston stages the traveling Chinese ghosts and racial shadows and further renders the representation of ghost haunting within the political framework of Chinese America. The Chinese Exclusion Act plays a very important role in Chinese American history and has tremendous impact and aftermath. Actually, some stories in *China Men* are mainly set during this period. With this political act in the backdrop, Kingston takes into account such critical issues as racial discrimination and economic control over early Chinese Americans. Moreover, Kingston's re-imagining of the ghostly figures presents a haunting picture and successfully directs the readers' attention to the traumatic past and present of Chinese America. Maxine's aunt Moon Orchid, the China Men, and the various racial shadows are all cases in point.

In Kingston's account, there is always a cause or reason for the emergence of ghost haunting. Also, the figuration of ghostly shadows helps the author and her readers to enter into a multilateral negotiation at the critical juncture of history. Therefore, Kingston's ghost narrative serves her own use and encompasses the racial, cultural, or sexual aspects of Chinese America by creating an imaginative, yet somewhat realistic,

[1] Another reading of people throwing rice into the river is that they do so to feed the fish, so the fish would not eat Ch'u Yuan's body.

cross-cultural world. Through the process of rewriting and cultural translation, Kingston makes explicit the empowerment of female voice and the transcendence of cultural otherness. Also, she constructs her sexual and racial identity—the mutual understanding and combination of Chinese and American cultures. To conclude, Kingston's works help readers to examine the power imbalance in the conditions of cultural, racial, and sexual hegemony through cross-cultural rewriting. In the long run, the foreignness and the otherness embedded in these cross-cultural shadows can be taken as the traces of historical ruptures, and in this way mediates between the Chinese and American readerships. Kingston thus changes the course of Chinese American literature through a unique narrative of ghosting America.

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Özet

Amerika'yı Gölgede Bırakma: Maxine Hong Kingston'ın Anılarında Kültürlerarası Gölgeler

Bu makale Maxine Hong Kinston'ın *The Woman Warrior: Memoirs of a Girlhood Among Ghosts* (1975) ve *China Men* (1980) adlı eserlerinindeki hayalet anlatılarının kapsamlı bir analizini sunar. Bu incelemede, "hayalet" kavramları "heyula", "ruh" ve "eş" kavramlarıyla ilişkili olarak etrafıca incelenir. Klasik Çinli hayalet geleneğine odaklanarak, Kingston'ın anılarının yeni bir okumasının yapılması amaçlanır. Kingston, Doğu ile Batı arasındaki kültürel çatışmayı kullanarak, Çinli Amerikalılık çerçevesi içinde Çin kültürüne ait değerlerle uzlaşır. Kingston'un karakterleri kültürler-ötesi ve yerel-ötesi kimlikleri biçimlendirmek için arada kalmışlık ve köksüzlük arasında gezinerek mücadele verirler. Kingston eserlerinde kültürlerarası gölgeler yaratarak gerçek ve kurgusal mekanlar arasındaki sınırları ihlal eder ve Çinli-Amerikalıların ırksal ve cinsel karmaşıklığına değinir.

Anahtar Sözcükler: Maxine Hong Kingston, hayalet öykücülüğü, Çinli-Amerikalı, Asyalı-Amerikalı edebiyatı.

Nicola Allen. *Marginality in the Contemporary British Novel*. New York: Continuum, 2008. ISBN: 9780826497062. pp: ıx-xıı + 191.

Zennure Köseman

In *Marginality in the Contemporary British Novel* (2008), Nicola Allen analyzes in detail the marginal subject in contemporary British literary canon by examining selected British novels published after the mid-1970s. This book also refers to the novels that include marginal texts and contexts of the character of the misfit or the outsider, revised histories and revised myths as well as satire and the grotesque. *Marginality in the Contemporary British Novel* provides valuable information on the marginal subject throughout its extensive presentation of content, organization, primary and secondary sources and the detailed endnotes. Nicola Allen depicts an innovative approach to contemporary literature rather than the traditional emphasis on specific ideological issues such as postcolonialism and gender.

Before delving into marginal texts and contexts in contemporary British novel, Nicola Allen explains some contemporary writers' critical perspectives related to marginality. To illustrate, Alan Sinfield aligns the evocation of the marginal perspective with a growing skepticism including the idea that European and North American humanism can result in a universal culture (Allen 5). Allen refers to Chana Kronfeld who makes popular novels of marginality as a political act that counters the elitism of the mainstream. Chana Kronfeld in her *On the Margins of Modernism* (1996) writes from a marginal position by destabilizing the norm of the literary and the linguistic system via "marking the unmarked, charging the neutral, coloring the colorless, particularizing the universal" (Allen 3). On the other hand, authors such as Nicholas Blincoe, Toby Litt, A. S. Byatt and Jim Crace contribute a different approach to the marginal by an aesthetic rationale rather than a political one. Nicola Allen refers to Georges Bataille who provides a philosophical framework while dealing with the marginal. Bataille writes about transgressive element within literature in *Literature and Evil* (1973). In addition, Bataille deals with Rey Crow who suggests in *Ethics after Idealism: Theory-Culture-Ethnicity-Reading* (1998) that the outsider and the "other" has become a dominant means of portraying protagonists and thus has led to a desire for otherness within literature. The margin has become more widely appropriated in the contemporary era as Salman Rushdie's rewriting of the narratives of the politics of race and religion in a post-colonial, modern context and as Angela Carter's rewriting of the myths of sexuality and gender poltics and Jonathan Coe's handling human psyche by focusing on the importance of dreams (Allen 29).

The book has been divided into two main parts—the first part is about the critical concepts and the status of the marginal while the second part is devoted to the misfit protagonist, revised histories and renewed myths as well as satire and the grotesque. In these chapters, Nicola Allen indicates that British novel has a marked shift in the contemporary era towards emphasizing the marginal subject. The relationship between the fictive and historical is examined with respect to the marginal subject. Authors such as Pat Barker, John Fowles, Peter Ackroyd and Jeannette Winterson interact with the nature of history to suggest the need for a multiplicity of narratives. In novels such as *Regeneration* (1991), *The Magus* (1977), and *Hawksmoor* (1985), Barker, Fowles and

Ackroyd attempt to re-evaluate the significance of historical narrative to maintain the marginal experience (Allen 92).

Each of the chapters in the first part draws upon a range of theorists to maintain a more cohesive reading of the marginal subject in contemporary fiction. Chapter I presents three general categories to explain direct or indirect socially transformative powers of narrative. The first is the use of the misfit protagonist, the second is the evocation of the grotesque subject or subject matter and the third is the interrogation of the relationship between fictive and historical forms of narrative. Chapter 2, entitled as "The Status of the Marginal in Contemporary British Fiction", expands upon the concept of marginal in contemporary period and defines various notions of 'marginality'in a literary-critical context. Chapter 3, entitled as "The Misfit Protagonist" evaluates Colin Wilson's theoretical interpretations of marginal in the contemporary period. Chapter 4, "Revised Histories and Renewed Myths", develops the framework of critical perspectives through Steven Connor and Georg Lukacs to attain new historical narratives. Finally, the last chapter, "Satire and the Grotesque", depicts the contributions that contemporary writers such as Toby Litt, Will Self, and Jeannette Winterson made to the concept of marginality.

This book indicates that the contemporary novels of marginality also display the change in the potency of narrative in the socially transforming world and builds up the social and philosophical framework by the philosopher Georges Bataille, who deals with the universal principle of marginality. As an original study in its analysis and broad scope, *Marginality in the Contemporary British Novel* provides extensive information on British literature. Through her vibrant and engaging style, Nicola Allen explores the critical and aesthetic dimensions of marginality in Chapter 2 and deals with both "traditional and more radicalized notions of the real" (30). Allen effectively conveys many of the various notions of marginality observed in representative novels of the contemporary era. Allen basically indicates how problematic it is to define "the marginal novel" in its contemporary setting:

> The margin must be [...] implicitly excluded from the centre. The marginal is thus often described in terms of groups whose cultural practices are not represented or supported by the state, and who have limited representation at the level of parliament and other institutions. The margin therefore is defined in terms of negation (i.e. what it isn't) rather than by its positive qualities (i.e. what it is). This is the reason that marginal politics is so concerned with depicting reality in terms of binary oppositions. The obvious logical extension of such thinking would be to suggest that the marginal subject is inclined to define itself via process of negative dialectic. (31)

Hence, the marginal novel is associated with the discourse of the nature of a marginal identity and approaches any marginal distinctiveness as questionable and complicated (Allen 32). While analyzing such a marginal identity in the contemporary British novel in "The Misfit Protagonist", Allen considers the depiction of the marginalized individual or misfit in selected books of Neil McEwan, A. S. Byatt, Martin Amis, Irvine Welsh, Jeanette Winterson and Salman Rushdie. Intending to examine the changing roles and the status of the misfit protagonist, Allen chooses the works of authors such as Jeannette Winterson, Hanif Koreishi and Kazuo Ishiguro in order to emphasize that the misfit is as significant as the concepts of "alienation and distance" in British novel (61). While analyzing the major misfit characters, Allen expresses the

view that the misfit novel plays the key role on the moral high ground because in many texts that involve a misfit protagonist there should be a marginalized perspective. Colin Wilson explains the misfit protagonist in *The Outsider* (1956), evaluated mainly as the outsider or the "other", distinct from the mainstream of social organization because of being free from the constraints of civilization (Allen 66).

In Chapter 4, entitled "Revised Histories and Renewed Myths", Nicola Allen is engaged with the selected contemporary texts related to the historicizing process. Authors such as Pat Barker, John Fowles, Peter Ackroyd and Jeannette Winterson deal with the nature of "history" to indicate the necessity for a multiplicity of narratives. The significance of historical narrative is conveyed through these authors' presentation. Allen refers to Eleazar M. Meletinsky's *The Poetics of Myth* (1998) to explain the relationship between myth and history and notes the importance of reconciling the differences between the two (93). This chapter explores various ways of rewriting history from the marginal perspective. Thus, mythical and historical aspects of the novel have become the subject to maintain a marginal perspective.

In the last chapter, called "Satire and the Grotesque", the subject of grotesque is analyzed. Allen manifests the grotesque in the marginality of the misfit. Following Wolfgang Kayser's model to define grotesque in his seminal work *The Grotesque in Art and Literature*, Allen points out that grotesque also forms the marginalized perspective. Allen explains why Kayser's grotesque definition should be included in the marginal subject as:

> [Grotesque is] an attempt to control and exorcize the demonic elements in the world. In this sense the grotesque is a method of making us perceive the paradoxical, the form of the unformed, the face of the world without face. (139)

Allen also emphasizes that contemporary critics have grouped the problems of "alienation and violence" under the subject of grotesque and refers to Rey Chow, who comments on the processes of marginalization with respect to the existence of the grotesque. Finally, at the end of the book, Allen highlights the significance of marginality in the twenty-first century and emphasizes that "marginality demands and has our attention" (164). Nicola Allen's *Marginality in the Contemporary British Novel* not only encourages interest in the marginality in contemporary British fiction but also opens the gates for new research into the relationship between the subject of marginality and other areas of study in world literature.

Nil Korkut, *Kinds of Parody from the Medieval to the Postmodern*. Frankfurt: Peter Lang GMBH, 2009. P/bk 144 pp. ISBN 978-3-59271-7

Laurence Raw

Parody can be a serious business. Simone de Beauvoir once likened old age to life's parody, while the Irish comedian and scriptwriter Dylan Moran believed that most individuals parody themselves both consciously and unconsciously. Another comedian, Rory Bremner, described the British Ministry of Education as "a world beyond parody", as it established two separate committees to investigate secondary school curricula, with neither one knowing what the other was up to. My favorite definition comes from Vladimir Nabokov: "Satire is a lesson, parody is a game".

Nil Korkut's study of parody both ancient and modern is certainly not a game. She establishes a tripartite distinction between parodies of texts and personal styles, genre parodies and discourse parody–understood in this context as a parody of specialized texts, whether philosophical, social, professional, religious or ideological (25). Jonathan Swift's *Modest Proposal* offers a good example of this last category. Korkut subsequently tries to show which type of parody was more prominent at particular periods in English literary history. The main body of her book consists of two chapters–the first concentrating on the Middle Ages to the mid-twentieth century, and the second on the postmodern age, which in Korkut's view dates from the 1960s and early 1970s onwards. She begins by surveying parodies in the medieval period–for example Chaucer's "Sir Thopas", which she believes were designed "to teach and entertain at the same time" (33). In the Renaissance plays like Jonson's *Bartholomew Fair* criticized the hypocrisy that complacently united rich and poor (41). Nineteenth century novels like *Vanity Fair* often used discourse parody, particularly when it came to making fun of the language of polite society.

Underlying Korkut's argument is a Bakhtinian preoccupation with double-voicedness: "Imitating with a difference, parody inevitably juxtaposes its model with an alternative voice […] it constitutes a challenge to the authority of its target by 'refracting' its target's monologic voice and situating it in a dialogic context" (33). This is a fair point; but what happens when the parodic text acquires an authority of its own–as, for example, with *Vanity Fair*, which has now become an essential part of the English literary canon? Does it still possess an 'alternative' voice, or has it actually become part of the mainstream–in other words, the kind of text that spawns parodies of its own? Korkut concludes her first section with a look at early twentieth century modernist novels like *Ulysses*, which she believed are preoccupied mostly with discourse parody. This might be true, but I would argue that eighteenth century novellas like *Tristram Shandy* and *A Sentimental Journey* (both curiously absent from Korkut's survey) are equally preoccupied with discourse parody.

The second chapter ("Parody in the Postmodern Age") argues that parody has become commonplace in the late twentieth and early twenty-first century novel. Drawing on a variety of authorities including Derrida, Barthes and Foucault, Korkut argues that discourse parody has once again become the dominant type, with novelists undermining dominant modes of expression–for example, literary-critical jargon (as in Iris Murdoch's *The Black Prince* (1973), or Julian Barnes' *Flaubert's Parrot* (1984).

Other postmodern parodists attack physical or religious discourses–as in David Lodge's *Changing Places* (1975), or Salman Rushdie's *Shame* (1983). Korkut also exemplifies the postmodern novelist's preoccupation with metafictional issues in *The Black Prince* and *Shame*. Such techniques, she contends, are characteristic of writers who remain discontented "with traditional modes of representation, which remain inadequate in the face of contemporary ways of perceiving the novel" (125).

Kinds of Parody is well-argued and illustrated copiously with a wealth of references from fictional and critical texts. However, I am not inclined to agree with its basic thesis–that "different parodic kinds are widely employed at different literary-historical periods" (129). Murdoch and Lodge's parody of literary-critical discourse has its antecedents dating back through M'Choakumchild in Dickens' *Hard Times* to the would-be poets in Ben Jonson's *Poetaster* (1601). Similarly many artists throughout history have been involved with metafictional issues: what about *Hamlet* and *A Midsummer Night's Dream*? I think the main flaw in Korkut's thesis is that it adopts an evolutionary methodology–as one literary-historical period supersedes another, so attitudes towards parody necessarily change. What is perhaps more fruitful, in our attempts to understand an artist's technique, is to compare the ways in which writers from different periods treat similar issues–for example, how does Sir Tom Stoppard both reinvent yet depart from Shakespearean discourse parody in *Rosencrantz and Guildenstern are Dead*? Nonetheless I recommend Korkut's work–based on her doctoral thesis–to anyone seeking a general introduction to the topic.

Werewolfism and AIDS: The Incurable Illnesses of the Twenty-First Century.

Ginger Snaps: Unleashed (Dir. Brett Sullivan) Canada, 2004. Lion's Gate and Twentieth Century Fox.

Antonio Sanna

Brett Sullivan's *Ginger Snaps: Unleashed* is the 2004 horror sequel to John Fawcett's 2000 film *Ginger Snaps*. The story offers a suspenseful and frightening tale of werewolves set in the contemporary age as well as a compelling narrative of adolescent problems of growth. Indeed, this film is the tale of a lonely teenage girl who attempts to resist and escape from her own terminal illness.

An unspecified time has elapsed since Brigitte Fitzgerald (Emily Perkins) has infected herself with the blood of her sister Ginger, whom she has subsequently killed once she has been turned into a werewolf. The extremely strong bond between the two sisters (which was based upon the promise "together forever") has thus been broken and Brigitte is now completely alone in the suburbs of an unidentifiable town. The only document she possesses is her library card, which would identify her name only with the books she frequently borrows that deal with blood illnesses. She has, in a sense, lost her primal identity, her family or her surname being never mentioned throughout the film. Indeed, the loss of Ginger is rendered even the more intolerable for Brigitte because of her sister's apparitions as a ghost.

This is further complicated by the fact that Ginger's ghost (Katherine Isabelle) is never explained away, proved in its existence or witnessed by the other characters of the story. In this way, it can be interpreted as an image of Brigitte's own conscience, of her regrets for letting herself being contaminated and for not being able to finally save her own sister. Every time she appears, the ghost of Ginger mocks Brigitte's preoccupations and continually reminds her of the inescapable and forthcoming end by repeatedly pointing out how the use of curative drugs such as wolfsbane—an allusion to the antiretroviral drugs used in the treatment of HIV positive persons—merely slows down the progress of the illness and only postpones death. Indeed, as Brigitte herself makes clear when replying to the question "What is your best case scenario?", her future prescribes "an excruciating death" rather than a mere transformation. Contrary to popular films on werewolves (such as George Waggner's 1931 *The Wolf Man*, John Landis's 1981 *An American Werewolf in London*, Mike Nichols's 1994 *Wolf* and Len Wiseman's 2003 *Underworld*), there is no return to humanity after an individual transforms into the voracious and hairy creature. In this film, werewolfism is presented as a final condition which leads to the actual death of the human being.

The central point of the film is, in fact, the incurability and slow progression of the illness which has infected Brigitte's blood. Following the narrative of the previous film, werewolfism is described in *Ginger Snaps: Unleashed* as a blood disease which acts from the inside of the body, altering a person's instincts and behaviour, and slowly provoking a series of external physical changes up to the complete transformation into a predatorial and monstrous creature together with the annihilation of the human conscience. The hopeful message given in the previous instalment of the *Ginger Snaps* series–the possibility that the injections of aconitum actually work as a cure–is

immediately abandoned from the beginning of this film in favour of a perspective of inevitability which Brigitte nevertheless fails to accept. Indeed, from the initial scene, Brigitte is shown as resolutely intent on fighting the blood disease which will eventually kill her. The viewer is shown in detail the meticulous ritual she is forced to practice in order to maintain her human identity intact: Brigitte repeatedly cuts her much-scarred arms with a scalpel in order to monitor the progression of the transformation. Subsequently, she injects herself with an extract of aconitum and then suffers from the terrible pains that the plant extract causes when running in her veins (a metaphor for the side-effects of the antiretroviral drugs used in the treatment of HIV positive persons). As the ghost of her sister frequently points out, however, the cure is useless; Brigitte is left with the choice of "either give in or give up".

In the same respect, the werewolf persistently hunting Brigitte is a metaphor for the virus she herself contracted through the blood of her infected sister Ginger. Brigitte cannot escape her own illness, even though she is confined to a (drug rehabilitation) clinic whose staff attempts to cure her condition. The very fact that the werewolf manages to find her and then enter the clinic demonstrates how the virus inescapably controls Brigitte's life and follows her everywhere. The creature itself is represented as a gigantic and muscular wolf, with no attributes of human form and with no clear indication of any human behaviour or remembrance of a previous life. The viewer is led to suppose that this werewolf (characterized as male), which continually follows Brigitte in spite of all of her changes of residence and wanderings, could actually be Jason McCarthy, who had been contaminated in the previous film by means of unprotected sex with Ginger. This is, together with the shared use of a syringe among drug addicts, one of the commonest and most known forms of contagion of the AIDS virus. There is no other explanation for the presence of such a creature in this film. The viewer only knows that Brigitte is certain about the werewolf's will to mate with her. Sexuality is thus rendered central in regard to the persistent bond between Brigitte and the werewolf, as was in the case of Ginger and Jason in *Ginger Snaps*. In this way, the werewolf comes to represent the risk of further diffusion and transmission of the virus.

This film thus enacts a double discourse which severely warns the viewer about one of the greatest tragedies of the contemporary culture whilst simultaneously never contradicting the "reality" of monsters and the transformation of humans into werewolves. Indeed, werewolves are presented as real in the world of this narrative: they are the authentic cause of the painful and atrocious death of Jeremy (Brendan Fletcher), Beth-Ann (Pascale Hutton) and Tyler (Eric Johnson). The existence of werewolves is ulteriorly supported by the realistic mode of the film: Brett Sullivan's direction offers neat images as well as many close-ups which are often focused on the most sordid details regarding the deaths of the characters and their blood. Furthermore, the reactions of the characters are always believable and lucidly portrayed: even a sceptical character such as Alice (Janet Kidder) – the director of the rehabilitation clinic – is forced to finally accept the existence of monsters when witnessing the werewolf's attack. *Ginger Snaps: Unleashed* thus undeniably remains a postmodern horror film characterized by predominantly dark and decaying settings and by the excellent performances of its actors and actresses as well as by an exceptionally appropriate soundtrack (composed by Kurt Swinghammer) which perfectly matches Brigitte's heart beats as much as her sensations, fears, feelings and actions.

Simultaneously, the non-existence of werewolves is repeatedly re-affirmed throughout the film. Indeed, Brigitte is not believed by the members of the staff and

other patients of the clinic, although she explicitly states the monstrous truth of the existence of the supernatural. We could even affirm that they consider her as a case of lycanthropy, that is, of imaginative transformation into a wolf, of a person's psychological instability leading to the belief that he/she could become a wolf. In this way, the message of the film is fantastic: it alternates between the reality of monsters and the metaphorical description of the physical and psychical consumption due to AIDS–of the battle of a human being against the weakness of his or her own debilitated body. An example of such duality is the fact that both terms referring to the poisonous plant used to counter the transformation into a werewolf ("aconitum" and "wolfsbane") are mentioned in this narrative by the various characters, thus offering the viewer the legitimated vision and nomenclature of science as much as the view derived from folklore.

By being simultaneously denied and enacted, the myth of the werewolf is therefore metaphorically utilized to address contemporary audiences about the pressing issue of incurable illnesses such as AIDS. This horror film can be interpreted as a reflection on a contemporary (global) issue: the real horror which is suggested is that of a lonely adolescent who suffers from a terminal illness without the help of her relatives or the support of real friends. The very finale of the story confirms such a cruel reality by portraying Brigitte's death as a human being and her seclusion into a basement as a werewolf. Werewolfism cannot be dismissed in this film, nor can AIDS in contemporary culture. At the beginning of the twenty-first century neither of them can be entirely cured.

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