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Abstract As for Thomas Hardy’s *Jude The Obscure*, the cause of Jude’s tragedy has always been a topic of great concern in literary study. The existing researches lay more stress on external factors such as social contradictions and class orders, claiming that the inferior class status and the hidden social injustice are the main causes of Jude’s disaster. However, this paper argues that Jude’s weak ethical consciousness and his deviation of ethical identity play a vital role in his tragedy, which is the deeper root of his obscurity. Due to his excessive emphasis on free will and unconstrained desire while neglecting his responsibilities and obligations assigned to him by his ethical identity, Jude fell into multiple predicaments in marriage, career and interpersonal communication, and finally passed away in an unknown and sorrowful manner. This paper mainly explores how Jude deviates his ethical identity in love relationship, father-son relationship, and teacher-student relationship, as well as the profound influence on his tragic life.[1]

Keywords *Jude The Obscure*; literary ethical criticism; ethical identity; ethical responsibility

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Introduction

In the British history, the Victorian era of the 19th century is a significant transitional period from the past to the future. The development of science and humanity has indicated that "the social structure and the social ethics of the Britain would undergo a profound transformation"(Houghton 1). Thomas Hardy (1840-1928) is one of the most influential English writers of this very era. *Jude the Obscure* (1895, hereinafter referred to as *Jude*) is Hardy's last full-length novel, which has manifested his deep reflection on many issues concerned with the times and the life in his later years. However, the work caused an unexpected uproar in public sphere after its publication. Many common readers and professional critics have condemned the moral implication and public influence of the novel, stigmatizing it as an "evil work" that corrupts religious ideal and family ethics. For protesting the publication and the circulation of *Jude*, the outraged Bishop Wickfield of England even burned the work in public as for which Hardy poignantly remarked that the bishop was "probably in his despair at not being able to burn me" (*Jude* 40). Having not expected such a barrage of criticism for his literary expression, Hardy directly claimed that he would no longer write novels afterwards.

Although *Jude* has suffered slanderous remarks and strong resistances at the beginning, the artistic attainment and the idealistic value of the work have not been buried, but constantly been discovered and affirmed as the time goes on. Duffin holds that the broad theme and the infinite content of the work have brought readers into an infinite space of pondering (Duffin 188). Gregor points out that the publication of *Jude* embodies that Hardy has been the pioneer of the time in both artistic style and subject matter (Gregor 139). Generally speaking, the academic circle has changed its understanding of *Jude* to a large extent, and has gradually re-examined the work from different levels such as the social system, the ideal culture and the narrative structure after the Second World War. The ideological value and the epochal significance in the work are thus further highlighted.

As for the root cause of Jude Fawley's tragedy, the previous studies have paid more attention to external factors such as the social contradictions and the class solidification, implying that the life of Jude has been ruined by "the eternity

of social conflicts, the inevitability of tragedy and the futility of human struggle" (Fischler 516). The above-mentioned concept reflects a prevailing view in the academic circle: The writer's criticism on the society is the transformed sympathy towards the protagonist, and the defects of the social system is the the source of the protagonist's misfortune. There is no doubting that Hardy has made a sharp criticism on the British society of the Victorian era. Needless to say, the humble class background and the social injustice of the times are important reasons for Jude's failing to realize his ambition.

However, through a closer reading, it could be found that Jude's tragedy has internal causes behind the external elements. This essay aims to point out that the lack of ethical consciousness and the deviation of ethical identity play an essential role in Jude's tragedy, which is the deeper cause for Jude's "obscurity." According to the theory of literary ethical criticism, "the ethical identity of the human being is a mark for his (her) existence in society, and he (she) needs to assume the related responsibilities and obligations entrusted by his (her) identity" (Nie 263). It is of great importance to realize that if an individual wants to be accepted and recognized by the society, and to achieve success in marriage career and interpersonal communication, it is necessary to build up the sound ethical identity in different ethical relationships and assume the related responsibilities and obligations intrinsic in ethical identity. In *Jude*, because of the lack of the consciousness of ethical identity, Jude has thought highly of the release of free will and the indulgence of the desire, but regarded little of his ethical responsibilities and obligations as the lover, the husband and the father. He thus passed away in an obscure manner after his marriage, career and interpersonal contact were all in dilemma. This paper focuses on the disastrous impact of Jude's ethical identity deviation in three ethical perspectives, including love relationship, father-son relationship, and teacher-student relationship.

The Deviation of Ethical Identity in Love Relationship

Among all kinds of ethical relationships, the love relationship between men and women can be said to be the most typical and complex ethical relationship. The ancient Greek philosopher Plato regards love as a religion, as well as "a miraculous fusion of the souls with an eternal wisdom far beyond body lust" (Plato 251). Love is not only concerned with sensual pleasure and physical satisfaction, but has an internal depth of spirit and soul. In this regard, the perfect combination of the soul and the body is the symbol of the ideal love relationship, which is the highest state of love. According to Marx, love is the "ethical entity" of a society, which

"internalizes moral obligations into the social life and is therefore the noblest moral emotion" (Marx 183). Marx affirms the value of love, but does not ignore the ethical responsibility in love relationship. In contemporary society, Stemberg points out in his "ternary theory of love" that love essentially includes intimacy, passion and responsibility (Sternberg 120), which explicitly claims that the responsibility of the acting subject is indispensable in love ethics, reflecting the importance of ethical responsibility of both parties in love relationship.

Indeed, love is related to the ethical selection and identity construction of both sides of the courtship behavior, it thus has considerable moral and ethical attributes. On the one hand, the moral cultivation and the personal character of the acting subject are the basic conditions for maintaining love and marriage. Marriage without the foundation of love is unstable, just as Han once said: "Husband and wife does not have the natural association of flesh and blood. They are intimate when they are in love, they are aloof from each other when they are out of love" (Han 73). However, love without moral connotation is equally difficult to sustain. Since many acting subjects falling love with each other pays inadequate attention in moral connotation and ethical consciousness, they end up their relationship with the disillusionment of love and the dissolution of marriage. On the other hand, the love relationship with spiritual and moral connotations can encourage and promote each other, based on which a sound moral personality and a clear life planning can be built up, so that the value of the individual and the overall can be better realized. Unfortunately, when it comes to the ethical selection of love, Jude pays more attention to the satisfaction of lust, but lacks the necessary ethical identity consciousness. He exposed serious flaws in both the selection of the mate and the operation of marriage, which could be regarded as the first reason of his obscurity.

In terms of the selection of the mate, Jude only focused on the the physical appearance and the sexual attraction in the beginning, but ignored the importance of the the moral cultivation and the personal character of the object, which is the deep reason for his failed marriage. In fact, when Jude first met Arabella, it is her young body and physical beauty rather than her cultivation and character, that have attracted him a lot. For Jude, "She had a round and prominent bosom, full lips, perfect teeth, and the rich complexion of a Cochin hen's egg"(*Jude* 81). Although Arabella appeared rustic in manner and labor, Jude was then attracted by her charming and desperately wanted to live with her. During the intimate period, "the passing discriminative power was withdrawn, and Jude was lost to all conditions of things in the advent of a fresh and wild pleasure" (*Jude* 84). Since he had put too much emphasis on physical gratification, soon he learned the bitter

fruit of impulsiveness. After marriage, Jude came to have a deeper insight and get tired of his wife. he perceived not only her makeup and wig, but also her vulgarity and utilitarian. At this time he realized that he had fallen into the trap of love and become a victim of hasty marriage. Jude unilaterally regarded himself as a victim of a failed marriage, but did not realize that the root cause of his adversity is the lack of spiritual connotation and moral consciousness in his love selection.

Jude was short of long-term planning in his love issues, he thought little about how to create favorable conditions for a happy and lasting marriage. After getting married as the husband of Arabella, Jude had forgotten his dream, ignoring his plans to study and work and becoming affectionate and short-sighted. While Arabella had kept some expectations in check in her domestic life, she once thought that Jude is "a husband with a lot of earning power in him for buying her frocks and hats when he should begin to get frightened a bit, and stick to his trade, and throw aside those stupid books for practical undertakings" (*Jude* 103). Obviously, Arabella took it for granted that Jude, as her husband, had the ethical identity as a breadwinner of the family, she thought he would take the role and the responsibility as the protector and the provider, which is the self-evident recognition of the husband's ethical identity in the Victorian era. However, Jude did not treat love as the impetus for a good family, nor did he provide a solid material foundation for a perfect marriage. Instead, he attributed his mediocrity to misfortune. He felt underappreciated for a long time, mistakenly regarding marriage as a shackle to his personal value: "There seemed to him, vaguely and dimly, something wrong in a social ritual which made necessary a canceling of well-formed schemes involving years of thought and labor, of foregoing a man's one opportunity of showing himself superior to the lower animals, and of contributing his units of works to the general progress of his generation" (*Jude* 107).

Jude's narrow-minded understanding doubtlessly led to a sharp conflict with Arabella's secular expectation on an "ideal husband." Arabella was gradually dissatisfied with Jude's behavior, accusing him of being stale and unable to handle family responsibilities. Faced with his wife's criticism, Jude shirked his ethical responsibility in love relationship on the grounds that there was "no emotional basis" existing between each other. However, when he found his spiritual partner Suzanne and got married with her as a nominal couple, Jude still lacked a conscious understanding of his ethical identity in the love relationship. The wishful union of the soul and the body that he had yearned for remained an ethereal illusion, which was never practically established and maintained in a responsible manner. Due to the neglect of the ethical identity and the responsibility consciousness, Jude always

lacks realistic basis and moral connotation in his ethical selections concerning love relationship. It is clearly proved afterwards by the subsequent breakdown of Jude's relationship with Arabella and Suzanne in succession.

In examining the relationship between love and marriage in the Victorian era, Hardy found the defects of the era by virtue of literary reflection. As a forward-thinking writer, Hardy once mentioned, "Marriage should not be a shackle to human beings. If a true marriage cannot be achieved, then the so-called legal contract should be annulled"(Hardy, *Selected Letters* 246). Although Hardy affirmed the significance of human nature in his mediation, it did not mean that he ignored the ethical responsibilities in love relationship. In the *Jude*, the protagonist with a free will was eager to transcend the shackles of the secular system and pursue an ideal life. However, he ignored his ethical identity and evaded his ethical responsibility again and again in love relationship. As a result, he became a deemed loser impossible to build up a sound relationship with his wife in his two marriages. It can thus be seen that Hardy attached great importance to the ethical identity of the individuals in which the ethical responsibility is indispensable.

As a basic way of life and the mechanism of human reproduction, marriage is bound to be restricted by the social context and the realistic situation. Taking into account the needs of family members and maintain the operation of family life, is always the implied ethical responsibility in husband-wife relationship. "Even in modern society, the unconditional pursuit of love as the only value orientation of marriage is neither realistic nor possible" (Zhu 21). Jude obstinately created binary opposition between love and marriage, between desire and responsibility, mistakenly pursuing his value standard of "love supermacism." Since he had treated the ethical responsibility as a terrible bond, his life was tortured by the unbearable lightness because of which he could neither establish a happy family nor pursue a meaningful life. The consequence is that his life is destined to be branded with the mark of obscurity.

The Deviation of Ethical Identity in Father-Son Relationship

The father-son relationship is a key ethical relationship in family life, which is the main axis of constructing harmonious family and realizing inter-generational inheritance. In a wholesome father-son relationship, fatherhood implies not only authority and dominance, but also responsibility and obligation. The existence of fatherhood enables children to grow up under a proper guidance and care, while the absence of fatherhood probably makes children trapped into crisis and anxiety. In a family life, paternal responsibility is directly reflected in the breeding and education

for children. It is the most effective way for fathers to build up their authority and legitimacy by creating a good living environment and providing correct educational guidance for the children. In order to achieve this, it is necessary to clarify the responsibilities and obligations of his ethical identity as a father.

First of all, the father is a breadwinner of a family, he needs to rely on labor to obtain the income for the living, maintain the operation of the family and bring up the children. Secondly, the father is a protector who relies on nurturing and caring to foster security and confidence for his children. Thirdly, the father is also the spiritual teacher of his children, he should cultivate their virtue and personality for their mental growth. In the family life, the fulfillment of paternal responsibilities is an important basis for the sound development of children. On the contrary, giving birth only but ignoring the role of raising and caring as a father, will bring serious disaster to the children. In *Jude*, Little Time (the son of Jude and Arabella) was not tenderly cared and nurtured by his parents because of which he ended his life in extreme form. The experience of Little Time reflects Jude's failure in fulfilling his paternal responsibilities, which is considered as the second reason of Jude's obscurity.

In other's eyes, Little Time is a "spirit of tragedy" full of melancholy. It seems that "a ground swell from ancient years of night seemed now and then to lift the child in his morning life, when his face took a back view over some great Atlantic of time, and appeared not to care about what it saw"(*Jude* 288). The development of Little Time's personality is directly related to his growth experience. Since his mother Arabella hid his birth in the beginning, he never saw his father in England, but was raised by his grandfather in Australia. It was only years later, after Jude and Arabella had separate families, Little Time was shipped like a cargo to England by his grandfather. Little Time did not receive adequate care from his parents like other children in a regular family. As a child with pale face and frightened eyes, he lacked the sense of security and belonging that his parents should have given him since his birth. After he was back in England, Arabella didn't want him to interfere with her second marriage, and she thus selfishly pushed him off to his father. Unfortunately, Jude had not yet handled sensibly his responsibilities as a father as well. If failing to bring up had been one of Jude's mistakes to his son, then raising without a sensible guidance was another mistake Jude had made afterwards.

Jude's failure in fulfilling paternal responsibilities is mainly reflected in two aspects. First of all, because Jude violated the incest taboo of the secular society, he plunged himself into the dual pressure of spiritual and material crisis. Bierquier points out that "the incest taboo is the first law made by the human society" (Bierquier 39). It limits human's biological impulse and forms an ethical

consciousness. With the growth of Christianity and capitalism, incest became a marriage taboo and began to be punished by the secular law (Goody 41). In the Victorian age which emphasizes "rationality" and "restraint", incest has became a degenerate behavior representing barbarism and debauchery in the public's consciousness. After violating the incest taboo, Jude faced both moral pressure and financial punishment. Since his profession is mainly to carve tombstones and inscriptions related with religion, Jude's transgression in love issues had to some degree amounted to sacrilege as for the secular public. he was thus laid off by his employer and deprived of a steady source of income. Secondly, although Jude and Suzanne broke through the shackles of tradition, they did not have the courage to embrace the eccentric life directly. Faced with the condemnation of the society, they chose to live a vagrant life, which not only left the family members adrift all the time, but also made Little Time suffer from the discrimination of neighbors and companions. In the absence of paternal responsibility, little Time lost the sense of belonging and confidence needed for a child to grow up, he began to doubt the rationality of his own existence. Little Time once said to Suzanne: "I oughtn't to have come to'ee - that's the real truth! I troubled' em in Australia, and I troubled folk here. I wish i hadn't been born" (*Jude* 323). Having realized little Time's pessimism, Suzanne even didn't know how to eliminate the pent-up sorrow existing in the child's mind.

Little Time is essentially a kind-hearted child, who not only loved his ailing father Jude but also cared his laborious mother Suzanne. He blamed his own existence for the misery of his parents' life. Failing to realize the joy he brought to the family, he felt he was dragging down his parents who had been struggling. From his perspective, instead of being a protector, his father had become an object of being pitied. The disaster brought to the family by the lack of paternal responsibility was mistakenly transformed into a kind of guilt borne by little Time due to his cognitive deviation. When he saw that his father was sick in bed and that Suzanne was about to give birth to another child, Little Jude said sadly: "How ever could you, mother, be so wicked and cruel as this, when you needn't have done it till we was better off, and father well" (*Jude* 328). Out of both the hatred for his existence and the fear for his parents' life, Little Time deals with the family's problem in an extreme way: he killed his brother and sister and took suicide afterwards as a way to help his parents. Little Time was not vicious by nature, he treated self-destruction as the only way to relieve his parents' pressure. He wrote his last words in a letter: "done because we are too menny " (*Jude* 410).

There is no doubt that little Time's tragedy is directly related to Jude's failure

to fulfill his ethical responsibility. Weber once put forward the famous "ethics of conviction" and "ethics of responsibility" in his sociological research. The former refers to that the behavior subjects take actions solely based on his specific values, while the latter refers to that the behavior subjects consider consequences and responsibilities in their actions (Weber 38). Weber emphasizes that "ethics of responsibility" should be given priority in daily practice because it can make the behavior subjects have a clear sense of responsibility and restrain the behavior reasonably. In fact, the emphasis on "ethics of responsibility" is equally important when it comes to family issues. As the head of the household, Jude mainly relied on kindness and sensibility to cope with the everyday issues, which were inadequate to properly maintain a family and fulfill its responsibilities. As a father, Jude should have a clear understanding of his paternal responsibility when raising his children. It is necessary for him to provide them with material security and spiritual comfort before their personality and character are formed. However, his failure to fulfill his paternal duty caused his son to lose confidence in life and tragically took his own life. Little Time's life is highly symbolic. as a fleeting visitor in his parents' life, His final parting is Hardy's veiled criticism of Jude's lack of ethical responsibility.

Little Time died of a tragic death. His departure not only stigmatized Jude and Suzanne, but also completely shattered their spiritual will as mates. Looking objectively at the disintegration of Jude's relationship with Suzanne, Hardy neither treated the incest taboo as the main cause of their downfall, nor regarded their cynicism as a sin. As a forward-looking writer, Hardy was eager to affirm the free will of individuals. He even took Jude's subversive behavior as the adventure of the modern men into a new world. However, in the process of displaying Jude's ethical selections, Hardy showed the consequences of Jude's neglect of paternal responsibility in a rational and restrained way. As the father of the family, Jude caused the death of his son because he violated his ethical identity as a father consciously or unconsciously. The actuality of his middle-aged childless tinted his life with a tragic hue of obscurity.

The Deviation of Ethical Identity in Teacher-student Relationship

Different from the relationship of the husband-wife and the father-son, the teacher-student relationship is not based on legal or blood connection, but based on social interaction. The ethics of teacher- student in the traditional western society neither emphasizes the principle of "treating the teacher as a father," nor recognizes the principle of "obeying the teacher like a fool." In the development of humanism and democracy, the ethics of teacher-student in modern western society emphasizes

mutual equality and respect. As an embodiment of social relations, the teacher-student relationship sometimes has interest relation or interest conflict. In this context, both sides must respect each other's personality and take into account each other's interests when they make ethical selections, which is not only the principle of maintaining emotional connection between teachers and students, but also the basis of realizing proper interpersonal communication. In the selection of love mate, Jude pursued another man's legal wife in the name of love. He thought little about the dilemma he had offered to others when he was indulgent of his desire. Furthermore, in the frenzy of love, Jude had completely forgotten the social identity of his lover. Suzanne was not only his cousin, but also the wife of his teacher. His action not only destroys the moral foundation of the teacher-student ethics, but also damages the realized interests and denigrates the public image of his teacher. Jude's unrighteous act is the third reason for his obscurity.

Phillotson had an important influence on Jude's growth, to some degree he was the only guide for Jude's education career. When Jude was young, Phillotson was a man full of ideals. As the headmaster of a village primary school, he felt the changes in British higher education and hoped to change his fate through college education. It is true that the education policies in the Victorian era had broken the monopoly of Oxford and Cambridge on college education, and the emerging of some universities made higher education no longer the privilege of the aristocracy (Christ 288). In this period, the educator John Newman defined the function of university as "spreading knowledge to the society" rather than "just promoting the progress of knowledge itself" (Newman 37), which laid a foundation for the popularization of higher education and the social mobility of the obscure talents. Phillotson's determination to pursue his dream in the city was a great encouragement to Jude who had grown up in the country, he had confessed his dream to Jude: "My scheme, or dream, is to be a university graduate, and then to be ordained, by going to live at Christminster, or near it, I shall be at headquarters, so to speak, and if my scheme is practical at all(*Jude* 48). Before he left the country, Phillotson once told Jude: "be a good boy, remember, and be kind to animals and birds, and read all you can. And if ever you come to Christminster remember you hunt me out for old acquaintance's sake"(*Jude* 49). As Jude's first teacher, Phillotson not only instilled the idea that education could change a man's destiny, but also inspired Jude to get rid of ignorance and pursue the progress on a bigger stage. Inspired by Phillotson's example, Jude was able to overcome the difficulties, and learn Latin and other subjects with a hard-bitten attitude in the midst of his daily grind.

Phillotson was grateful to Jude, but the latter had obviously failed to repay his

teacher's kindness. When Jude saw his teacher again nearly a decade later, the once dreamer had become a middle-aged man who was down and out. Phillotson did not realize the dream of being a college graduate, he taught alone at an elementary school. Though he had lost his passion of being a college graduate, Phillotson was still honest with Jude. He accepted Jude's entreaty to help Suzanne find a post for living, and maintained the dignity as a teacher as ever. But when Jude learned that Suzanne was married to Phillotson for the sake of practical consideration, he became hostile to his teacher. "There had grown up in the younger man's mind a curious dislike to think of the older, to meet him, to communicate in any way with him" (*Jude* 218). For a moment he even "felt an unprincipled and fiendish wish to annihilate his rival at all cost" (*Jude* 219). In order to satisfy his desire, Jude persuaded Suzanne to run away with him after she married Phillotson regardless of his teacher's reputation.

When Phillotson learned that Suzanne's decision had been made, He managed to accept her offer and wrote to Jude: "I make only one condition, that you are tender and kind to her. I know you love her. But even love may be cruel at times. You are made for each other: it is obvious, palpable, to any unbiased older person" (*Jude* 304). As Jude's teacher, Phillotson did not simply regard Jude as the destroyer of his marriage, but calmly examined the hidden problem between himself and Suzanne. Finally, he affirmed Suzanne's right to pursue a free love despite that her choice would ruin his reputation and bring him condemnation. Just as the narrator has mentioned: "No man had ever suffered more inconvenience from his own charity, christian or heathen, than Phillotson had done in letting Sue go. He had been knocked about from pillar to post at the hands of the virtuous almost beyond endurance" (*Jude* 433). Phillotson's indulgence to his wife had degenerated his public image as both a teacher and a husband, which afterwards led him into serious financial and emotional crisis. Even so, Phillotson silently took all the blame and gave Jude and Suzanne the freedom to choose.

Phillotson generosity contrasted sharply with Jude's selfishness. The difference in behavior reflects Jude's lack of ethical identity consciousness in the ethical relationship between teacher and student. He did not realize the responsibility that he, as a student, owed to the teacher who had always cared, encouraged and helped him. Besides, Even if there wasn't a teacher-student relationship between Jude and Phillotson, what Jude had done to Phillotson was still regarded as immoral. It it true that the teacher-student relationship has no direct blood or legal connections, while they embody the communication ethics of a public society. Habermas points out that the core of communication ethics is "mutual understanding" whose foundation is

"equality and respect." It refers not only that both sides could understand the same expression in a common way, but also that both sides could realize the coordination in a normative context of mutual recognition (Habermas 3). In order to realize the equal communication, it is necessary to build up a "moral emotion" reflecting the overall relationship and rational spirit on the premise of respecting others' identities and acknowledging other's interests (Kant 81). However, facing the existing reality of the marriage between Phillotson and Suzanne, Jude selfishly urged Suzanne to get rid of the bondage of marriage and elope with him, which not only hurt the teacher who had been kind to him, but also made him lose a vital guide in his life for the disruption of the teacher-student relationship. Ironically, the kind and tolerant teacher finally got out of the dilemma with a calm mind, while the blind and impulsive student died in his bed with am endless sorrow. The final contrast of fate between the teacher and the student clearly revealed the importance of abiding by the ethical identity in social life.

Conclusion

At the end of his life, Jude realized the confusion of his ethical identity, thus he said in his final farewell to Suzanne: I am neither a dweller among men nor ghosts (433). Jude perceived his ethical identity of "neither man nor ghost" in a way of epiphany, while everything was irreparable since the mistakes had been made. Due to the lack of clear ethical consciousness and the sense of responsibility, Jude could not be accepted and recognized by the society. Therefore, he has to take a life of being ignored and alienated unwillingly. What Jude failed to realize is that no matter how the times develops and how the social value changes, the existing individuals need to assume the ethical responsibilities entrusted to them by abiding by their ethical identities. There are indeed some successful rebels against the traditional ethics during the times of radical change, while most of them has been able to assume the responsibility and obligation of a changed ethics, and become a man with virtue, ability and achievements during the reconstruction of a new ethical identity. Unfortunately, Jude is not such a progressive frontier. Although he expressed dissatisfaction with his class background, his living environment and his marriage status, he has rarely reflected on his own defects in many ethical issues. Such a figure is bound to become one of a mediocre and neglected "majority" in human history, which is the deep meaning for Hardy's diction of "obscure."

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Narrative Aspects in the Dramatic Monologue

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Abstract This article identifies the existence of narrative aspects in dramatic monologues chiefly by discerning commonalities between dramatic monologists and first-person narrators in prose. It establishes that narrative concepts such as fictional self-making, strategic techniques employed to construct fictional identity, dissonant/consonant self-narration, discursive choices, reliability and intentionality of the monologue, as well as temporal aspect (temporality of speech act, temporality of action, and frequency of narrated events) can be detected in this poetic form. The interdisciplinary approach this article proposes is tested out on a narrative reading of Browning's "Pictor Ignotus," "Porphyria's Lover," and Tennyson's "St. Simeon Stylites," followed by a comparative reading of Poe's short story "The Cask of Amontillado" and Browning's "My Last Duchess." Based on these analyses, we suggest that first-person narrators and dramatic monologists are engaged in projecting their identities through the narrative text, that they intentionally convey ideologies through the narrating act and control narrative aspects such as time, presentation of characters and scenes in order to claim ownership of the narrative.

Keywords dramatic monologue; first-person narratives; fictional self-making; discursive choices; narrative strategies.

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Introduction

Postclassical narratology derives from classical narratological models by expanding its scope to include oral telling, film, computer games, drama (the list goes on), reacting against the scientific approach to narrative of classical narratologists who aimed at the systematic creation of dichotomies of the type story x plot, author x narrator, implied author x implied reader, narrator x narrate, thus limiting their work solely to fictional prose. By contrast, for postclassical narratologists "*A narrative text* is a text in which an agent or subject conveys to an addressee ('tells' the reader) a story in a particular medium, such as language, imagery, sound, building, or a combination thereof" (Bal 5). Such a definition allows for a narrative consideration of poetic form as narrative text, although narrative is generally not a prerequisite of the poetic form excepting narrative poetry such as the epic or the ballad. This article proposes applying narrative terminology in the reading of dramatic monologues, a poetic genre, to primarily emphasize the existence of narrative aspects in dramatic monologues, and secondly, to discern commonalities in dramatic monologists and first-person narrators in prose.

As Dorrit Cohn investigates techniques of narrative in prose in her seminal *Transparent Minds: Narrative Modes for Presenting Consciousness in Fiction*, she examines the autonomous monologue as a presentation of consciousness in first-person texts and dedicates a few paragraphs (257) to the connection between this form of presenting consciousness in prose and the dramatic monologue which combines the lyrical and the dramatic. Cohn states: "This presence of a fictive speaker relates the dramatic monologue not only to soliloquy in drama, but also to fictional narrative in the first person—a relationship that has been largely disregarded in discussions of the dramatic monologue, perhaps because of the "dramatic" emphasis of the English term. Viewed from this vantage point, all dramatic monologues are first-person narratives in verse form" (257).

More recently, Phelan in *Experiencing Fiction* examines the combination of narrative and lyrical aspects in Hemingway's "A Clean, Well-lighted Space" by calling it "a lyric narrative"(158), and Alice Munroe's "Prue," which Phelan calls a "portrait narrative" (178), specifically demonstrating that studies on the merging nature of lyric and narrative are of key importance to the contemporary research on narrative. Meanwhile, in his *Theory of Lyric*, Jonathan Culler maintains that "the dramatic monologue lies at the limit of lyric on a third side, in the direction of narrative fiction and drama, at the borderline between lyric and fiction" (264). Similar to Cohn's, this take on dramatic monologues is expounded within a larger study that deals solely with the lyric. Evidently, studies on the nature of dramatic monologues as a poetic genre do exist (perhaps the most salient one being Langbaum's *The Poetry of Experience*), but there is a need for studies on the *narrative* aspects of dramatic monologues, limited so far within the study of the lyric.

Our research paper aims to discern the presence of narrative aspects in dramatic monologues, such as the speech act of a narrating monologist, word choices, fictional self-making, strategic techniques used to construct identity, reliability of speakers, purpose of the monologue/narrative as well as temporality of the speech act vs. temporality of events in the narrative, and frequency of narrated events. Combining tenets of classical and postclassical narratology (as there is a theoretical consideration applied to a poetic form), we see parallels between prose narrative (narrative fiction) and the dramatic monologue by denoting dissonant/consonant self-narration and temporal duality in narrating agents of both cases. It stands to reason that the argumentation for the theoretical assumption proposed in this article can be achieved by finding textual evidence in dramatic monologues by the two creators of the genre, i.e. Browning and Tennyson, the corpus being Browning's "Pictor Ignotus" and "Porphyria's Lover," and Tennyson's "St. Simeon Stylites." Lastly, the proposed theory is tested out on a comparative reading of Poe's short story "The Cask of Amontillado" and Browning's dramatic monologue "My Last Duchess." The narrative mode of reading prose or dramatic monologues stimulates critical reflection leading to awareness of textual strategies employed to control mental constructions in the real reader.

Defining the Dramatic Monologue in the Context of Narratology

The nineteenth-century Victorian poets Alfred Tennyson and Robert Browning invented the dramatic monologue with the purpose of detaching themselves as poets from the fictional voices or monologists. Due to the evident and clearly

distinguished fictionality of such monologists, this detachment the Victorian poets were seeking was achieved and is, now, easily recognizable as being similar to the narrator-novelist distinction in prose. In *Browning's Dramatic Monologue and the Post-romantic Subject*, Martin regards monologists in the dramatic monologue as "hypothetical centers of being-in-language" (28). The dramatic monologue starts with their very existence and the words they use—language is created and used by them and for their diegetic purposes. They reveal themselves through language. The same happens in first-person narratives in prose: even if a homodiegetic but not autodiegetic narrator tells the narrative, the diegetic world unfolds because the narrator is telling it. The monologist in dramatic monologues and the narrator in prose are centers of the narrative told through language.

In this article we are examining the dramatic monologue in comparison and relation to first-person narratives. Specifically, the 19th century dramatic monologue can also be considered as one of the forerunners of modern techniques of rendering consciousness in the first person (supporting this claim: no external 'omniscient' intrusion, only the existence of the words/thoughts of the monologist/focalizer, events and other characters are filtered and presented only by the focalizer). Dramatic monologists may hint at an interlocutor or may be conveying what they have to say or they may be speaking to the self. It follows that one narrative aspect detected in the dramatic monologue is the implied listener: he/she has either previously asked a question or made a gesture or at least the monologist assumes that the listener has done so. In "My Last Duchess," the monologist says "not the first are you to turn and ask thus" (1282), in "Fra Lippo Lippi" the monologist states: "Who am I? Why, one, sir, who is lodging with a friend" (1300).

In his *Theory of the Lyric*, Culler criticizes the tendency of scholars to impose the obligatory existence of fictional speakers in lyric poetry while maintaining that some types of lyric, for instance the dramatic monologue, require a fictional voice and that the speech act of the said voice is important to consider. Culler proposes that during the reading of a dramatic monologue there occurs "a dissociation of levels: readers unconsciously separate the act of communication by the fictional speaker in his or her situation from the verse produced by the poet" (275). This furthers our argument on the existence of commonalities between dramatic monologues and first-person narrators in prose. Readers acknowledge the existence of an author in both cases, but tend to separate him/her from the fictional narrating voices (speakers/narrators). There is a dual mental process occurring in the real reader: we read the words of the fictional narrating agents while being aware that these are the words and poetic arrangements being stipulated by the author.

Culler's view shares theoretical principles with optional-narrator theory (see Patron, *Optional-Narrator Theory*).

There exists another narrative feature shared by the dramatic monologue and first-person narratives. First-person narrators usually use techniques such as suspense and anticipation in fictional autobiographies. A similar function is performed by gaps and the process of delaying information used in dramatic monologues. The genre is contingent on obscurity of information; it entails asking questions but now answering them. If there is a plausible answer in the poem, it can only be found in the understanding that occurs in the reader-author rapport. No authorial intrusion or illusion of 'omniscience' is to be found in dramatic monologues or homodiegetic narratives. The outcomes of using suspense, gaps of information, and delays are the same in both genres: they require the active participation of the reader, exciting curiosity and seeking readerly attention.

Dramatic monologues belabor the psychological state of the monologist. Action or event is not a mandatory condition of the genre as is the case with narrative (at least in the traditional definition of narrative). Morgan states that "the actions themselves are not the focus of the work" (160) in the dramatic monologue. Yet, action and event are not entirely ruled out from the genre—often the psychological state of the monologist unfolds by recounting past events. At times, events occur as the monologue is being delivered (Browning's "Andrea del Sarto" is an example among many). A change from point A to point B exists to carry the narrative forward. The monologist of Tennyson's "St. Simeon Stylites" utters the monologue in the present tense, while using the past tense to refer to past events of his life. In these passages, three stanzas contain three events denoted clearly by the places he lived at in the past (see stanzas 6, 7, and 8). Each stanza signifies change, thus stimulating a "then what?" or "then where?" reaction that naturally creates in the mind of the now curious reader the question "why?." Providing a brief examination of these three stanzas, indivisible links between event and character construction ensue:

> Stanza 6: St. Simeon begins by recounting his life at a convent occupied by other people of similar interests to St. Simeon's: "while I lived/ In the white convent down the valley there/ For many weeks about my loins I wore/ the rope that haled the buckets from the well" (56). There is a focus on the spiritual and physical state of St. Simeon and throughout the stanza readers come to realize that other people used to face similar circumstantial events.
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> Stanza 7: St. Simeon confides that "Three winters, that my soul might grow

to thee,/ I lived up there on yonder mountain-side"(56). This following stanza emphasizes his religious piety. Details are offered about the few drinks and the lack of food, excepting the gifts of food received from men who had heard of St. Simeon's healing powers. It is evident that the place has changed and so has St. Simeon's situation.

Stanza 8: St. Simeon narrates: "Then, that I might be more alone with thee,/ Three years I lived upon a pillar…last of all, I grew/Twice ten long weary weary years to this [pillar]" (57). The third and last place is the pillars where St. Simeon takes his time into choosing and positioning himself on the pillar he is actually standing on as he delivers the monologue. Above all, the passage predominantly emphasizes his solitary standing on the pillar.

Considering events and places in these three stanzas, three separate locations actually allow for three reiterative actions of St. Simeon, moving from one place to another. The action is the same (i.e. moving), yet there is a triple repetition of this action and a change of place whenever this action is performed. The action and consequently the telling of the action, apart from suggesting questions of the "why" type, are also important in terms of character construction – the reader is naturally interested to make sense of the personal, psychological, possibly cultural motives that inform the actions of the character. Each action signifies St. Simeon distancing himself from other people and worldly cares. Spatially, each action and movement notes his movement away from humanity and symbolizes his attempts at moving closer to God. From being a part of the community (stanza 6), he moves to an isolated state which still offers him the devotion of the community (stanza 7), onto a true isolation on a pillar (stanza 8) from which God can pick out his physically separate form and sanctify him. Event, action, and psychological state in this poem suffice for a diegetic cause-effect narrative structure which a reader can summarize as: *Because St. Simeon wished to be a saint, he decided to live a life of religious piety*, or action-wise: *One day, St. Simeon went to X, the other day he decided to go to X.*

Deictics also help in discerning spatial and temporal aspects in the dramatic monologue. In the sixth stanza of "St. Simeon Stylites," the valley is referred to as "down the valley there" (56), whereas in the seventh stanza another line speaks of the mountain as "up there on yonder mountain-side" (56). Deicitics designating places reveal, in the case of St. Simeon, that in the present moment he is not "there"; prepositions signify the valley and the mountain as locations in the narrative. If

we ask where St. Simeon is at the moment of the narrative, the lines show that he is on the pillar, the last of the three locations mentioned: "For not alone *this* pillar-punishment/Not this alone I bore" (56). If the pillar were to be his past location, the deictic "this" would turn to "that." In Tennyson's "Ulysses," deictics are used as part of the monologist's manipulative strategies. By pointing out to the port and the sea, in the lines "*There* lies the port; the vessel puffs her sail:/ *There* gloom the dark, broad seas" (1171, emphasis added), he creates a sense of immediacy in the mariners (his listeners), creating an urge to go on the next journey.

Such arguments underpin the notion that narrated events are significant in the construction of fictional identities in the combination of lyrical and narrative elements in the dramatic monologue. Such evidence relates to what Phelan calls "unfolding portrait" (*Experiencing Fiction,* 151) as readers build mental constructions of the characters by putting together the pieces of the puzzle—motivations, past actions, emotions—that is the fictional character, and most importantly, readers come to see the monologist's own interpretation of his/her life and identity. Events, locations, deictics, and the speech act of the monologist thus generate a narrative aspect in the monologue as readers are invited to make judgments on the monologist's actions, decisions and worldviews. In the case of St. Simeon, when he decides to move away from the convent to the mountains to be closer to God and sees himself as a man at whom his "bretheren marvelled greatly" (56), the implied reader possibly makes a negative ethical judgment on his action as the reader sees ambition in St. Simeon's asceticism and understands that his wish to be declared a saint originates from his feeling of superiority. St. Simeon interprets his secluded life as an act of pious devotion to God, whereas readers interpret his actions as the actions of a man who wishes to be celebrated by others. This adds to the author-reader-monologist dynamics of the dramatic monologue, the equivalent of the author-reader-narrator dynamics we find in prose.

There is another common characteristic shared by both genres. A discerning element of dramatic monologues as a genre is that the monologist unconsciously reveals more information that he/she initially plans to reveal about himself. This resembles two types of retrospective techniques in first person prose, dissonant self-narration and consonant self-narration, proposed by Dorrit Cohn in her *Transparent Minds*. Cohn defines dissonant self-narration as a "cognitive deficiency of the past self" (148) and defines it as "a lucid narrator turning back on a past self steeped in ignorance, confusion, and delusion" (145). When narrators tell past stories in retrospective, they may be narrating after they have realized something about themselves, other characters or particular situations, in which case they may

ironically or comically narrate their past experience or they may comment on their limited view of the past (dissonant self-narration). In contrast, a consonant narrator is a 'narrating I' who continues to be limited in worldview or in information in the present moment of the narrative.

As a rule, dramatic monologists embody a duality. In the text, they are separated into two beings: a) the voice that speaks, and b) the character up to the moment of the delivery of the monologue. Thus, Tennyson's Tiresias is the voice that narrates and the narrative is concerned with Tiresias of some years past; Porphyria's lover is the voice that narrates after he murdered Porphyria; Browning's Pictor Ignotus is the voice that narrates how he (as an experiencing character) renounced painting. This duality in dramatic monologues is identical to cases of retrospective first-person homodiegetic narratives in which the narrator is separated into a *narrating I* and an *experiencing I*. The narrating I is defined as "the older, narrating self who tells about the situations and events" (Herman 279), whereas the experiencing I is "the younger self who lived through the experiences" (277). The distinction between the narrating voice and the actant that experiences the narrated events is pivotal for a narratological reading of dramatic monologues and first-person narratives. Consequently, readers must take into consideration this duality and other narrative aspects mentioned above constituting the narrating event as they lead to a better readerly understanding of the narrators' strategies in delivering the narrative.

Applying Narratological Principles to the Reading of Dramatic Monologues

Moving on to a different aspect, we maintain that temporality is also an indicator of the narrative nature of dramatic monologues. As Martin in *Browning's Dramatic Monologues* explains, "Each poem seems to emerge without interruption out of a past that has been long in the unfolding" (25), i.e. each dramatic monologue begins in a correlation to a past moment in the life of the monologist, presented in the poem as action time, which relates how the past action/event has led to the present moment of the speaker which necessarily begins the speech act that becomes the monologue. The first line of Browning's "Andrea del Sarto" is "But do not let us quarrel any more" (1309) which suggests that the quarreling has been going on before the moment of the speech act. Another line, "Bear with me for once," suggests aspects of an iterative narrative passage. In *Narrative Discourse: An Essay in Method*, Gérard Genette defines iterative narrative as "*narrating one time* (or rather: at one time) *what happened n times* (1N/1S)" (116).

In another dramatic monologue, Tennyson's "St. Simeon Stylites," the first line

reads "Although I be the basest of mankind" (53), a present tense of the speaker related directly to his past, i.e. to past reasons that make him feel a sinful man. In the same stanza, he also refers to a future beyond the time of the monologue: "I will not cease to grasp the hope I hold/Of saintdom" (53). The reader understands where St. Simeon will be after the monologue concludes.

Another case in which a dramatic monologue assumes first-person narrative traits, such as temporality and retrospective narrative, is Browning's "Fra Lippo Lippi." The event of the monologue is concerned with Lippi being caught by some officers in the red-light district. While the text is Lippi's monologue and the temporality of the speech act begins from the moment he is caught until he escapes the grip of law, during the narrating event he reports all his life (his past and what he expects of his future), much like a first-person narrator would. Martin also explains that "many monologues stretch the attention forward into a future beyond the moment of the text" (26). Lippi's case is not the only one: Porphyria's lover states that he is waiting for an answer; the Duke waits for another wife; Tennyson's Tiresias anticipates the time of death; St. Simeon waits for a moment in the near future when he will die.

Apart from this temporal aspect of the narrating act referring to the past or to the future, researchers of dramatic monologues have also emphasized temporality within the dramatic monologue. Scholars like Morgan have differentiated between the time of actions mentioned in the dramatic monologue vs. the temporality of the speech act (160-63). In Tennyson' "Ulysses," time passing by is indicated in the words of the monologist: "The lights begin to twinkle from the rocks:/ The long day wanes: the slow moon climbs: the deep/ Moans round with many voices. Come, my friends,/ 'T is not too late to seek a newer world" (1172). It is Ulysses himself who points out to the sunset (intentionally motivating the mariners by metaphorically reminding them of their old age), yet the passage also becomes an indicator of the duration of the speech act.

A close reading of this poem also points to the similarity between the dramatic monologue and interior monologues in modernist prose. The sixteenth stanza of St. Simeon creates an illusion of immediacy through phrases St. Simeon uses to narrate. It is as if the monologue reveals the unsolicited, impromptu thoughts of St. Simeon: "What's here? A shape, a shade" (62), i.e. abrupt phrases which can only denote the interiority of the mind of the character: "The end! The end!" (62). Exclamatory phrases in this poem such as "What? deny it now?" (62), and other passages reporting events by the focalizing camera of the character, i.e. what he sees or imagines to see, such as "'Tis gone: 'tis here again" (62), only add to the likeness

of dramatic monologues and passages of modernist prose.

In the following sections of this paper we test the application of these and other narratological principles, such as the process of fictional self-making, discursive choices and questions of reliability.

Fictional Self-making in Tennyson's "St. Simeon Stylites"

Presentation and unfolding of fictional selfhoods in dramatic monologues require just as much attention by the reader as the creative processes of fictional selves in first-person narratives (for instance, in fictional autobiographies). Tennyson's "St. Simeon Stylites" contains many inconsistent and conflicting passages in St. Simeon's worldview. He says "I do not breathe, nor whisper, any murmur of complaint" (54) when in fact most of the stanzas intentionally describe his sufferings in rich figurative language [e.g. "In hungers and in thirsts, fever and colds" (53)]. By vividly describing his agonies, St. Simeon aims at constructing the identity of a saint. Considering the verbal implications of all dramatic monologists, Langbaum concludes that "the speaker of the dramatic monologue starts with an established point of view, and is not concerned with its truth but with trying to impress it on the outside world" (146). In the case of St. Simeon, by addressing the Lord in his monologue, he wishes to create the possibility of being considered a saint after his death. This is the purpose of his monologue, at least the part that is deliberate. Knowledge of the genre informs the reader that the monologist reveals information beyond his intentions.

Here it is worth considering the frequency of narrated events, a narrative aspect traditionally reserved for the study of prose fiction. According to St. Simeon, his sacrifice has begun quite early and it will continue until the end, as he says "I die here/ Today, and whole years long, a life of death" (55), which in Genettian terms is recognized as *iterative narrative*. In another passage, he describes his suffering as "my teeth…would chatter with the cold" (54), suggesting that this happened from time to time, after which he enumerates the repetition of actions of the past which will supposedly continue in the future "I…bow down one thousand and two hundred times,/to Christ, the Virgin Mother, and the Saints" (58). All of his descriptions in the present are in fact repetitive: "I wear," "I am wet," "I wake." A recognition of such narrative propensities is important for the reading of dramatic monologues as it helps the reader question the credibility of that which is narrated by the monologists. This repetition of sacrificial events prompts the reader to doubt the recounted event. Genette defines this as the pseudo-iterative: "the pseudo-iterative – that is, scenes presented, particularly by their wording in the imperfect, as iterative, whereas their

richness and precision of detail ensure that no reader can seriously believe they occur and reoccur in that manner, several times, without variation" (121). It creates distrust towards St. Simeon's experience and narrative due to possible exaggeration, for instance: "one thousand and two hundred times," or "whole years long." Ultimately, the use of the pseudo-iterative in dramatic monologues raises questions related to the credibility of the narrative.

One method of providing answers to readerly questions about credibility is to consider the narrator's rhetorical choices. In the case of St. Simeon's monologue, his word choices reveal a sense of superiority when being compared to 1. other people, 2. other saints, 3. God himself. He portrays people who have worshipped him and given him the status of a healer as: "The silly people take me for a saint" (59), and says "But thou, O Lord,/Aid all this foolish people" (63). When speaking of other saints, he says: "it may be, no one, even among the saints,/ may match his pains with mine" (59). After this unintended show of arrogance and superiority, he asks Jesus: "O Jesus, if thou wilt not save my soul, Who may be saved?" (55). Within the author-monologist-reader triangle, the implied author invites the implied reader to make an ethical judgment of St. Simeon's character. When the monologist addresses Jesus with "Show me the man that has suffered more than I" (55), the suggestion is that this challenge in the statement utterly disregards Jesus's sacrifice for humanity. St. Simeon becomes the egocentric being-in-language in the poem, concerned with mundane fame and reputation.

At a first glance, it appears this monologue is addressed to God, yet it is possible that the monologist addresses the people below the pillar. In the process of addressing these two audiences, St. Simeon consciously and unconsciously reveals aspects of his identity. Being aware that his sin was the worship he received from people, he fails to realize that he is suffused in that earthly glory. In the following stanza he expresses:

Good people, you do ill to kneel to me.
What is it I can have done to merit this?
I am a sinner viler than you all.
It may be I have wrought some miracles,
And cured some halt and maimed; but what of that?
It may be, no one, even among the saints,
May match his pains with mine; but what of that?
Yet do not rise; for you may look on me,
And in your looking you may kneel to God.

Speak! is there any of you halt or maimed?
I think you know I have some power with Heaven
From my long penance: let him speak his wish. (59)

The first two lines show a false modesty in which St. Simeon doubts and expresses that he hardly deserves this worship. In fact, he thinks lowly of other people (in previous passages he has referred to them as 'silly' and 'foolish'). Although he employs a false modesty when he claims that he is a sinner much like they are (which in fact is true), he contradicts himself upon telling them not to rise as they might be cured because of his pious devotion and connection to divinity. Such hypocritical statements reveal incongruity and instability in his fictional self-making. In telling his story through the narrative, it becomes evident that certain aspects of his personality remain unclear to St. Simeon.

Identity Construction and Discursive Choices in Browning's "Pictor Ignotus"

The verbal ownership of the text in dramatic monologues is oftentimes evident from the title, as is the case with Browning's "Pictor Ignotus" (quite similarly to fictional autobiographies, such as *Jane Eyre*, *David Copperfield*, and *The Adventures of Huckleberry Finn*). Ignotus believes to have had the talent to paint all that the eye could see: "And, like that youth ye praise so, all I saw,/ Over the canvas could my hand have flung" (426). Apart from unfolding his self-esteem, his rhetoric also denotes a return to a young painter whom the reader constructs as the obsession of the monologist. Further lines reveal additional aspects of his personality: "Never did fate forbid me, star by star,/ To outburst on your night with all my gift/Of fires from God" (426). The reader learns through this word choice that 1. When Ignotus says that fate did not hinder his painting career it is understood that he believes he has made his choice and that this choice was reasonable, 2. When mentioning that fate did not hinder his career, he assumes that he had sufficient talent to be as successful as the young painter, 3. Ignotus interprets his talent as a gift from God, an interpretation that may be the key to understanding his actions (specifically that of renouncing art). A pivotal question arises: has he renounced art due to religious reasons or has he made an escape into religion because of his fear of art?

Primarily, the monologue implies that Ignotus did not question his skills, but that he feared the excessive wish to be revered by men, i.e. being suffused by earthly concerns that would not grant him heaven. This fear is stated in the monologue. Later on, however, Ignotus says:

These buy and sell our pictures, take and give,
Count them for garniture and household-stuff,
And where they live needs must our pictures live
And see their faces, listen to their prate,
Partakers of their daily pettiness,
Discussed of – "This I love, or this I hate,
This likes me more, and this affects me less!"
Wherefore I chose my portion. (Browning 1845/1994, 427)

The second reason for renouncing his art contradicts the first. No concern of heavenly reward is evident here. The passage indicates fear of the reception of his works. Ignotus believes to have offered sufficient claims for his renouncing actions, but the imaginary dialogues he creates in which his oeuvre is discussed by others reveal his truest fear. Hence, the self-esteem of the prior passages is refuted by the latter. Ignotus claims to have made an informed judgment while the reader deduces it to be a mere frightened judgment.

If Browning's "Pictor Ignotus" were a lyric poem, readers would anticipate an emotional outburst of the speaker by the end of the poem by which past fears and current regrets (whether artistic or religious) would be stated. Being a dramatic monologue, the emotions of the speaker are coded into his words which are afterwards deciphered by the implied reader. Instead of a personal emotional outburst, Ignotus addresses the addressee by asking him whether the praise he received was worth it. The genre impedes an answer by the addressee – this being an element we find in dramatic monologues and first-person narratives – yet questions do arise about the nature of the narrative. Is he asking the youth with the intention of moralizing and rebuking him? Is the question alluding to regret for not having known praise from others, as he has chosen to ignore it? While the dramatic monologue keeps the expressive aspect of lyric poetry (Browning dubbed these poems "Dramatic Lyrics," see the 1842 collection), it also resembles narratives in which the narrating agent in first-person narratives reveals and constructs his/her fictional self by using the narrative text owned entirely by this narrator.

In view of this complexity of the dramatic monologue, many inconsistencies in the text of "Pictor Ignotus" make him an unreliable monologist who resembles a dissonant first-person narrator who narrates his own past and is unable to clarify certain aspects of his personality. "Pictor Ignotus" invites for ethical and aesthetic readerly judgments. Events recounted through the speech act form the foundation for such judgments. Moreover, the speech act by which the events are recounted

is just as important to the understanding of the monologue as the events recounted through it. When Pictor Ignotus narrates repetitive events, for instance "If *at whiles*/ My heart *sinks*, as monotonous I paint/ These endless cloisters" (427, emphasis added), the reader is able to discern past and present events of the speaker's situation as well as aspects of his identity, specifically the monotony that suffuses the artist who has renounced originality and artistic potential.

Monologists as Narrators of Others and of the Self: The Case of Browning's "Porphyria's Lover"

Narrating voices often use the text to construct their identity. There are exceptions, however, in the intentionality of the narrative text. Not all monologists use the speech act to construct their identity. Nevertheless, this does not rule out the possibility of identity constructs existing independently regardless of the intentionality of the narrating agent. Browning's "Porphyria's Lover" is such an exception. The monologist seems entirely disinterested in creating a version of himself, as his mind is obsessively focused on Porphyria. While other monologists name themselves as they are too engaged with ambition or aristocratic titles and their spouses remain unnamed (for instance, the last Duchess in "My Last Duchess" or an 'aged wife' in "Ulysses"), in "Porphyria's Lover," a love-driven madman is focused on the object of his affection and he himself remains unnamed. The speaker's greatest concern is utter possession of Porphyria and not a presentation of himself as an independent being. It is evident that the monologue is owned and controlled by the monologist: "I listened with heart fit to break" (1278). It is specifically this "heart fit to break" that invites a careful reading of the text, as this description of an emotional turmoil becomes the greatest indicator (a primary conflict) of the succeeding events.

Not unlike a narrator in prose, Porphyria's lover describes characters, places and situations. Through his descriptive narrative, we learn of Porphyria's "yellow hair," "dripping cloak and shawl" and her "soiled gloves" (1279). There is also a succession of events as described in the speech act: Porphyria enters the cottage, she warms the flue, sits next to him and tells him of her love. We regard Porphyria's lover as the sole source of the text and we focus on his word choices. What we learn from the early lines is that this is not a first meeting—Porphyria appears to be comfortable and familiar with the surroundings and with the lover. The reader is surprised to learn of the speaker's doubt, confusion and emotional turmoil related to the love Porphyria feels for him. But the lines "at last I knew/ Porphyria worshipped me; surprise/Made my heart swell" (1279) reveal that the speaker is

surprised to finally conceptualize the truthfulness of her love. As the narrator of his own thoughts and feelings, he allows the listener (even if the listener is only himself) to understand that this realization is happening for the first time. Sensing such inconsistencies in the speaker's psyche, the reader starts to doubt the reliability of this person as narrator. As Hurley and O'Neill also state: "we are first drawn into the verse by the *incoherence* of what the speaker says and does. It is only later that we might dwell on the perverse consistency of the speaker who fails to register any contradiction between his actions and his professed affection" (177).

The last words of the monologist define spatial and temporal aspects: "thus we sit together now" (1279). It implies that the monologue has begun there, as he is sitting next to Porphyria after he strangled her (even if he is imagining the event of the monologue while he in fact is physically elsewhere). The poem thus becomes a useful example of illustrating the monologue as being a moment in time of the person who speaks the monologue. All actions related to the get-together with Porphyria are provided in the past simple; it is only after the murder is narrated that the monologist switches to the present. The temporality of the speech act occurs in the night of the murder after all events have occurred [the first line reads "The rain set early in to-night" (1278)], whereas the temporality of actions narrated in the poem begins with Porphyria entering the cottage up to the moment of the murder, when the deceased Porphyria and her lover remain seated and the lover begins the monologue.

His monologue is similar to a narrative in which one event is narrated once, a frequency of narrative defined as *a singulative narrative (1N/1S)*, if the terminology of classical narratology is used (Genette 114). Past events directly influence the performance of the monologue and character construction of the monologist as a man of excess. The time in which the monologue is narrated being immediately after the murder and the performance of the monologue occurring in the same location perhaps lead to the use of the singulative narrative to show that temporally the lover is trapped in that time and location. However, it also relates to another narrative method used in first-person narratives in prose in which narrators tell stories in retrospective. In such cases, some scenes are dramatized and emphasized by switching from the past to the present tense. In Brontë's *Jane Eyre*, for instance, Jane interrupts the narrative in the past to narrate a scene in the present: "And where is Mr. Rochester? He comes in at last: I am not looking at the arch yet I see him enter" (174). Such a turn creates a moment of suspense, an invitation for a closer reading of the scene, while giving narrating voices the power to control the trajectory of the narrative.

Comparing Dramatic Monologues to First-person Narratives

Edgar Allan Poe's "The Cask of Amontillado" relates the narrative of Montresor who buries Fortunado alive in his family vault. This short story is a first-person narrative, Montresor's narrative being the only source of information (unreliable and insufficient) that the reader receives about this fictional world. This prominent tale of murder and revenge has stirred up ideas about Montresor's motives for the murder, oftentimes relating it to some insult that may or may not have happened. There is a thematic thread that likens this short story to a dramatic monologue such as Browning's "My Last Duchess," in which the monologist takes offence from a possible insult his deceased Duchess supposedly made. In Poe's short story, the narrative is singled out by Montresor's use of "I" and "me" at the very beginning of the story. Both the Duke and Montresor start out the narrative by fixing on the object of obsession—for Montresor that is Fortunado ["The thousand injuries of Fortunado I had borne as I best could…" (696)], for the Duke that is the Duchess, now captured in the painting ["That's my last duchess painted on the wall" (1282)]. Both narrators are concise in what they focalize and describe as both genres (the short story and the dramatic monologue) being limited in length offer detailed content in a relatively small textual space.

Discursive choices offer the reader the opportunity to engage in an evaluation of the recounted events. A careful reading of Montresor's rhetorical choices helps in understanding his motivations. He narrates: "The thousand injuries of Fortunado I had borne as I best could, but when he ventured upon insult I vowed revenge" (696), which implies that this was not a real confrontation, but rather that Montresor is hurt by yet another insult. This insult is never specified and is thus questionable as sufficient motivation for his revenge. Similarly, in "My Last Duchess" the Duke presumes certain conversations to have happened between the Duchess and her painter in the Duke's absence. He recounts: "perhaps/Fra Pandolf chanced to say" (1282)— the use of "perhaps" indicates that the Duke is guessing rather than deducing.

Dramatic monologues resemble Poe's short story due to their limited number of speakers, events, limited length, and addressing a 'you' in the story. The form in which Montresor's narrative is delivered is unclear (is it written, thought, or told orally?) as is the case with "Porphyria's Lover." Montresor's narrative states at the beginning "You, who so well know the nature of my soul, will not suppose, however, that I gave utterance to a threat," whereas in the narrative he is revealing all events of the immurement. Similarly, the Duke addresses the marriage envoy,

politely ordering him to rise, to look at the painting, to keep in mind the next Duchess's dowry and to look at the statue of Neptune.

The Duke describes characters and situations just as Montresor, a first-person narrator, describes them. The former narrates the actions of the Duchess, her appearance in public [the Duchess supposedly has a "spot of joy" in her cheeks, a heart that was "too soon made glad," she was a curious person "her looks went everywhere" (1282)], whereas the latter describes Fortunado: "He had a weak point—this Fortunado – although in other regards he was a man to be respected and even feared" (697). By controlling the narrative, these narrators wish to influence the listener's or the readers' mental image of other characters. Nevertheless, this intentional mental image is not in accordance with the real mental image created in the listener/real reader as a result of the reading process. After the murder, Montresor narrates that "My heart grew sick; it was the dampness of the catacombs that made it so" (701), revealing a deficiency in understanding his true feelings, even fifty years later (a consonant narrator). Yet, the reader is aware of this deficiency and constructs Montresor's character as vengeful and prideful. We have previously pointed out cases in which dramatic monologists are limited in understanding their past selves.

Short stories and dramatic monologues also make use of temporal elements. It is only in the last paragraph that Montresor switches the narrating time to the present tense, "For the half of a century no mortal has disturbed them [the bones]" (701), indicating that the time of the speech act is half a century after the murder, whereas the time of the actions begins with him meeting Fortunado on the street: "It was about dusk, one evening during the supreme madness of the carnival season, that I encountered my friend" (697). Similarly, the Duke begins the speech act during his conversation with the marriage envoy until they go back to other guests downstairs and the time of actions begins with the Duke pointing to the Duchess's painting and in telling retrospectively how it was painted by Fra Pandolf, leading up to the moment in which the Duke "gave commands." Montresor as narrator of the short story, the Duke as monologist of this dramatic monologue, and, by principle, all first-person narrators control narrative time thus taking ownership of the text they narrate. In fictional autobiography, for instance, Jane Eyre tells the reader: "therefore I now pass a space of eight years almost in silence" (82) affirming that she decides on what events are important to narrate. The narrator's word choices and presentation of other diegetic elements provoke readerly judgment and evaluation of the narrative text. It follows that narratological reading practices can be useful in the reading of some poetic genres.

Conclusion

The experimental nature of dramatic monologues which oscillates between lyric, dramatic and narrative, allows for a consideration of these poems from a narrative angle. As the delivery of the monologue is a narrating process, consequently one must consider the narrative aspects at play, such as the time of the speech act and the time of actions, word choices of the narrating agents, and reliability of the speaker. Dramatic monologists and first-person narrators project an identity through the narrative, made possible due to the duality of the narrating agent into the *narrating I* and the *experiencing I*, an event that is as significant as it is complex because it deals with an identity ever-in-flux in a double process of the narrating I 'reading' his/her character and the reader simultaneously 'reading' both the narrating voice and the character.

Narrating monologists have strategies and motivations for narrating of their past selves (as *experiencing I*) and they use the narrative text for such reasons. Seen from this perspective, the implied listener is pivotal to the understanding of this genre as the narrating text is used to address an audience in order to unfold the monologist's self (with the purpose of influencing the listener, of changing his views, or in the cases in which the monologist speaks to himself, the monologue is delivered retrospectively as the speaker reconsiders his past actions/thoughts). It follows that these monologists-narrators can engage in dissonant or consonant self-narration, depending on the internal change of the speaker. Such a narrative reading of dramatic monologues enables the readers to discern inconsistencies in the characters—obsession with the female, wish for an ensuing dowry, obsession with aristocratic titles, selfishness—characteristics that the narrating voices are unable to detect about themselves.

As narrating agents in these two genres aim at constructing fictional selves, the reader must consider the word choices of the narrators. Dramatic monologues and fictional autobiographies, for instance, use the written format to convey ideologies (social, economic, educational, philosophical, and so forth) to the implied reader. The latter is responsible for creating an awareness of strategies narrators use (such as temporal control or informational gaps) in first-person narratives. The reader is invited to think critically about the text and its speaker. That includes gathering information by determining whether the language used is hyperbolic (therefore not plausible) or by being able to identify the use of the pseudo-iterative (as in the case of "St. Simeon Stylites") which creates doubt about the credibility of the narrative.

The ability to detect temporal aspects also contributes to our reading of

dramatic monologues. The recounted events as well as the time in which the monologue is delivered help construct an accurate background of these fictional characters in addition to relating to the purposes of the monologue. For instance, in Tennyson's "Tiresias," the narrative of Tiresias's past story helps us understand the context in which he is delivering the monologue now. However, the time of the delivery of the monologue reveals the purpose of this speech act: a night before the monologue, God Ares warned him that Thebes will fall if there is no sacrifice and the day after this vision, Tiresias is speaking to Menoeceus as an attempt to save Thebes. Deictics also add meaning to the narrators' rhetorical purposes and strategies as they determine the place and time in the narrative which in turn contributes to a better readerly understanding of the delivery of the monologue.

In the trajectory of literary developments, experimentation with narrative form, the nature of narrative itself, it appears that the dramatic monologue, a poetic form, has many common elements with traditional first-person narratives as well as modern narratives that focus on representing thoughts. The complexity of language, the use of abrupt phrases, complex and semi-chaotic sentences, all point to the resemblance of dramatic monologues to interior monologue passages. This indicates the modern and experimental nature of this genre. A careful reading of the revisionist dramatic monologues of England's former poet laureate, Carol Ann Duffy, in her collection *The World's Wife* (1999), with its use of consonant self-narrating voices, gives evidence to the developing narrative and experimental form the dramatic monologue can take either with the intention of tackling old Western myths (Duffy's "Queen Herod" or "Mrs Midas"), or expressing contemporary feminist claims ("Little Red Cap").

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“Thing” Narrative in *The Portrait of a Lady*

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Abstract *The Portrait of a Lady* is Henry James’s early best work with the exquisite and graceful form of Jamesian “upper-class parlor.” For a long time, “thing” narrative in the novel has been overshadowed by the abundant discussion of its characterization, plot and themes of love, moral, culture and etc. The neglect of things leads to the disconnection between the thing narrative as a set of discourse system and the meaning of the work. In fact, the novel is flooded with “things,” such as clothes, houses and artworks. These things work together to weave consciousness of gender, class, and culture into the meaning web of the masterpiece by constructing the characters’ identity in their invasion of humans with their “material power.”

Keywords Henry James; *The Portrait of a Lady*; things

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Introduction

First published in 1881, *The Portrait of a Lady* has sparked a lot of criticism. In addition to stylistic appreciation and interdisciplinary researches, most of the reviews focus on the major characters of the novel, Isabel Archer, Ralph Touchett, and Madame Merle, exploring the personalities and fates of these characters and the cultural connotations behind them. Besides, while some researchers have probed into the space and its implications in James’s novels (Kestner, Fu, Whiteley), some other scholars have investigated the value of pains, knowledge and responsibilities

expressed in Isabel's final choice (Jones, Dai, Copland). The above studies highlight the novel's importance through different lenses, but a closer reading reveals a seriously overlooked fact: James invested a lot of ink in various material things including clothing, residences, decorative paintings, sculptures, etc. The minute details and visual texture in daily life constitute the living organism of the novel and overlap and interconnect each other to form a "living life" by functioning as a vehicle for the production of metonymic meanings of physical things.

As a matter of fact, in striking contrast to modernists like Pilippo Tommaso Marinetti and Willa Catha who disdained the object culture of the Victorian world, James, in *The American Scene* (1907), granted "voice to the inanimate object world, from New York Trinity Church to the Pullman train" (Boehm 222). To some extent, in his concern with things, James foresaw the coming of the "thing" era in humanities and social sciences. In the past decades, the shift to things has become a major hotspot in academic world under the trend of "de-anthropocentrism." The speculative realism movement in philosophy and new materialism celebrated by Bill Brown and other theorists have pushed "things" under the spotlight. They are "rediscovering a materiality that materializes, evincing immanent modes of self-transformation that compel us to think of causation in far more complex terms; to recognize that phenomena are caught in a multitude of interlocking systems and forces and to consider anew the location and nature of capacities for agency" (Coole and Forest 9). As a result, things insinuate into and play a key role in literary criticism, just as Fu Xiuyan contends, "In many cases, the narrative of things establishes another discourse system in addition to languages, and if the meaning implanted in the story by the author fails to attract attention, it cannot be deciphered" (4). In response to the rise of material turn and thing theories, literary scholars begin to rethink the socio-political significance of things and their interaction with human beings to promote the development of narrating and narrated things themselves. But, what on earth can we do with "things" in literature? Fu Xiuyan's answer seems thought-provoking: "The so-called material turn in literary criticism is to concentrate the spotlight on the things that used to be a foil, so that they become the main objects of literary research in humans"(5).

Among the surfeit of topics generated by "material turn" stands out the characters' consciousness and identities expressed by the things they make, purchase, use and discard. Therefore, this article centers on the narrative of things in Henry James's *PL* to excavate their function as a cultural medium and narrative tool to externalize Victorian consciousness of gender, class and culture and their great role in the construction of the characters' identity.

Clothes

The clothes in *PL* are depicted in typical Jamesian style: simple but vague. However, according to the description of the text and Victorian costume culture, the donning of the characters can be roughly visualized. As the uniquely human action, clothing our physical bodies literally manifests the material culture of our lives. The cultural progress of costume in Victorian period coexisted with prevailing conservatism, asceticism and the pursuit for elegance. Gentlemen' s clothing is generally formal and rigid with three styles: high top hats, tops and pants; Ladies' attire is elaborately made or even over-completed, standard with bound corsets and intricate petticoats. There are different degrees of morbidity in the chest, waist and hips to emphasize ladies' delicacy and sexual charms, and consequently, ladies became walking ornaments. Though highly congruous with the Victorian cultural code, the costume narrative in *PL* is unique with an emphasis on its thingness and material power over the characters.

In the novel, Madame Merle is typically characterized as one who is "armed at all points" (James 541)[1]. In Carlyle's terminology, Merle is one of those "creatures that live, move and have their being in Cloth" (305). When she first appeared, she was "fastening a bracelet, dressed in dark blue satin, which exposed a white bosom that was ineffectually covered by a curious silver necklace" (252). Madame Merle was the representative of the typical Victorian women, for whom the clothes were a symbol of status and morality. She was always dressed up in jewels and overwhelmed as a subject and enslaved to clothing. Madam Merle's style of clothing arose from the Victorian social system and customs. First of all, she had natural male-pleasing qualities, which was a default fact behind Victorian women's clothing culture. Secondly, in order to realize her ulterior motives, she befriended Mrs. Touchett and Isabel from the very beginning by assuming the image of an upper-class woman with the disguise of costumes. Finally, she was also deeply poisoned by European materialism which was caused by the lavish consumption desire out of the public's aesthetic consciousness and was subsequently led to the worship of things. Merle believed that "there's no such thing as an isolated man or woman" and "we're each of us made up of some cluster of appurtenances" (283). Then, what is self? Merle firmly claimed, it "overflows into everything that belongs to us— and then it flows back again" (283). Therefore, she defines her own self as what is "the clothes I choose to wear". She even cried out that "I've a great respect

1 The original texts of the novel quoted in this article are from Henry James: *The Portrait of a Lady*, London: Collector's Library, 2004 and hereafter only a page number appears.

for *things*!" (189) Indubitably, Madam Merle firmly believed that selfhood and self-expression emanated from attire. Consequently, she got bound by clothes or "things" and degraded into the object of "thing tyranny." In this case, the main body that originally enjoyed democracy and the human being were invaded and abused by the majority of things, allowing things to exercise tyranny (Ning 134). Madame Merle's dress invited to her "tyranny" from male scrutiny, social institutional constraints and her own aesthetic pleasure.

Unlike Madame Merle and Victorian mature women's costumes, her daughter Pansy's vestment showed Victorian girls' innocence, simplicity and purity, rejecting any pre-marriage sexual awakening. Until Pansy officially entered the society, that is, when it came to marriage, she "wore her hat—an ornament of extreme simplicity and not at variance with her plain muslin gown, too short for her years"(318), and gray gloves that she did not like, revealing asceticism from the inside out. In Victorian families, young women were treated like babies, imposing physical restrictions on their bodies through clothing, denying their own right to full physical and subjective maturity. Osmond, both male and father, "infantized" and domesticated Pansy through clothing. Even though Pansy had been sixteen years old, he would still hold her hand and even had her daughter sit on his lap or between his legs, without the slightest sense of gender divide, as if Pansy were a baby who had no gender consciousness. Growing up in a convent, Pansy perfectly lived up to Osmond's expectations of her upbringing: pure, innocent, and childlike with strong morality.

In contrast to Madam Merle's and Pansy's identities constructed by the thing of clothes, Isabel was strongly against Merle's assertion of the expressive function of costume and would never allow it to identify herself. She uttered her disagreement with Madam Merle: "I don't know whether I succeed in expressing myself, but I know that nothing else expresses me. Nothing that belongs to me is any measure of me...a limit, a barrier, and a perfectly arbitrary one" (284). Isabel's denial on sartorial function finds its best expression in her own costume. Throughout the text, we can see that her dress style does not change much. She wore black in two starkly parallel scenes in the story. The first scene shows Isabel's first appearance in Chapter 2. There, she was "in a black dress" (45) and Ralph saw her standing "in the doorway" of Gardencourt (45). The spacious portal leads out of the house and into the garden. In the second scene, Rosier came to visit the Osmonds. He "meets Mrs. Osmond coming out of the deep doorway" (497-498). Here, a gilded inside door replaces the previous spacious portal. This deep door renders heaviness and confinement which leads to another room within the Osmond's "black fortress."

In both scenes, Isabel was dressed black and remained standing in the doorway for some time, long enough to form a portrait in a door frame. While the first frame presents a girl with vitality and vivacity, the second one demonstrates a somehow remote and subdued woman in spite of the fact that the "framed" heroine in black velvet "struck our young man as the picture of a gracious lady"(498). Being trapped in the marriage scam and stubbornly helpless, Isabel pretended to be strong by hiding herself in gorgeous costumes from self-expression. Different from Madam Merle's and Pansy's garb which changed with the owner's mentality, personality and circumstances, Isabel's dress style remained much the same. Conspicuously, Isabel's unchanged black dress in these two similar scenes implies her changed identity from a free girl to a suppressed woman. The unchanged dress style projects the changed identities of its wearer. Isabel was no longer an unbound girl with a free spirit. Instead, she turned into a wife and stepmother in bondage.

Whether Isabel accepted conventional dress code or not, she could not escape the fate of being subdued by various forces. In the end, like Madame Merle and Pansy, she was degraded into an ornament and objectified to varying degrees by the object and even the subject themselves. While Madame Merle was bound by her own desires for things, and Pansy was made objectified by her father, Isabel was produced by Ralph. As an "author," Ralph was contradictory, and his attitude towards Isabel had been swinging between two extremes. Sometimes he appeared as a proud "Creator" to put pressure on Isabel's marriage choices; sometimes he existed as a "reasonable guest," hoping that Isabel would be a natural product of the law. But after Isabel got married to Osmond, she no longer belonged to Ralph, because he "recognizes Osmond"(532) and he sees that Osmond "kept all things within limits...he adjusted, regulated, animated their manner of life" (532).Thus, "her mind was to be his— attached to his own like a small garden-plot to a deer-park"(582), voluntarily domesticating herself. Clothing registers palpably on the body and cognitively in the mind in a symbiotic connection (Cook 1). The three women in the novel wrapped themselves up in different ways under the costumes and the moral order behind, and their femininity and sense of subjectivity were threatened and invaded by social morality, and finally constructed into a unique Victorian female identity.

Houses

Compared with indicative attire, houses are much more pervasive in *PL*. As a special kind of thing, the possession, maintenance, sharing, consumption, protection and destruction of these architects necessitates close textual scrutiny. Moreover,

for architects, artists, politicians and writers alike, landscapes including houses are the most frequently invoked vehicle in framing arguments about personal, national and social identity. Henry James is of no exception. As a writer and world traveler, James seems to be extremely possessed with architecture or houses. The ubiquitous houses in James's fiction, particularly in *PL* makes Coulson believe that the novel "is possessed by an estate agent's imagination" (169). The textual and architectural works conflate spaces of meaning on personal, social, and symbolic levels. However, the Anglo-American interpretation of the manor imagery in the novel focuses more on its personal symbolism, especially on the formation of Isabel's moral consciousness. In fact, the manor has a broader association with the socio-cultural context, especially as a symbol of Englishness and class distinction.

The opening scene is typical of Englishness that has been well displayed in English country house literature since its very origin (Kelsall 170). James decides it as "peculiarly English picture" (32). "Afternoon tea" is a rather ordinary daily ceremony in English life, but under James's pen, "the hour dedicated to the afternoon tea" is "more agreeable" (30) than anything else. Further reading makes clear why a daily activity turns out to be so impressive and enjoyable. The reader can see a few people enjoying the afternoon tea on the lawn of an old English country house. Sitting in a chair or strolling aimlessly on the lawn and immersed under the flood of "its finest and rarest" light on a splendid summer afternoon, the people could feel "the eternity of pleasure" (31). In this way, "the little feast" is mingled with a sense of leisure, relaxation and privacy. Such a scene best demonstrates the exquisitely cultural ethos of the English country house.

The most charming part of the scene perhaps lies in the country house itself. Its location receives much attention from eyes that are seeking wisdom. "It stood upon a low hill, above the river—the river being the Thames at some forty miles from London" (32). Water is the symbol of wisdom and ingenuity. Therefore, the owner of a house situated by waters is believed to be extremely wise and intelligent. What's more, its appearance must attract the eyes looking for beauty. "A long gabled front of red brick, with the complexion of which, time and the weather has played all sorts of pictorial tricks, only, however, to improve and refine it, presented to the lawn its patches of ivy, its clustered chimney, its windows smothered in creepers" (32). The house appears to be a scenic picture. The name of the mansion, Gardencourt, brings about a distinct association of elegant and refined English culture unified with both the beauty and innocence of the nature. The history of the house well bends with the refined landscape. In its growth, the house contains the historical memories of England: the house, where the great Elizabeth slept,

"had been a good deal bruised and defaced in Cromwell's wars, and then under the Restoration, repaired and much enlarged" (32). As a perfect combination with time and nature, the house and its garden form a flawless setting for the exquisite ceremony of afternoon tea. The fully-grown oaks and beeches "flung down a shade as dense as that of velvet curtains"; the "wide carpet" of turf seems like "the extension of a luxurious interior"; the lawn is "furnished like a room, with cushioned seats with rich-colored rugs, and with books and papers that lay upon the grass" (33). The century-old beauty of the house is seized and frozen in the moment of "little eternity" while innocent pastime, organic nature and human culture are brought together in this "peculiarly English picture" (32).

According to Sun Yanping and Wang Fengyu, the word "country" not only refers to rural areas but also means "nation," and thus, "rural England" has become a national myth pursued in various periods" (31). Actually, possession of Gardencourt, the old country house that symbolizes the English culture and history, has switched and is now taken over by Mr. Touchett. The wealthy American banker who "had bought it originally because it was offered at a great bargain: bought it with much grumbling at its ugliness, its antiquity, its incommodity" (33) has now developed "a real aesthetic passion" for the house whose pure aestheticization parallels to the substitution of modern global capitalistic economy for the English feudal order and to the substitution of a foreign plutocracy for the old English aristocracy. As Raymond Williams notes, compared with the earlier country houses, the country houses under James's pen are "not of land but of capital." He asserts, "the country-houses of Henry James, which have become the house-parties of a metropolitan and international social round, the stage-settings of a more general social drama..." (249). Capital at the moment becomes a "stage-setting" for an aestheticized Englishness that has been reduced to memories and abstractions (Williams 248). Due to the social and economic changes, Gardencourt, in the possession of the old American banker who still has the distinctive "American tone" after 30 years in England, has now turned into a place of pure aesthetic pleasure.

While Gardencourt stands for the rise of new plutocracy, another country house in the novel, Lockleigh, emblems the fall of English feudalism. This is a "curious old place" (113). Having inherited the house from his ancestor, Lord Warburton is the present owner of Lockleigh whose family is a typical English aristocracy and has their social status and power sustained on the traditional feudal system. Its long history made Isabel believe that it is "a noble picture." However, rising from "a broad, still moat" with its stout grey pile tinted in "the softest, deepest, most weather-fretted hue" (125), the old country house affected the young visitor

Isabel from the New World, as "a castle in a legend." In her impression, the place is more mysterious and suppressing than noble because "within, it had been a good deal modernized—some of its best points has lost their purity" (125). Thus, in comparison with Gardencourt, Lockleigh is far less refined and enchanting and seems to be relating her prime past and lamenting her plunging present like all the other country houses in the late 19th century. In other words, the house fades as its owner, the aristocrat's vitality wanes.

Clearly, Lockleigh differed strikingly from Gardencourt. They represented two kinds of upper class. One was the upstart and the other was the hereditary nobility. Gardencourt was the product of the rise of commercial capital, while Lockleigh Manor was an outcome of the traditional architectural system, which was inherited from the ancestors of Lord Warburton. The real English manor arose in the 12th century and peaked during the Elizabethan period to the mid-18th century. Originally derived from the castle, the mansion was actually more of a form of economic organization, and in English law, the manor was stipulated to be the property that organized the attendant rights of the baron's court, which was a kind of tenure unit under the feudal system. The manor generally included the division of land such as commons, self-camps and freeholds. So, Lord Warburton "owns fifty thousand acres of the soil of this little island and ever so many other things besides. He has half a dozen houses to live in" (120). However, the Gardencourt was varied under the circulation of capital and did not include the surrounding land. The traditional aristocrats represented by hereditary manors were the guardians of feudal civilization and order, while the manors under the flow of capital were the forces of the new upstarts. In the great Industrial Revolution, cities and commodities developed rapidly and estates were gradually commodified and traditional hereditary aristocrats went bankrupt and were eliminated by emerging economic forms. More estates were turned into commodities to be bought by the upstarts. Even so, the traditional nobility initially looked down on the emerging aristocracy. And the new nobility's efforts to learn from the traditional aristocracy in terms of food, clothing, and housing were considered to be a farce that would end up in nonsense. But the capitalist economy was booming anyway, and the upstarts rising from strong capital forces were slowly accepted. The upstarts had a strong predilection for manors especially British manors with a casual style. Undoubtedly, the two houses in the novel serves as an agent to highlight the class distinction in Victorian era and thus bring ample meanings to the text. Put it in another way, the houses are the carrier of their owners' needs and desires and thus obtained thingness in their connection with human beings.

Artworks

In *PL*, what is closely related to the mansions is a variety of decorative artworks, such as paintings and sculptures and so on. The artworks to the minds of their owners are what the costume to the bodies of the characters. A careful examination of these cultural artifacts will illustrate the fact that they are essentially emblematic of masculine domination over women and betrays James's cultural consciousness and his heroines' construction of national identities.

Gardencourt had a special oak gallery with many famous paintings personally collected by Ralph. Most of these paintings were purchased at high prices from the declining nobility who, like Lord Warburton, could not afford such works of art. The artistic ornaments betray the social status of their owners. Compared with wealthy Ralph with a large collection of authentic artworks, Osmond was rather impoverished and could only afford copied antiques. However, it does not hinder him from winning Isabel's heart and inheritance. Although every other character except his daughter Pansy and Isabel initially sees through his stratagem, Osmond managed to promote himself socially. His trick lied in his deficiency in every regard, i.e., "no property, no title, no honours, no houses, nor lands, nor position, nor reputation, nor brilliant belongings of any sort" (472). Isabel was so enchanted by such scantiness that she informed Ralph, "It's the total absence of all these things that pleases me" (472). To be precise, Isabel was lured not by Osmond's deficiency but his taste for art or his cultural capital. "He's the incarnation of taste," ... "He judges and measures, approves and condemns, altogether by that" (469). Firmly believing that a good person should be marked with a good taste, Isabel uttered "It's a happy thing then that his taste should be exquisite" (469). Thus, it's quite natural that the naïve girl was greatly attracted by Osmond's house fraught with paintings, books, magazines and newspapers, all of which told the landlord's cultural taste. She would never know that it was exactly Osmond's cultural taste or the so-called cultural capital that threw her into the marital nightmare.

Isabel's tragedy, in my opinion, is partly rooted in the dominative cultural capital represented by various artworks or collectibles. In the second half of the nineteenth century, the seemingly autonomous field of art and cultural production was actually closely connected with power and social authority. Cultural capital can be transformed into other species of capitals, leading to the increase of autonomy, authority and other symbolic power. The capital transformation, however, works differently between men and women with a gender-specific rigidity. Bourdieu asserts that cultural production "occupies a dominated position... in this field... It

is thus the site of a double hierarchy" (38). On one hand, it is entangled with the field of power and on the other, with masculine domination. Jamesian women, to a great extent, verify the practice. In James's novels, a majority of women are generally underprivileged in obtaining all kinds of capital. As Schniedermann points out, "women are subject to a different 'exchange rate' than men when it comes to transforming one species of capital into another" (130), and, "possession of and control over cultural capital thus turn into means of power beyond the mere display of economic wealth" (131). Isabel tried arduously to turn the inherited money into cultural capital with a great appreciation for high-cultured Osmand and all of the artworks in various mansions and museums. However, Isabel failed to realize that the villain was one of the masters of these cultural products. Her pursuit for cultural capital was, in essence, an invitation for passive mastery and bondage because, the more skilled hunter of the capital, i.e., the hypocritical Osmond, had been waiting patiently for his prey to fall into his trap. In Osmond's eyes, Isabel was nothing more than an object, a piece of antique or an artwork. Isabel could do nothing but be controlled and dominated by her husband. In this sense, the artworks decorating the houses prompt and witness the heroine's misfortune.

Besides the ornamental artworks in various mansions, James also depicted numerous exhibits in copious museums which were as much a physical space for storing historical artifacts as a memorial space for the past. The exhibits in the museums are "given meaning within discourses of memory and relics, as opposed to discourses of science and types (Feldman 259). Namely, they are the accumulation and condensation of the memory of a national group, or a material carrier of cultural memory and construct a new cultural memory of the present with a different linguistic order in a new historical context. Isabel was fascinated by different museums. She paid visits to the Natural History Museum in the western suburbs of London, the British Museum, Westminster Abbey and the Tower of London, etc. She enjoyed the famous works of Turner's landscape paintings and Assyrian bulls and greatly admired the memorial statue of Nelson, the British Admiral and the national hero who resisted Napoleon's invasion, in Trafalgar Square. In the gallery of fine arts in the Temple of Jupiter in Rome, she "sat down in the centre of the circle of these presences, regarding them vaguely, resting her eyes on their beautiful blank faces; listening, as it were, to their eternal silence" (414). She was reveling in it, trying to hear something from the sculptures. These paintings and sculptures had become material carriers of European history and culture, not only visualizing abstract European historical memory into Isabel's personal memory, but also evoking and reshaping Isabel's historical and cultural consciousness through

their intuitive visual images. In this way, Isabel, who was not a part of the collective memories, was plunged into pious worship of these artworks and unconscious identification with the embedded culture.

In contrast to Isabel, her best friend, journalist Henrietta Stackpole, always refused to appreciate these works in a positive way. With sharp criticism and shrewd derogation, she tried consciously to evade being influenced and infected by the collective memory embedded in these works of art. Instead, she constantly emphasized the collective memory of her country's history to consolidate her American identity. Here, we see strikingly different attitudes towards European and American culture. Scholarship has come to the consensus that James had a particular propensity for European high culture, often muttered about the barren culture of his motherland and dreamt of the cultural fusion of these two continents. As the outstanding images of James's cross-cultural heroines, Isabel and Henrietta bespoke his thinking about the cultural differences between Europe and America and the construction of national identity. Obviously, as a "cosmopolitan American," James did not expect an American with either a blind worship for Europe or a stubborn belief in flawless United States. One's national identity cannot be established with Isabel's blind exaltation for a foreign country nor with Miss Stackpole's visionless over-confidence in one's own motherland and only with tolerance, objectivity and confidence can one's national identity be built in a balanced way.

Conclusion

Reading *PL*, especially reading the things particularly scattered in the text, initiates creative process of detecting and understanding the hidden implication behind the daily stuff and minutiae. As Stephanie N. Saunders claims, "...*things* are not merely *things*, but rather there are living, breathing people behind each item" (25). In this work, things, including clothes, houses and artworks, mediate each other and interact with people to showcase their inter-subjectivity and even obtain "material power." As powerful agents, these things not only map the source power of the figurative character's desire and deeds, but also help to construct the subject's identity in various ways. As a new discourse system, the "thing" narrative deviates from the traditional human focuses, marks a departure from the existing James criticism and provides a new perspective for the interpretation of his works.

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Narrative Transculturation in *Legends of Guatemala*

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Abstract The notion of "narrative transculturation" is postulated by Angel Rama and it is widely used in the literary analysis. This article, through textual analysis methodologies, tries to approve the hypothesis that *Legends of Guatemala* meets all the phases of narrative transculturation indicated by Angel Rama: the language, the narrative structure and the worldview. In short, in the language, Asturias changes and recombines some words of the indigenous language, transforming them into Spanish. In the narrative structure, the use of enumeration, repetition and onomatopoeia is very frequent, which is also one of the characteristics of Mayan works. As for the worldview, Asturias talks about the Mayan-Quiche myth and its combination with the Catholic religion, creating a mythical-magical atmosphere. All these three phases show the miscegenation between two cultures. This style also has a long-lasting influence on Asturias" works and makes him one of the precursors of the famous technique "magical realism."

Keywords Miguel Angel Asturias; *Legends of Guatemala*; Narrative transculturation

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Introduction

The notion of "transculturation" was postulated by the Cuban anthropologist Fernando Ortiz in the year 1940, in his book *Cuban Counterpoint of tobacco and sugar*. This term describes what happens when a society is subject to another, the cultural elements are not lost but rather manage to preserve themselves and merge with the dominant ones through a gradual and dynamic process. In 1982, Angel Rama transferred it to the literary field and proposed his theory in *Narrative Transculturation in Latin America*.

This article focuses on the figure of Miguel Angel Asturias (1899-1974),

winner of the Nobel Prize, who is a Guatemalan writer, journalist and diplomat. *Legends of Guatemala*, his first book, laid out the foundation for his style in his future literary creations and occupied a fundamental place in Latin American literature.

Until now we can find a large amount of studies on his famous novels. However, it seems that his first book deserves more attention from researchers since many of the elements incorporated in *Men of Maize* can find their origins in *Legends*. Therefore, this article is intended to make a textual analysis of this book, testing the hypothesis that *Legends of Guatemala* meets all the phases of transculturation indicated by Angel Rama. According to him, the process of transculturation affects three main aspects of culture, which are "the language, the narrative structure and the worldview" (Rama 47).

Narrative Transculturation as a Concept to Identify Latin American Literature

In relation to expressing the notion of transculturation, it is worth reproducing Malinowski's quote:

> To describe such a process, the Latin-rooted word of transculturation provides a term that does not contain the implication of a certain culture towards which the other has to tend, but rather a transition between two cultures, both active, both with contributions, and both cooperative to the advent of a new reality of civilization. (Malinowski XII)

According to Rama, the culture has a quality of "plasticity," which means the ability to absorb foreign elements and incorporate novelties. This does not imply that one culture imposes itself on another, but after a selection process, itself chooses determinate elements to promote its tradition and, at the same time, invents innovative components that can contribute to its development. As Schmidt-Welle states,

> Transculturation presupposes, then, historical processes of mutual influences and changes in both subjects, in both societies or cultural spheres that participate in this dialogue. It is distinguished by its dynamism that includes processes of cultural translation on both sides. (Schmidt-Welle 50)

From the time of the Conquest to the present time, the indigenous and Spanish cultures meet in several areas, which, specifically, according to Rama, belong to Indo-America which is characterized by "the Andes mountain range, temperate

and cold zones, strong indigenous composition, agriculture and mining, Hispanic domination and the Catholic religion" (Rama 69).

The two cultures (the Mayan and the Hispanic one) are intertwined, enabling them to coexist and achieve another culture, which is hybrid and mestizo. Intellectuals, who are always seeking an identity for the new nations, are using literature as a weapon to demonstrate their "independence, originality and representativeness" (Rama 17).

As mentioned above, according to Rama, in literary works, transculturation is reflected in three levels of culture: language, narrative structure and worldview. First of all, language has always been an important instrument to gain independence and originality. During Modernism, there were two main strands: the writers of the first one wrote according to the criteria of Spanish to incorporate their creations into the European market while those of the second strictly reproduced the local dialects.

It is clear that the second one succeeded with the appearance of the regionalism around the 1910s. In the works of that time, a mixture of the cultured language of Spanish and the use of local dialects was appreciated in order to provide credibility. However, sometimes it was so difficult to understand the lexicon for a reader who did not live in those areas portrayed that a glossary had to be included at the end.

As Antonio Candido points out in his essay "Literature and underdevelopment," at that time, in society there was a pleasant awareness of backwardness: writers were very distant from the lower class, for which they not only could not, but also did not, want to approach their language.

With the passage of time, their heirs realized the cultural weakness and tried to change the style: a union was made between the narrator and the character, in order that they remained in the same linguistic framework. In regionalist literature, the character usually uses a language that represents the popular, the oral and the dialectal, while the narrator relates their tales in standard Spanish. The distance between these two languages is very evident.

However, in transculturation literature, the narrator tends to use the same language as the characters, putting himself on the same linguistic level. According to Angel Rama, the use of regional language constitutes a way of representing the originality:

> In the case of writers from regionalism, placed in a trance of transculturation, the lexicon, prosody and morphosyntax of the regional language, appeared as the preferred field to prolong the concept of originality and representativeness, solving at the same time, unitarily, literary composition, as recommended by

> the modernizing norm. (Rama 50)

Secondly, it's important to mention the narrative structure. When the twentieth century arrived, the influence of the Avant-garde was apparent. This movement nurtured the cosmopolitan narrative and within it, highlighted the fantastic aspect, which later became one of the main genres in literary creations and exerted a strong influence on Latin American literature. Faced with this situation, the regionalist writers resorted to the oral sources of popular narration and sought "a recovery of the structures of oral and popular narration" (Rama 52). This type of literature annulled the multiplication of narrative resources and reproduced the literal spoken discourse of its inhabitants.

For example, referring to Guimaraes Rosa´s fiction, Rama also pointed out that the two aspects of language and narrative structuring can be united as one:

> At these two levels, the literary operation is the same: starting from a popular language and narrative system, deeply rooted in Sartaneja's life, which is intensified with a systematic investigation that explains the recollection of numerous lexical archaisms and the discovery of the varied points of view with which the narrator elaborates the interpretive text of a reality. (Rama 54)

In conclusion, this response, given by regionalism, offers the possibility that the external and internal cultures meet and mix, generating a new form of narrative structuring.

The last level of transculturation is what is called "the worldview." In this process, the incorporation of myth in literary works stands out. The myth was taken up by the psychoanalysts of the twentieth century, including Sigmund Freud, Otto Rank, Carl Jung. According to Eliade:

> Instead of treating, like his predecessors, myth in the usual sense of the term, […] he has accepted it as it was understood in archaic societies, where myth designates, on the contrary, a "true story" and, what it is more valuable, because it is sacred, exemplary and significant. (Eliade 9)

In this context, influenced by French thought and surrealism, we can find master writers of this level such as Asturias, Carpentier and Rulfo. The first of them will be studied in this essay.

The Narrative Transculturation in *Legends of Guatemala*

In this section, we will apply the theory of narrative transculturation to *Legends of Guatemala*, knowing that these legends present us with a hybrid world between the indigenous and the western culture. Although the stories written by Asturias are based on the legends of the Maya-Quiche civilization, they also introduce cultural elements from the Hispanic Guatemala. This is due to two main reasons: on the one hand, his childhood offered him the opportunity to have direct contact with the indigenous people. On the other hand, later in Paris, he identified with his "ladino" condition and this made him look more deeply into that mestizo culture.

First of all, it is worth mentioning the letter of Paul Valery, translator of Legends into French:

> What a mix this mixture of torrid nature, of confused botany, of indigenous magic, of theology of Salamanca, where the Volcano, the friars, the Poppy-Man, the Merchant of priceless jewels, the bands of Sunday Parakeets, the master magicians who go to the villages to teach the manufacture of fabrics and the value or Zero, make up the most delirious of dreams! (Asturias 9) [1]

From this quote it can be affirmed that in *Legends of Guatemala*, Asturias presented his transculturation ideology. The legends are already a hybrid literary product, since Asturias mixed narrative techniques from surrealism, whose French origin is indisputable, with the ancient popular legends of the Maya-Quiche civilization.

This character can be seen in the first story of the collection, entitled "Guatemala":

> The Cuckoo of Dreams makes us see a very large city -a clear thought that we all carry inside-.A hundred times bigger than this city of painted houses in the middle of the Rosca of San Blas. It is a city made up of buried cities, superimposed, like the floors of a tall house. Floor over floor. City on city. (Asturias 12-13)

These words describe that Guatemala City was built on the ancient civilization of the Mayans and therefore carries with it that heritage, which has become the basis for the formation of a mestizo society. It is a place where a hybrid space is generated between the past and the present, between the Mayan culture and the modern

1 All the citations of *Legends of Guatemala* are my translation. The original text is in Spanish.

one. According to Mario Roberto Morales, "this palimpsest vision, of cultural hybridization, of cultural superimpositions, is basic to understand the hybrid nature of Asturias" mestizo subject" (Morales 233).

This legend, along with the second one, entitled "Now that I remember," serves as an introduction to the entire series. Therefore, analyzing it from the perspective of transculturation, in this work, although there are also clashes between two cultures, emphasis is placed on the results of the coexistence of the white and the indigenous: the hybridity of the Guatemalan culture.

The story offers us a narrator, "El cuco de los sueños (The cuckoo of dreams)," who is the one who "is spinning the stories." According to Barahona, "the Cuco, as agent, unfolds the dreams and unconscious of a collective memory, an encompassing effort that requires serious consideration pertaining to the aftermath of colonialism" (Barahona 28).

In the first legend, the author begins with the presentation of Guatemala. This city has a magical characteristic, since different characters from traditional legends can be found:

> The tattoo girl rounds by Casa-Mata. The Sombreron walks through portals from one end to the other; it´s rubber Satan who jumps and rolls. And the Cadejo shows up on the meadows, stealing girls with long braids and making knots in the manes of horses. (Asturias 12)

Reading the stories that follow this introduction, it can be affirmed that these words refer to "The legend of the Tattoo Girl," "The legend of the Sombreron" and "The legend of the Cadejo." In these stories, Asturias combines the religious characters of the colonial era and the legends of oral tradition, creating a new explanation of these magical figures, full of imagination and fantasy.

Later, the memory of the past begins with the mention of the great Mayan Capitals such as the city of Quiriguá, Tikal, Palenque and Copán. Likewise, the narrator also named the mythological places: Xibalbá, Tulán, Iximché and Atitlán. Following the footsteps of the cuckoo, we arrive at the first cities founded by the Spanish conquerors. Through these descriptions, it can be concluded that in Guatemala there is a combination of history, indigenous myth and Hispanic culture, which makes this country a perfect place for fusion and miscegenation.

According to Arango, "the poetic essence of Guatemala rises, through the *Legends*, to the highest category of art in a process of interiorization that is the first step towards a deeper awareness of the country's problems" (Arango 476).

After the presentation, we enter the second tale, "Now that I remember." The narrator of this legend is called "Cuero de oro (Leather of gold)," he tells his experience to two sorcerers who are afflicted with a goiter, Don Chepe and Niña Tina, in order to gain their trust so that they can tell him about the legends of Guatemala, spun by the cuckoo of dreams.

If we say that the first introduction of this book is a presentation of the hybridity of Guatemala's past and present, the second is the sacred story of a mythical character: Kukulcan. The story unfolds through the conversation between Leather of Gold and the two men with a goiter.

The first time the two sorcerers speak is when they shout "¡Titilganabáh! ¡Titilganabáh!." This word, as Asturias himself explains in the Appendix, is an arbitrary spelling of three words Titil, Gana and Abah, which means "shaving for the leaders" (Arias 623). This is when the two sorcerers discover that Leather of Gold is actually the transformation of Kukulcan, who is a Mayan deity, who has the shape of a feathered serpent and is called Quetzalcoatl in Nahuatl.

When they recognize their leader, they start to relate the legends of Guatemala. In the text it says: "but you need to remember that I have come here to hear legends about Guatemala and it doesn´t make sense to me that your Mercedes fall silent in one piece, as if the mice had eaten your tongues" (Asturias 27).

Arturo Arias, when analyzing the descriptions of these two men with goiters, reached the conclusion that they, although they had Mayan heritage, are "ladinos" (Arias 633). As narrators of the legends of Guatemala, they not only represent the Mayan-Quiche identity but also that of the mestizo. For this reason, it can be affirmed that this storytelling is the result of transculturation, since there was a reworking of the Spanish tradition and elements.

These narrators are representatives of a collective memory, who, through these legends of oral tradition, transmit to the readers the heritage of their culture and their own identity. In addition, in these legends, there is the presence of three aspects of transculturation that we already highlighted in the section of Rama's proposal: language, narrative structure and worldview, which will be the main topic of the rest of this essay.

Language and Narrative structure

Language

As already indicated, according to Rama, one of the most important elements of transculturation is language. The one that is used by Miguel Angel Asturias presents two simultaneous characteristics: on the one hand, as a writer of the Avant-garde,

he seeks the renewal of language and verbal freedom; on the other hand, since he was the translator of ancient Mayan works, the Guatemalan was strongly influenced by these texts. In one of his essays, Martin Lienhard pointed out the following characteristics of the ancient Maya, which, without doubt, are all present in *Legends of Guatemala*:

> As in other archaic cultures, the *prosody* of ancient Mayan texts is characterized by the *repetition* of words or entire phrases, parallelisms of all kinds and the importance of *enumerations* or *lists* of objects or beings of one or more classes.[1] (Lienhard 546)

According to Jexson Engelbrecht, there is still a debate about the use of language in *Legends*: "many critics, such as the aforementioned Lienhard, maintain that the language used by Asturias for the speech of the indigenous people was not adequate to represent that marginal community" (Engelbrecht 147).

However, others argue that the objective of Asturias does not lie in reproducing the local speech of the indigenous verbatim but rather in providing, through the incorporation of this syntax and the lexical types, an opportunity for readers to get to know the indigenous culture. It is a transculturated and heterogeneous literature, which implies an artificial construction and entails a degree of perversion of the original cultures. Regarding this point, it is worthwhile reproducing the quote of Morales:

> The linguistic hybridizations, typical of the literate city, serve, then, to express -again, paradoxically- the oral village. And this is the way in which literate Latinity includes Mayan and indigenous otherness as a basic component of its identity: it appropriates itself in the best way it can do, and assumes it in the only way it knows how: through the creative appropriation of the hegemonic code of the West. (Morales 116)

The use of local dialects and languages is valid in this master book of Asturias. For example, the mentioned "Titilganabáh" in "Now that I remember" is a word from the local language of the indigenous people and does not make sense in the Spanish of today. In addition, Asturias used the spelling of "Cuculcán," which, in the original text of the *Popol Vuh*, was "Kukulcán." However, Asturias made it Hispanic because in this way it would be closer to the use of Castilian.

1 The italics are in the original text.

The Union Between Language and Structure

According to Angel Rama, the literary structure is closely linked to the language, which is clearly reflected in *Legends of Guatemala*. The language that Asturias used for Legends is closely related to oral tradition. In the beginning, Asturias wrote a dedication: "To my mother, who told me stories." (Asturias 10), which reflected its character of oral tradition. Furthermore, according to the critic Giuseppe Bellini,

> the book was structured through an initial oral narration: the author affirms that he was telling the legends to his friends in the meetings they held in Paris and that only at a later time did he give written form to the product of his fantasy. (Bellini 860)

When speaking of the character of this oral tradition, it is necessary to mention its possible connection with the work of Ricardo Palma, *Peruvian Traditions* (1883). Both books share an attention to forgotten legends and the recovery of popular literature that is passed down from generation to generation. The example is given by "Legend of the Cadejo," which, according to Bellini, reminds him of "El alacrán de fray Gómez" from the Peruvian, especially the beginning part (Bellini 862).

However, the work of Asturias is no longer a mere Costumbrist description but highlights in it the incorporation of historical elements from the colonial past and the subsequent process of transculturation. They are rewritings of ancient legends, in which the fusion between past and present stands out.

The reiteration is one of the characters presented from the beginning of the *Popol Vuh*. In Legends this use is constant. For example, in "Legend of the Tattoo Girl," Master Almendro divides his soul between four paths so that it goes to four extremities of the sky. Then the following question is repeated:

> "How many moons did the roads spend on walking?
> How many moons did the roads spend on walking?" (Asturias 43)

One of the explanations of these reiterations would be that the narrator wants to highlight the long margin of time that the march of these four little pieces of the soul has lasted, since according to the *Popol Vuh* and the Mayan calendar, it is believed that a year has four hundred days and to calculate them, they use the moons they have seen. On the one hand, these repetitions are a way to manifest the narrative structure; on the other, the use of the moon is also a reflection of the Mayan culture. We will talk more about this element in the worldview part.

In "The Warlocks of the Spring Storm," when describing the events, the narrator repeats several times the phrase "si sería parte de su sueño (if it were part of his dream)":

> Something happened. The trees almost fell from their hands. The roots do not know what passes through their fingers. If it were part of his dream. Sudden shaking accompanied by underground noises. And all hollow around the sea. If it were part of his dreams. And all deep around the sea.
> […]
> Something happened. The trees almost fell from their hands. The roots do not know what passes through their fingers. And from the contraction of the roots in the tremor, the looms are born. If it were part of his dreams. (Asturias 124-125)

Comparing these two paragraphs, it is not difficult to realize that for the narration of these events, Asturias followed an almost fixed structure. The vacillation between reality and dream intensifies the effect of supernatural phenomena.

Likewise, reiterations are used to highlight myth and collective memory, especially in rituals. In order to exemplify this aspect, it is necessary to quote a paragraph in "Now that I remember":

> clutching one hand with another, I dance to the beat of the vowels of a cry A-e-i-o-u¡ A-e-i-o-u¡ And to the monotonous beat of the crickets.
> A-e-i-o-u! Lighter! A-e-i-o-u! Lighter! There is nothing! There is no such thing as me, who is dancing on one foot! A-e-i-o-u! Lighter! U-o-i-e-a! More! Criiii-criiii! More! Let my right hand pull my left until I split in two -aeiou- to continue dancing -uoiea-split in half-aeiou-, but holding hands – Criiii... criiii! (Asturias 25)

There is no doubt that these transcriptions of the lyrics are meant to be read aloud, and through these onomatopoeias, Asturias outlined vividly the scene of the indigenous ritual. It is not difficult to discover that in this quote, what they are singing are Latin lyrics instead of a strict reproduction of the Mayan language. However, they are also mixed with some letters that have no meaning in Spanish. This fusion of languages is one of the best evidences of a transculturated society.

The Narration Structure

It should be recognized that these stories do not follow the traditional structure of

the legends, since Asturias uses very few lines to narrate the plot and the rest are poetic descriptions of the landscape or custom.

In the legends, Asturias uses lyrical elements to describe nature, which manifests a primitive thought of the indigenous people. According to Gracia Morales Ortiz,

> this happens because, for the "primitive" mentality, language has a magical significance: the Saussurean theory that links the signified and the signifier by means of an arbitrary convention would not be accepted; for them "the word" is, in some way, "reality." (Morales Ortiz 109)

This excerpt is taken from "Legend of the flowery place" as an example:

> The impetus and force with which the Volcano ripped through the clouds heralded a powerful army marching over the city. The crater is appreciated cleaner and cleaner. The twilight left on the rocks of the distant coast a little of something died without a rumble, like the white masses, a moment ago motionless and now prey to agitation in the collapse. (Asturias 59)

In this fragment, Asturias uses the metaphor to describe the arrival of the conquerors, which causes the volcano to announce the alarm through natural phenomena. This is related to the primitive thought, with its belief in natural forces, which we will develop in the next section.

If we maintain that in other legends miscegenation is found in thematic aspects, in "Legend of the flowery place" the description of indigenous elements through Spanish-style prose is remarkable. Here is an excerpt as an example:

> It's him! Don't you see his blood-red chest and his arms green like vegetable blood? It's tree blood and animal blood! It's bird and tree! Don't you see the light in all its nuances on his pigeon body? Don't you see his long feathers on the tail? Green blood bird! Red blood tree! Kukul! It's him! It's him! It's him! (Asturias 58)

According to Meneses, "the intermingling of phrases of totally Spanish origin, with onomatopoeias, the heat and Maya-Quiche vivacity, occurs very frequently within the same paragraph" (Meneses 37).

On the other hand, in *Legends of Guatemala*, the surreal and the oneiric elements converge in the images, sounds and songs of the rituals. The main text

vindicates this oral habit through the use of the description of the environment and onomatopoeia, which is one of the characteristics of the surrealist style. When talking about this aspect, many critics highlight the following paragraph ("Legend of the Volcano"), as the maximum representative of this oral style:

> Ahead, a peal circled the spaces. The bells among the clouds repeated his name:
>
> ¡Nido!
>
> ¡Nido!
>
> ¡Nido!
>
> ¡Nido!
>
> ¡Nido!
>
> ¡Nido!
>
> ¡Nido! (Asturias 34)

The description by Asturias vividly presents us with the call that surrounds the trees, leaving lasting echoes. As René Prieto states, "this use of the apostrophe is a tool used by surrealists" (Prieto 826).

In addition, the aforementioned song "a-e-i-o-u" also shows us the sacrificial prayer of the indigenous people. These forms reflect the worldview of people, especially its unconscious part; for example, this quote mentions the lyrics that are sung along with the dance:

> Hail, Beauties of the Day, Giant Masters, Spirits of Heaven, of earth, Givers of Yellow, Of Green, Givers of Daughters, of Sons, Turn to us, spread green and yellow, give life, existence to my children, to my offspring! May they be begotten, may your sustainers be born, your nourishers, may they invoke you on the road, on the path, on the edge of the rivers, in the ravines, under the trees, under the vines! Give them daughters, sons! Let there be no misfortune or misfortune! Let the lie not enter behind them, in front of them! (Asturias 23)

According to *Popol Vuh*, when the sun rises, Mayan people sing similar songs to ask the gods for descendants.

The Worldview

The Use of Myth and Mayan-Quiche Beliefs

As Jose Carlos Rovira Soler and Eva Valero Juan point out, myth is a content that

has been part of Latin American literature since the Colony:

> The great myths, the canonical ones of the first indigenous textuality, and the smaller ones, in orality or folklore, were articulated very soon as a "culture of the vanquished" and were penetrated into a literary tradition, until they became one of the structures of the same, with timidity throughout the Colony, with audacious expansion from the 19th century and with almost aesthetic insolence from the 20th century. (Rovira Soler y Valero Juan 10)

The myth is an element of great importance to witness the narrative transculturation of Miguel Angel Asturias. As mentioned above, both in the process of "narrative structure" and that of "worldview" the presence of myth is found. This genre, transmitted orally from generation to generation, evidences the collective memory of the Maya-Quiche civilization. As Volek confirms, "the autochthonous myth realizes the tendency of modern narrative to interpret contemporary everyday life in terms of an underlying myth, because in these "primal" societies the mythical worldview is everyday reality" (Volek 20).

This is largely due to the tales told by his nanny. These legends, for Asturias, are a memory of his childhood and an element with which he expresses his love for his people. In addition, the myth used by Asturias is not a mere description of the past but a reworking of its history, mixing native and western elements. As Solares-Lavarre states:

> instead of establishing itself as a primeval episode, the myth becomes plot and reconstruction, a history of rescue and renewal with which the Hispano-American culture participates in the artistic and ideological dialogue of the world. (Solares-Larrave 681)

The use of myth is a response that traditional Latin American culture gave to the strong influence of the technological process, using something autochthonous and original. In this way, taking advantage of cultural plasticity, the indigenous and the Hispanic cultures are united and then formed a new and hybrid literature. According to Francisco Solares-Larrave, the myth that Asturias incorporated into the legends can be called "critical myth," since it is "a text full of images that combine elements of a rhetoric that could be called traditional, with objects that contain a semantic load associated with technological progress, the city and modernization" (677).

The collection begins with the mention of the mythological cities in

"Guatemala," which reveal their link with its mysterious past. In these places, many scenes of the Maya-Quiche civilization can be seen, highlighting their customs and clothing. For example, in "Guatemala," the belief about trees is presented:

> there is a belief that trees breathe the breath of the people who inhabit the buried cities, and for that reason, legendary and familiar custom, in their shade are advised those who have to solve cases of conscience, lovers relieve their grief, the pilgrims lost on the road are oriented and receive inspiration from poets. (Asturias 12)

As mentioned above, the myth that Asturias incorporated comes largely from the *Popol Vuh*. Perhaps the most representative example is the mention of the nahual in "Legend of the Volcano," which is a protective spirit, embodied in an animal, and it can be compared to the Guardian Angel of Catholics. All children will obtain a nahual to accompany them from birth. It is conceived as an alter ego of the person and their lives are linked.

For example, if something happens to your nahual, like getting sick or dying, the same person will also suffer. In this legend, when the companions of Nido see the portraits in the water, they are so afraid that they cannot talk anymore. The protagonist Nido uses this concept to calm them down:

> They are our masks, behind which our faces are hidden! They are our doubles, with which we can dress up! They are our mother, our father, Mount on a Bird, which we kill to gain the land! Our nahual! Our native! (Asturias 31)

In addition, as Anabella Acevedo Leal points out, in "Legend of the Tattoo Girl," there is an implicit mention of this belief: "the presence of Master Almendro could be understood as the protective spirit of the Tattoo Girl, that is, her nahual, in the indigenous tradition" (Leal 726). The Tattoo Girl is the slave who the Merchant buys with a piece of the Master's soul and when she faces execution, the Master uses his magic to save her from death.

In relation to this story, it is also worth noting the use of the number three, which is very important according to the Mayan-Quiche myth: as for the genesis, as recorded in the *Popol Vu*h, the gods make three attempts to create the human beings. The first time they use mud but they fail with the arrival of the rain. The second time they change to wood and this time they are not able to create the being they want to because they do not have hearts or feelings so that they don't know how

to thank and obey the gods. The last time is with grains of corn and in this way the first inhabitants of the earth are created. Also, according to Eric Thompson, in some cases god number three refers to the rain deity. In other cases, as this number has an aquatic connotation, it can also be that of the storm (Thompson 144, 277).

In "Legend of the Volcano," when speaking of the first inhabitants of the Land of Trees (that of the Quiches), this number is mentioned: "six men populated the Land of Trees: the three who came in the wind and the three who came in the water, although only three were seen" (Asturias 29).

In the same story, respect and admiration for nature are also emphasized. As is well known, the Mayans consider corn to be a representative of natural and agricultural force. The quote that I present below expresses the thought of the first inhabitants, showing that they know how to appreciate the blessings of nature:

> the three who came in the water, mitigated hunger without separating the good fruits from the bad, because the first men were given to understand that there is no evil fruit; all are blood of the earth, sweetened or soured, according to the tree that has it. (Asturias 30)

The force of nature has a protective power for the Mayan civilization, which is reflected in "Legend of the Tattoo Girl." This legend shares its similarity with the Chimalmat version, which is a Quiche goddess. The Merchant refuses to make the deal with the Master because he wants to use the piece of the Master's soul in exchange for the most beautiful slave. However, he never manages to "enjoy" her since he is thrown into the abyss by the roots of a tree. The power of nature here acts as a protector and executes the punishment for those who violate the norm.

Likewise, according to René Prieto, other details in this legend also reflect the Mayan belief: Master Almendro divides his soul into four paths (white, red, green and black). According to the *Popol Vuh*, these roads lead to Xibalbá. It is the underworld, a damp place with the power of reproduction and fertility, but at the same time, a horrible place of decay and disease. Therefore the Mayans fear and, at the same time, respect this place. Before you get there, there are these four paths that intersect. To attract travelers, they will be told that the black path is that of the king, that of the leader, as mentioned in "Now that I remember":

> Dancing like crazy I hit the black road where the shadow says: "The king is this way and whoever follows the king will be!" There I saw on my back the green road, on my right the red and on my left the white. Four roads intersect

before Xibalbá. (Asturias 25)

In "The warlocks of the spring storm" it is reiterated that one arm of Juan Poyé is missing, so that is why his action always passes to his "cristalino brazo de la cerbatana (crystalline arm of the blowpipe)" (Asturias 123). This reference can be related to a story from the *Popol Vuh*: that of the twin gods Hunahpú and Ixbalanqué, who decide to defeat the false god Vucub-Caquix and two of his children, which would be the prerequisite for the birth of the new human being and the new era.

In this legend, the weapon used by Hunahpú is the blowpipe and during the fight, it cuts off Vucub-Caquix's arm. Based on this legend, it can be deduced that in this story, the character Juan Poyé refers to the twin gods at the time of genesis. He also loses an arm and always has to pass his action to his "crystalline blowpipe arm" and uses it to fight against the first natural phenomena such as flood and fire. At the end the first rains and navigable rivers are born.

In these stories, the conflict between life and death is frequently found, which is the central theme of the narration of the *Popol Vuh*. For example, in "Legend of the Volcano," the eruption of the two volcanoes condemns many beings to death, including companions of the protagonist Nido. After that destruction comes the rise of a new town. Life and death form a circle, which makes the world eternal.

On the other hand, with "Legend of the Cadejo" and "Legend of the Sombreron," the author presents us with the origin of these two mythical animals and it is very interesting that both have a close relationship to the clergy, that is, to the Christian religion.

The Cadejo is the transformation of the braid of Madre Elvira de San Francisco while the Sombreron is a rubber ball that seduces a monk. In these legends, Miguel Angel Asturias, taking the traditions of collective memory, is trying to make a discursive and aesthetic experiment without stopping to think about the manifestation of identity.

In his legends it is common to find the presence of magic and it is here where the mythical-magical aspect of the indigenous world is incorporated, since for them, dreams and myths present another type of reality. Regarding this point, it is worth quoting the words of Asturias himself:

> It is a story that takes place on two planes: one of reality and the other unreal. But with the indigenous, when he speaks of the unreal, with so many details of his dream, of his hallucination, all these details converge to make the dream

> and the hallucination more real than reality itself. That is to say that one cannot speak of this magical realism without thinking about the primitive mentality of the Indian, about his way of appreciating the things of nature and about his deep ancestral beliefs. (López Álvarez 167-168)

At the end of "Legend of the Flowery Place," the formation of another volcano also implies a mythical scene, since according to Mayan belief, many natural phenomena, such as clouds, lightning, hail and earthquakes, are magical creations and some sorcerers have that ability to freely use that magic.

In short, through this language in which Spanish is mixed with Maya-Quiche aspects, in addition to showing the language identity, Asturias also introduced the mythical elements of this people, which constitutes another way of showing its uniqueness and yet more evidence of transculturation.

The Religion

Another important element of the transculturation processes is religion. With the arrival of the conquerors and the priests, the Mayan beliefs underwent many changes. In the first part of the introduction, that is, in the aforementioned "Guatemala," Asturias already presented this essential aspect. According to Alfred Fraser,

> The greater part of Asturias" attention, in his evocation of Colonial Guatemala, is given to a description of its religious facet, at a time when the former warrior-colonists spend more time in amorous exploits, and the missionary priests had already been able to establish churches and recruit followers. (Fraser 17)

What best exemplifies this aspect is the god Quetzalcoatl. This notion had been implanted since the arrival of the missionary Bernardino de Sahagún, who, in order to transplant Christianity in the Latin American continent, tried to recover the image of this god from the Mayan religion by assimilating it with the Christian god. As Arias affirms, "the notion of Quetzalcóatl inherited by Asturias, then, had already passed through a doubly deforming Christian sieve" (Arias 632).

As a result, the Mayan religion and Catholicism were integrated and a hybrid religion was formed. In *Legends*, a renewal of the myth can be seen through the incorporation of Catholic elements. As states Giuseppe Bellini:

> Substrates of indigenous beliefs emerge in the truths of the new religion in an amalgam that is perpetuated over time in the form of renewed myth. Thus, in the legends of Cadejo, La Tattoo Girl, El Sombrerón, the diabolical presence is insinuated and a disturbing and hidden world is shaking everything. (Bellini 862)

The first legend that deserves to be studied is entitled "The Legend of the Volcano," in which the rise of a new town is described. In front of six Quiche men, two volcanoes erupt and destroy everything. After that day that lasts many centuries, the protagonist feels "the desire to walk towards an unknown country" and then "sees a saint, a lily and a child" (Asturias 34). And it is the saint who orders Nido to build a new city.

Here we can see the conflict between two religions: Catholicism and the divinities of the ancient Mayan-Quiche culture. The volcanoes are named after gods in Quiche myth: Cabrakán (god of the earthquake) and Hurakan (the giant of the wind). The ancient civilization was destroyed by the forces of deified nature and these elements related to Catholicism mentioned above play the role of assistance to achieve rebirth. That desire to walk towards an unknown country can be understood as an insinuation of the emergence of a new world, which represents the miscegenation of the two cultures, since it has its roots in a Quiche man but also includes the beliefs of the saint. This story points us to the origins of Guatemala. This country, after the conquest, is like the new town of history that achieved a renaissance. It is a brand new country, highlighting its hybrid and mestizo character.

"Legend of the Cadejo" is another story that can testify to transculturation in the field of religion. This legend narrates the experience of Mother Elvira of San Francisco. As Asturias himself informs us in the note, she was one of "the four nuns who founded the convent of Santa Catalina in Guatemala around 1606" (Asturias 53). The incorporation of real characters makes the magical legends more believable. In addition, in a certain sense, it can be testified that these stories represent a collective memory of the country's history.

In this legend, many Catholic elements are mentioned and described through a surreal tone:

> the nuns—itinerant rose bushes—cut the roses for each other to adorn the altars of the Virgin, and from the roses sprang the month of May, a web of aromas in which Our Lady fell prisoner trembling like a fly of light. (Asturias 39)

According to Morales, here "surrealism is used to express Catholic venerations through a baroque style that recalls the Spanish literary tradition" (Morales 592).

After the metaphorical presentation of the life of the novice, the confrontation between two religions is exposed: on the one hand, Mother Elvira, representative of Catholicism and Western culture; on the other, the poppy-man, image of the Maya-Quiche world. The novice's braid is a great seduction for the poppy-man and through magic, he makes her unable to move and presses her for the wedding. When she regains her consciousness, she immediately runs away and cuts her braid.

Finally, the union between the poppy-man and the demon braid gives rise to the legendary animal: the Cadejo. It can be considered that this mythological creature is one of the fruits of miscegenation, the result of the struggle between two religions.

The same thing happens in "Legend of the Sombreron." The protagonist is a monk, who has a "religious zeal and holy fear of God" (Asturias 50). He is hooked by a rubber ball that knows how to sprout and he keeps playing with it all day until he forgets his sacred work. One day, a woman appears with a sad child because he has lost a ball, which they say is the transformation of the devil. For this reason, the monk resists his fascination with the ball, throws it far away and the latter falls outside the convent and transforms into the black hat on the boy's head.

Being a story set in colonial times, this legend focuses on Christian aspects. The demon of Mayan origin has the power to attract the attention of the monk and the emergence of this legendary character takes place in the convent, where the Christian religion is institutionally practiced.

In the last legend, "Cuculcán," many divine characters appear. Cuculcán himself, as mentioned above, is the most important deity in the Mayan religion. It has its equivalence with the Jesus Christ of Christianity. In addition, there are also other gods such as Yaí, Chinchibrín, La Abuela de los Remiendos. They share a common origin: the Place of Abundance, which is the Edenic gardens of the Mayan genesis.

Conclusion

In *Legends of Guatemala*, we approach the possibility of a literature in which the process of narrative transculturation is fulfilled at the three levels indicated by Rama. Elements of oral tradition were incorporated, highlighting onomatopoeia, repetition and parallelism. Surrealism and the Maya-Quiche mythology converge in images, sounds and songs, presenting another type of reality.

Asturias was the one who found another path in the avant-garde movement.

While other intellectuals try to incorporate European elements to seek a literary renovation, the Guatemalan takes advantage of popular literature and finds another solution to the problem of identity. He becomes the spokesman for a mestizo society, giving attention to the indigenous factors of the ancient Maya-Quiche culture, especially the adaptation of the myths from the *Popol Vuh*.

In this work, through the use of transculturation and different strategies, a certain overcoming of simple and superficial realism can be appreciated. Therefore, this work left a lasting influence on the later works of Asturias as well as on other authors of Spanish-American literature. The incorporation of the Mayan-Quiche culture and the surrealist style were also reflected in his most important work, *Men of Maize*.

As for the influence of Asturias on other writers working within the same lines, it is worth mentioning Carpentier, Arguedas and Rulfo. They are considered precursors of a style that in the sixties of the twentieth century would come to be known as "magical realism," where we find figures such as Gabriel García Márquez.

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Idyllic and Chaotic Chronotopes as Spatiotemporal Basis of *The Squabble* by N. Gogol

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Abstract The article considers idyllic and chaotic chronotopes as the spatio-temporal basis of "The Squabble" or "The Tale of How Ivan Ivanovich Quarreled with Ivan Nikiforovich" written by Russian-Ukrainian writer Nikolai Gogol. This short story, being the last one in the cycle "Mirgorod" is one of the most interesting ones as for chronotopical organization. The terms "chaotic chronotope" and "idyllic chronotope" are used in the article as specific spatio-temporal items, which form the chronotopical basis of the short-story and its plot-line. These two kinds of time and space combination are considered as the main ones in the whole cycle "Mirgorod." Therefore, the author analyses socio-historical and chronicle-everyday chronotopes, mythological, cyclical, daily, calendar, socio-historical time; loci of the church, the puddle, the steppe space, chronotopic images of the house, wattle fence, the local court, the motive of food, spatial and temporal oppositions "present / past," "external / internal space," "closed / open space"; the sound filling of the space and its changes with the developing of the plot. The author also proves that the doings of the main characters are reflected at the spatial level and have spatial consequences and examines the author's and the narrator's points of view on the unravelling of the plot.

Keywords chronotope; time; space; locus; motive

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Introduction

Spatiotemporal organization of Gogol's literary works is always complex and usually consists of a combination of different types of space, time, chronotopes (interfusion of time and space), spatial and temporal motives.

The spatial image of Ukraine is the main character of the first cycles by Nikolai Gogol. Accordingly, spatio-temporal framework of all his works is extremely important for the structure of the whole cycles in general and of every short-story in particular. Besides, in Gogol's works, time and space are always closely connected with the system of characters and with the so-called "author's" and "narrator's points of view" on unravelling of the plot.

"The Tale of How Ivan Ivanovich Quarreled with Ivan Nikiforovich" (from this point onward—"THIIQWIN" for short), published in 1835, is the final tale in the "Mirgorod" collection of short-stories, written by Russian-Ukrainian writer Nikolai Gogol. It is known as one of his most humorous stories.

The object of research is the spatio-temporal organization of the most controversial and unusual short-story of the second cycle by Nikolai Gogol "Mirgorod'—"The Squabble" or "The Tale of How Ivan Ivanovich Quarreled with Ivan Nikiforovich."

The goal of research is to consider the structure of the main chronotopes of the mentioned literary work—the "idyllic" and the "chaotic" ones as the spatio-temporal basis of the short-story, as well as other types of space, time, loci chronotopic images, chronotopic motives and temporal oppositions; the sound filling of the space and its changes with the developing of the plot, the interrelation between these chronotopes and the characters.

The Idyll and Its Destruction Reflected on Spatiotemporal Level

The terms "chaotic chronotope" and "idyllic chronotope" we use in this article as antonyms, taking as a basis the judgment of Yu. M. Lotman. According to the researcher, in this short-story "Mirgorod, overcome with egoism, *ceased to be space*—it fell apart into separate particles and became chaos" (Lotman 643). Thus, if "idyllic" chronotope is, to our opinion, single-piece, wholesome, harmonious space and the time of love, friendship and mutual understanding, then "chaotic" chronotope, respectively, is fractured, fragmented space and time of hostility, pettiness, egoism and heartsinking.

The idyllic chronotope in the tale "THIIQWIN" has similarities with space-time in the short-story by Nikolai Gogol "Old World Landowners," where Tovs-

toguby's estate is the patriarchal world, "our own," idyllic space of love and understanding. Such is the space of Mirgorod in the tale "THIIQWIN" before the two friends split up—it is also "our own," harmonious space, the space of friendship.

Ivan Nikiforovich's house is small in size and is similar to those houses that the narrator described with tenderness in the tale about Afanasy Ivanovich Tovstogub and his wife, Pulkheria Ivanovna: "In front of the house was a pretty porch with a roof supported by two oak posts—unreliable protection from the sun, which at that season in Little Russia doesn't joke but leaves the walker streaming with hot sweat from head to foot" (Pevear 142). I. A. Poplavskaya indicates the similarity of the Tovstogubov's house and the houses of the two Ivans, noting that the spatial vector in the image of the house receives mainly centrifugal orientation, that "in the language of artistic topography can express the dialectics of personal and suprapersonal imperatives, which largely determine the behavior of the main characters of "Mirgorod" cycle" (Poplavskaya 43).

When depicting space, the author uses the point of view of the narrator and the so-called literary device—"the narrator's mask": "A wonderful man, Ivan Ivanovich! What a house he's got in Mirgorod!." The impression of the city of Mirgorod is formed not by its history, its residents, etc., but by Gogol's ironic remarks about the buildings in it: "A wonderful town, Mirgorod! What buildings it has! And with thatch, or rush, or even wooden roofs; a street to the right, a street to the left, excellent wattle fences everywhere; hops twine over them, pots hang on them, from behind them the sunflower shows it sunlike head, poppies redden, fat pumpkins flash… Magnificent! A wattle fence is always adorned with objects that make it still more picturesque: a hanging apron, or a shift, or balloon trousers" (Pevear 151).

Unlike the stories which make up the cycle "Evenings on a Farm near Dikanka," in which Gogol briefly characterized the heroes with the help of several felicitous remarks, in the collection of stories "Mirgorod" (in particular, in the tales "Old World Landowners," "Taras Bulba," "The Tale of How Ivan Ivanovich Quarreled with Ivan Nikiforovich") the images of the characters are revealed mainly through spatio-temporal characteristics, for example, through the space of the house. V. Sh. Krivonos justly notes that Gogol's county characters and the county town ("uyezd" in Russian—the chief town of a district) are so reflected in each other that they form a truly unique unity of a man and a place (Krivonos 182).

The House Motive in "The Tale of How Ivan Ivanovich Quarreled with Ivan Nikiforovich"

The chronotope of the house is an indispensable component of the idyllic chrono-

tope in the early prose of Nikolai Gogol. Describing the space of the house in the "THIIQWIN," the author, as in his "Old World Landowners," gives an indirect description of the owners of these buildings. "What we perceive as the furniture and its elements is originally a character" (Freidenberg 181). Pleasant impression of the characters is created by the writer even before they appear on the pages of the short stories. The characters of the story and the narrator like not the man himself, not Ivan Ivanovich as a person, but the house first and, as a result, its owner. So, for example, the author emphasizes that "the late judge of Mirgorod always looked at Ivan Ivanovich's house with admiration," and the narrator remarks admiringly: "Yes, it's not a bad little house at all." It is symbolic that the description of the hero's house and garden in the last story of Gogol's second cycle begins and ends with an exclamation: "A wonderful man, Ivan Ivanovich!"

The house motive is one of the key motives in this literary work. In the chronotopic world model of romantic writers, the space of the house is endowed with special emotional, value-based and symbolic meaning. Examining the image of the landowner's house in Gogol's literary works, Russian researcher V. F. Pereverzev noted that the estate and the house reflected the character of its owner to the smallest features (Pereverzev 95). In Gogol's short stories a house is not only the spatial embodiment of its owner, the "face" of Ivan Ivanovich or Ivan Nikiforovich. Traditionally, it is a symbol of shelter, refuge, fortress. Ivan Ivanovich hides in the house after he has secretly ruined Ivan Nikiforovich's goose pen: "Grabbing his saw, terribly frightened, he went running home and threw himself on his bed" (Pevear 150). And after an unsuccessful attempt at reconciliation, Ivan Ivanovich "locked himself up in his house" for a whole month, as he is afraid of his former comrade's revenge. But he is in fear of not bodily harm, not verbal abuse, not meanness, but he has a dread of destruction of his house: "He fancied that Ivan Nikiforovich's entire household had gathered […] they were all coming to devastate and destroy his house" (Pevear 150). Ivan Ivanovich even in a lawsuit expressed his fear that Ivan Nikiforovich allegedly "nurses in his heart the wicked intention of setting fire to me in my own house" (Pevear 154).

Both the house and the courtyard of Ivan Ivanovich make idyllic impression. However, the narrator is fascinated even by his magnificent garden: "What apples and pears he's got right under his windows! Just open the window—the branches burst into the room. That's all in front of the house; but you should see what he's got in his garden!" (Pevear 137). With the help of the literary device of recitation, the narrator gives the impression of "density," the tightness of space, its saturation with trees, buildings, etc.: "What hasn't he got in it! Plums, cherries, black cherries, all

kinds of vegetables, sunflowers, cucumbers, melons, beans—even a threshing floor and a smithy" (137).

The reader perceives the second hero of the story through the prism of characteristics of Ivan Ivanovich: "Ivan Nikiforovich is also a very good man. His yard is next to Ivan Ivanovich's yard. Never yet has the world produced such friends as they are with each other" (Pevear 138).

Chronotopic Charactetistics of the Main Characters

The images of heroes are revealed by the author through chronotopic images of the house, garden, wattle, county town. At the same time, it seems that Ivan Nikiforovich is just as good a man only because his yard is located next to the yard of Ivan Ivanovich.

It is noteworthy that Ivan Nikiforovich's yard is presented by the narrator in a completely different way than the yard of his friend-neighbor, without admiration. In the territory belonging to Ivan Nikiforovich everything acquires the features of some randomness, his yard was "a colorful mixture of Indian pigeons, fed by Ivan Nikiforovich's own hand, melon and watermelon rinds, an occasional green patch, an occasional broken wheel or barrel hoop, or an urchin lying about in a dirty shirt—a picture such as painters love! The shadow of the hanging clothes covered almost the whole yard and lent it a certain coolness" (Pevear 141). This spatial disharmony gives the reader cognitive dissonance, ruins the enjoyment of the external idyllic character of Migorod as a whole and the friends' yards in particular.

In the "Mirgorod" cycle, the "encirclement" of a character with household items, things, and spatial landmarks is a special literary device. Gogol scholar A. M. Dokusov rightly observes that in order to create a full-blooded, life-truthful character, Gogol "attaches" a person to everyday life, to that small world that surrounds him. "The external conditions of each character are reproduced by him to the finest details. These smallest details of daily life, dwelling, furnishings, clothes, etc., make up integral part of Gogol's literary images, its integral element,"—the researcher writes (Dokusov 20). It can be said that Gogol's heroes densely "grow" into space, harmoniously complement it and correspond to their spatial environment. Also, the space characterizes the hero. In a broad sense, a man and the world in Gogol's early prose are inseparable and intercomplementary.

The distinguishing characteristic of space of Mirgorod in the "THIIQWIN" is that it has specific character. This is an animate county town with a square, a local court and yards hedged off with wattle fences. The narrator, who is obviously a native of Mirgorod, describes his hometown in detail. For example, the lane between

the yards of two friends does not play a significant role in the narrative. However, the narrator mentions that this lane was "so narrow that if two carts, each drawn by one horse, chanced to meet in it, they'd be unable to pass each other and would stay in that position until they were seized by the rear wheels and pulled in opposite directions back out to the street. And a passer-by on foot would get himself adorned, as if with flowers, with the burrs that grew along the fences on both sides" (Pevear 141). A distinctive feature of this space is its narrowness. Similar lanes are typical of county (district) towns of the beginning of the nineteenth century. But the author does not accidentally mention such a spatial feature of this lane. Gogol emphasizes the proximity of Mirgorod's inhabitants, their awareness of each other's life. In this provincial town, news spreads at lightning speed. "Hard though they tried to conceal the matter in court, by the next day the whole of Mirgorod knew that Ivan Ivanovich's sow had stolen Ivan Nikiforovich's petition" (Pevear 163). Thanks to the animals—a brown sow and dogs—the district locus of Mirgorod takes on the meaning of "wildness." According to the modern researcher, the most important property of this fragmented space is ontological emptiness (in the sense of human presence), which is identical to not-being, nothingness, because in Mirgorod it is easier to meet animals than people (Krivonos 183).

And yet, despite some typicality of this district town, Gogol's Mirgorod is peculiar. "The houses, big and small," the building of the local court, a puddle in the middle of the square and dogs—these are its main spatial references. "Ivan Ivanovich got dressed, took his blackthorn in case of dogs, because in Mirgorod you meet more of them than of people in the streets, and went" (Pevear 141). With this small sentence, the author masterfully turns Mirgorod from an ordinary Little Russian county town into an amazing city, unlike any other in the world, even if only by the number of dogs living in it.

The idyllic space of Mirgorod is characterized by special sound filling. The barking of numerous dogs, as a feature of the rural space, does not irritate the ear at all. The author emphasizes that in there even meat products are special. So, the judge, talking with the secretary, mentions how he was treated to balyk [cured fillet of beef]. "A balyk—one of a kind! Yes, not like our balyk, which"—here the judge clucked his tongue and smiled, while his nose sniffed from his usual snuffbox—which our Mirgorod grocery treats us to" (Pevear 152).

Substitution of Traditional Value Orientations on the Spatial Level

Gogol creates the image of a quiet provincial town, where "there is neither thievery nor crookery," and in which live friends, similar to whom the world has never

produced. In this ideal, at first glance, space, not only people are goodly and pretty, but also the buildings and even the puddle on the city square. "When you get to the square, you're sure to stop for a while and admire the view: there is a puddle in it, an astonishing puddle! the only one like it you'll ever chance to see! It takes up almost the whole square. A beautiful puddle! The houses, big and small, which from afar might be taken for haystacks, stand around marveling at its beauty" (Pevear 151). Since in this short story the depicted space is the birthplace of the storyteller who lives far from his native places and recalls them with warm feelings and tenderness, this space is presented as "his own," close to his heart and spirit. The narrator admires the world of Mirgorod, but for the author it is the symbol of deadlock and wasteland. When Gogol clarifies that the police chief tenderly calls this puddle a "lake," there is clear irony in his words. Taking into account the description of the puddle and the like, some researchers (V. Sh. Krivonos, V. Schukin) talk about the "meaninglessness" of Mirgorod space, which serves as the embodiment of soullessness and absurdity (Krivonos 181, Schukin 64).

We believe that the author does not accidentally mention this puddle in such an ironic context. After all, a puddle (micro-swamp) in Slavic mythology acted as a haven for evil spirits. In Gogol's short story, this "micro-swamp" together with the local court (the court is a symbol of labyrinth) takes the place of the church, which should tower in the city square, but nothing is said about its location in Mirgorod and its architecture. The local court, on the contrary, is described carefully and in detail and gives the impression of the most beautiful building in the city, on the site of which, again, the church should have risen. Yet at the beginning of the story, Gogol with irony mentions "what a pious man Ivan Ivanovich is!" This remark receives meaningful continuation when Ivan Ivanovich, who attends church on Sundays, and Ivan Nikiforovich, whose piety is not mentioned at all, become frequent visitors of the court. Instead of going to church and repenting, the heroes go to court and exacerbate their quarrel. As in the short-story "Viy," the spatial and value substitution of the church with a court and a puddle shows the collapse of the world order, the loss of spiritual values, and implies that the heroes position themselves incorrectly not only in physical space, but also in spiritual, ethical and moral ones. A weak glimmer of hope is the meeting of the narrator with Ivan Ivanovich and Ivan Nikiforovich in the church at the end of the short story. However, even in consecrated space, in a sainted place, many years on, the heroes think only of their lawsuit and revenge, which drives the narrator into despondency and sorrowful reflections: "It's dull in this world, gentlemen!." It is no coincidence that the author ends the tale with a meeting in the church, underlining that "the

quarrel between the two characters loses any sense against the background of destructive effect of time" (Poplavskaya 48).

The Symbolism of Mirgorod

In "The Tale of How Ivan Ivanovich Quarreled with Ivan Nikiforovich" the name of the city itself is symbolic. After all, the idyllic nature of this space is already evidenced by the fact that the two friends mentioned in the short-story live in MIR-gorod (in direct translation from Russian the name of the city will be "the Peace-city"). Here, all issues should be resolved, judging by the name of the city, peacefully, out of court. The police chief agrees not to take Ivan Ivanovich's sow to the police as a violator of order in exchange for sausages with pork blood and fat, the city folk try to reconcile the two friends, who had broken up, and the lawsuit was not put into action, so as not to harm anyone. M. Ya. Weisskopf traces the etymology of Gogol's Mirgorod to Mir-gorod (the translation of the word "Jerusalem" used by a famous Ukrainian philosopher G. S. Skovoroda). So, the researcher mentions that in Skovoroda's works one effects an ascent of a mountain "from meanness to the mountain [...] from sow pools to mountain springs" (Weisskopf 215). Accordingly, in his opinion, Gogol's realities came from Skovoroda's works—a sow and a puddle, and Gogol gives the place of the mountain Zion to the church, to which the main characters go on Sundays, "as if mimicking the eternal friends-travelers from Skovoroda's works." Thus M. Ya. Weisskopf believes that Gogol sets *the conversation about peace* in opposition to *the story of a quarrel* (Weisskopf 216*)*. V. Sh. Krivonos also considers that Gogol's Mirgorod "does not become a true city-world (in the meaning of "well-organized human world") in Gogol's tales (Krivonos 179).

It is worthy of note that "cracks" are noticeable in the idyllic space of Gogol's Mirgorod, as contrasted with the idyllic old-world estate, from the very beginning of the short story. It seems that chaotic chronotope in "The Tale of How Ivan Ivanovich Quarreled with Ivan Nikiforovich" at first "puts on" an idyllic mask in order to manifest itself later with even greater tragedy. V. Sh. Krivonos has a theory that when creating the image of Mirgorod, Gogol does not resort to chronicles, but to the utmost generalization, which "reveals the properties of an ontologically abnormal world inherent in a county town" (Krivonos 178).

The idyllic space of Mirgorod in the times of friendship of the two Ivans is uninterrupted and even. It is not separated even by the wattle, which in this case is not the usual border between the internal ("ours") and external ("alien") space, as, for example, in Gogol's short story "Old World Landowners." This is a decorative element of space. "Excellent wattle fences everywhere; hops twine over them,

pots hang on them, from behind them the sunflower shows it sunlike head, poppies redden, fat pumpkins flash… Magnificent!" (Pevear 151) The author underlines the fact that this wattle fence delights the eye, as it is always adorned with objects that make it still more picturesque: a hanging apron, or a shift, or balloon trousers. And, as there is neither thievery nor crookery, everybody hangs up whatever he likes on those wattle fences.

The last phrase explains not only the location of borders in Mirgorod, but also the nature of relationship between its inhabitants. There is no crime in this ideal little world, so the wattle is not necessary, it neither protects nor preserves, but is only a formality, the illusion of separation of this single idyllic world order.

Before the quarrel between the two friends, the low wattle fence between their yards was not considered as a border. They could visit each other, stepping over it, instead of going around the street. Being in his own yard, one character can see what is going on in the yard of another one: "Ivan Ivanovich fell to thinking; and meanwhile his eyes sought new objects, stepped over the fence into Ivan Nikiforovich's yard, and involuntarily became occupied with a curious spectacle" (Pevear 140).

The wattle fence in this short story loses its usual delimiting and separating function. On the contrary, it seems that in the "The Tale of How Ivan Ivanovich Quarreled with Ivan Nikiforovich" before the quarrel of two friends, the wattle fence "sews" the space, connects the yards in Mirgorod. After the quarrel, the wattle fence as a part of space begins to perform a different function. So, when Ivan Ivanovich decided to go to his neighbor for a gun, he did not climb over the wattle fence, but went around, over the street, despite all the inconveniences associated with it: dogs and burdocks growing on the roadside. Nevertheless, going through all the formalities of the official visit, he, fittingly, entered the friend's yard through the gate.

Destruction of Idyllic Space of Mirgirod

The quarrel between Ivan Ivanovich and Ivan Nikiforovich destroyed not only friendly, good-neighborly relations between the characters, but also "fragmented" the idyllic space of Mirgorod. Dissonances in space appear immediately after the quarrel between friends: Ivan Ivanovich left the house of Ivan Nikiforovich, "slamming the door behind him, which creaked hoarsely and opened again" (Pevear 147). That is, the sound component of space was "mistuned" as soon as it passed from the category of idyllic ("friendly") to chaotic ("hostile") space.

After the quarrel the town came apart. "Everything looked different now: if a

neighboring dog happened to get into the yard, it was beaten with whatever came to hand; the children who climbed over the fence came back screaming, their shirts tucked up, with traces of a birching on their backsides" (Pevear 149). The wattle fence has become an inviolable border that could not be trespassed: "Ivan Ivanovich saw the woman already setting her foot on the wattle fence, intending to climb into his yard, when Ivan Nikiforovich's voice suddenly rang out: "Come back! come back! never mind!" (Pevear 148) The situation has reached the stage of absurdity. The namesakes redivided not only the land between their yards, but also the steppe space. So, Ivan Nikiforovich began to fault the neighbor for the fact that his oxen grazed not on his territory: "Your oxen graze on my steppe, and I've never once borrowed them from you. When you go to Poltava, you always ask for the loan of my cart, and what—did I ever refuse? Children from your yard climb over the fence into mine and play with my dogs, and I say nothing: let them play, so long as they don't touch anything! let them play!" (Pevear 144) The behavior of the character (Ivan Nikiforovich), according to V. Sh. Krivonos, represents the structure of the place with which he merges. "The fragmented space is mythologically identified with the essence of the character, imposing on him both a lifestyle and a style of behavior, action pattern,"—the researcher writes (Krivonos 182). The characters become petty and, accordingly, the space surrounding them fractionizes and disintegrates, and time becomes ruthless to them. After the quarrel between two friends, "a person's living space narrows to his yard, his house, and in the final reckoning—to his lonely, unwanted, useless and uninteresting personality" (Nikolaev 175).

In the finale of the short-story, the space of Mirgorod appears from the words of the narrator to be fragmented and destroyed: "Some sort of unnatural green—the creation of dull, ceaseless rains—covered the fields and meadows with a thin net, which was as becoming as pranks to an old man or roses to an old woman. […] I hadn't seen Mirgorod for twelve years. Here, in touching friendship, there had then lived two singular men, two singular friends. And how many notable people had died! The judge Demyan Demyanovich was dead by then; Ivan Ivanovich, the one with the blind eye, had also bid the world farewell. I drove into the main street; poles with bunches of straw tied to their tops stood everywhere: some new project was under way! Several cottages had been demolished. The remnants of palings and wattle fences stuck up dejectedly" (Pevear 171). Even the church, despite the feast day, was empty. Moreover, the author points out that the church was gloomy, obscure and sombre. It vaguely resembles the dark temple from another Gogol's short-story—"Viy": "The church was empty. Almost no people. One could see that even the most pious were afraid of the mud. The candles in that bleak, or, better to say,

sickly daylight, were somehow strangely unpleasant; the dark vestibule was melancholy; the oblong windows with round glass poured down rainy tears" (Pevear 171). Perhaps, after the church in the estate of the Cossack chief in the short story "Viy," this is the darkest image of the church in Gogol's cycles "Evenings on a Farm Near Dikanka" and "Mirgorod." Such a decrease in sacredness, when the church is depicted almost as a utility-type building (which is unusual of Russian literature) symbolizes the moral lapse, spiritual and moral descent of the characters, the deformation of their inner (spiritual) space, which should be filled with love and forgiveness. The image of the church in the short story is the new "face" of Mirgorod, its new appearance "in bad times." In broken-down, fragmented space, even the temple of God cannot resist this meaningless enmity; it also changes and necrotizes with the inhabitants of Mirgorod and former comrades. Here not only the church, but even the nature itself is gloomy, and for the first time in Gogol's cycles the sky was "tearful and without a bright spot." In the view of I. A. Esaulov, the feast day turns into "boring" and "sickly," the windows of the church "poured down rainy tears," and the sky was "tearful and without a bright spot" as a result of breaking the gospel-precepts (Yesaulov 76).

Spatio-Temporal Characteristics of the Short Story

Thus, spatio-temporal relations play an important role in characterizing the two friends that are represented in the plot time before the quarrel and after it, as well as in the space of their "small yards" and "small houses." In addition, their disagreement is also presented in the chronotopic way. Ivan Ivanovich is outraged at the fact that this pen, repulsive to him, "was built with devilish speed—in a single day." It is also noteworthy that this goose pen appeared at the place where former friends used to climb over the wattle fence: "Finally, to crown all the insults, his hateful neighbor had a goose pen built directly facing him, where they used to climb over the wattle fence, as if with the special purpose of aggravating the insult" (Pevear 149) [In Ukraine, goose pen is a metaphorical phrase for the earth closet].

Ivan Ivanovich's revenge is also expressed with the help of spatial characteristics. He does not verbally respond to his former friend but destroys the odious goose pen. Due to the quarrel between two Mirgorod residents, not only they themselves suffer, but the space belonging to hem also changes.

Human relations in this short story are revealed through spatial characteristics, or rather through the objects filling it: a house, goose pen, a wattle fence, etc. Destroyed buildings symbolize the breakdown of relations and broken destinies of the characters, and spatial barriers—wattle fence, building-up of the border between the

yards of the two neighbors symbolize the breach in relations of old friends, fragmentation of feelings, the decay of space, chaos. The space of Mirgorod was divided into "ours"—the one in which this or that character was located, and "alien" space, in which his foe appeared. Former friends did not want to be in the same place: "It's already two years, God bless us, since they quarreled with each other […] and where the one is, the other won't go for anything!" (Pevear 165)

Calendar Time in "The Tale of How Ivan Ivanovich Quarreled with Ivan Nikiforovich"

In his short story Gogol clearly indicates calendar time—July 7, 1810. It should be noted that this is the first tale, in which the author accurately indicated the date, important for the narrative. However, readers and critics, keen on the twists and turns of litigation, lose the sight of it. But this is the mystical feast of Ivan Kupala, known in Christian tradition as the day of John the Baptist. As in the short-story "St. John's Eve," decisive events that influenced the future life of the characters occurred on this day. Mind you, there calendar time does not have such mystical significance as in "St. John's Eve," but nevertheless, we think that the author did not accidentally choose this day. Using accurate dating the author creates the illusion of "truthiness." Its main function is to present the described events as those that really took place in the life of the narrator and in the history of Mirgorod. In addition, this textual detail has its own semantic implication: two Ivans quarreled on a holy day, moreover, on the day of their namesake—John (Ivan), because "the significance expressed in the character's name and, therefore, in its metaphorical essence, unfolds in the action that makes up the motive ..." (Freidenberg 223).

With the help of exact dating and some things filling the space, it is possible to restore the historical time of the short story. So, an expensive iron gun, which became an apple of discord between two friends, was bought by Ivan Nikiforovich about twenty years ago, when he "some twenty years before, when he was preparing to join the militia and even let his mustache grow" (Pevear 140). If we take twenty years from 1810, we will get 1790, and it becomes clear why Ivan Nikiforovich did not become a military man. By decree of Catherine the Great in 1791, Zaporozhian Host was destroyed, and this, apparently, hindered Ivan Nikiforovich's military career. His cossack past is evidenced by the outfit and a gun, which were hanged on the line for airing: "an old uniform top with frayed cuffs spread its sleeves in the air and embraced a brocade jacket, after which another stuck itself out, a gentleman's, with armorial buttons and a moth-eaten collar," "a dark blue Cossack beshmet," "a sword […] looking like a steeple sticking up in the air" and "an ancient saddle

with torn-off stirrups, scuffed leather holsters for pistols, a saddle blanket once of a scarlet color, with gold embroidery and bronze plaques" and, finally, his nankeen balloon trousers (Pevear 140). These nankeen balloon trousers are not only the symbol of Ivan Nikiforovich's Cossack past, historical past of Ukraine, but also emblematize bravery. Accordingly, antithesizing the characters of the two friends, the narrator admits that "Ivan Ivanovich is of a somewhat timorous character; Ivan Nikiforovich, on the contrary, has such wide gathered trousers that, if they were inflated, the whole yard with its barns and outbuildings could be put into them" (Pevear 139). All the things filling the space of two friends' "small yards" play an important role in the short-story. V. N. Toporov rightly points out that "Gogol gave things an opportunity to talk about themselves, without referring to the authority of a man ..." (Toporov 101), and G. N. Pospelov emphasizes that, thanks to similar descriptions in this story, the reader has a vivid idea of not only household items, "but (and most importantly!) of people who own these items" (Pospelov 139). The tight, intimate connection of things with their owners in Gogol's literary works was also noted by V. F. Pereverzev (Pereverzev 95). Undoubtedly, the objects filling Ivan Ivanovich's yard, and the objects which are hanged on the line for airing in Ivan Nikiforovich's yard, carry important semantic charge. This is purely Gogolian use of the literary device of aposiopesis: without the help of author's comments, the reader can make very reliable suppositions about the past of the two neighbors, about their characters, morals, and habits.

Daytime in this short story is presented as ordinary, while in depiction of night time, Gogol traditionally highlights the charm of the night, and his prose text takes on poetic character: "Oh, if I were a painter, I would wondrously portray all the loveliness of the night! I would portray how all Mirgorod lies sleeping; how countless stars gaze motionlessly down on it; how the visible silence resounds with the near and far-off barking of dogs; how the amorous beadle races past them and climbs over the fence with chivalrous fearlessness; how the white walls of houses enveloped in moonlight turn still whiter, the trees above them turn darker, the shadow of the trees falls blacker, the flowers and hushed grass grow more fragrant, and the crickets, indefatigable cavaliers of the night, with one accord begin their chirping songs in all corners.…" (Pevear 149-150). The picturesque night—the time of sleep and rest—is described in romantic tones and tangibly resembles the "charming," "divine" night in the tale "May Night, or the Drowned Maiden," and the clergyman-sinner in it is somewhat similar to the priest Afanasy Ivanovich from the short-story "The Fair at Sorochyntsi," who also climbed over the wattle fence, like the amorous beadle from "The Tale of How Ivan Ivanovich Quarreled with Ivan Nikiforovich." "I would por-

tray how, in one of these low clay cottages, a dark-browed town girl with quivering young breasts tosses on her solitary bed dreaming of a hussar's mustache and spurs while moonlight laughs on her cheeks" (Pevear 150). This text fragment is relatable to the episodes from "Christmas Eve," in which the author depicts the appearance in Oksana's soul of tender feelings for the blacksmith Vakula.

Chronicle-everyday time prevails in the idyllic space of the short story. This is slow paced, restful, customary Mirgorod life. The main characteristic of chronicle-everyday time is its cyclical nature. Therefore, Ivan Ivanovich eats melons "*as soon as* he finishes dinner"; he *always* treats Gapka's children, who "*often* run about in the yard," to melons: Ivan Ivanovich "*always* gives each of them a bagel, or a slice of melon, or a pear." *Every Sunday* he puts on his bekesha and goes to church, where he "*usually* installs himself in the choir and sings along very well in a bass voice" (Pevear 137). The two friends *every day* used to "send to inquire after each other's health, and often talked with each other from their balconies, and said such pleasant things to each other that it was a heart's delight to listen to them. On Sundays, Ivan Ivanovich in his thick woolen bekesha and Ivan Nikiforovich in a yellowbrown nankeen jacket *used to* go to church all but arm in arm" (Pevear 148) and etc.

It stands to mention, how often (29 times) Nikolai Gogol uses the adverbs of time "usually" and "always" and its derivatives. Ivan Ivanovich went out "as usual, to lie on the gallery," he *usually* had a word with beggars near the church, he "*usually* asks" them questions, he "*usually* replies" them and then "the old woman *usually* holds out her hand" and etc. Ivan Ivanovich had the "*usual* custom of going for a walk only in the evening." And if Ivan Nikiforovich "says an improper word in decent conversation," Ivan Ivanovich "*usually* gets up from his place and says:"Enough, enough, Ivan Nikiforovich, sooner take to the sunlight than speak such ungodly words. If Ivan Ivanovich "treats you to snuff, he *always* licks the lid of the snuff box with his tongue first." When Ivan Nikiforovich lies on the porch. he *usually* puts his back to the sun" (Pevear 139) and Anton Prokofievich Pupopuz "used to say that the devil himself had tied Ivan Nikiforovich and Ivan Ivanovich to each other with a piece of string" (Pevear 138) and etc. *Every day*, when the judge Demyan Demyanovich quarrels with his sister his mother uses the friendship between Ivan Ivanovich and Ivan Nikiforovich as an example.

And although in the first three paragraphs of the short-story the narration is conducted in the present tense, in Russian the narrator gradually switches to imperfective verbs in the past tense, preparing the reader for the fact that this idyll will soon be destroyed. Introducing the friends to the reader and characterizing Ivan Nikiforovich, Gogol hints at the forthcoming quarrel between two friends, which was

aptly rendered into English with the help of "would + infinitive" construction, which is used to describe past habits, things that happened regularly in the past but do not happen now: "In the old days, he *would sometimes* call on Ivan Ivanovich" (Pevear 139). The collocation "used to" is used repeatedly by the author in the third chapter of the short story in order to emphasize the dramatic change in the habits and affairs of two friends after their disagreement. The literary device of contrast creates painful impression: the narrator draws parallels between how "it used to be" before and how it became "now." Friendship of the two namesakes was considered in Mirgorod as the personification of stability, durability, permanence. The news of their enmity amazed the narrator so much that he asked disappointedly: "Is there anything solid left in this world?" (Pevear 148). According to V. Sh. Krivonos, the doings of the characters of the analyzable short story look strange and illogical for the storyteller, "who feels his identity with the mythological place that suddenly loses its intrinsic integrity as the world" (Pevear 181).

Temporal Organization of "The Tale of How Ivan Ivanovich Quarreled with Ivan Nikiforovich"

The organization of plot time in this short-story can be defined as "dotty." Unessential timepoints are omitted in it, as evidenced by the names of the chapters in which the author gives a brief summary of the main events depicted in them.

An important role in the short-story is played by the temporal opposition "past / present," in which the past is the time of friendship between the two Ivans, happy and carefree "idyllic" time, and the present is the dreary times of litigation and quarrel. The present time in this literary work is also cyclical. "The document was marked, recorded, assigned a number, filed, signed, all on one and the same day, and the case was put on a shelf, where it lay and lay and lay—a year, another, a third" (Pevear 164). A lot of things have changed in the city during this time: "A host of brides managed to get married; a new street was laid in Mirgorod; the judge lost a molar and two eyeteeth; Ivan Ivanovich had more kids running around the yard than ever—where they came from God only knows! Ivan Nikiforovich, to reprove Ivan Ivanovich, built a new goose pen, though a bit further away than the former one, and got himself completely built off from Ivan Ivanovich, so that these worthy people hardly ever glimpsed each other's faces—and the case went on lying, in the very best order, on the shelf, which ink blots had turned to marble" (Pevear 164). The above-mentioned details are depicted ironically, they cause a smile, but at the same time they emphasize that life goes on, while Ivan Ivanovich and Ivan Nikiforovich for two years have been doing the same thing—they are suing each other.

After an unsuccessful attempt to conciliate, everything went on in the usual way. Time flies for Mirgorod residents, everything changes, and even warring neighbors grow old. And only when Ivan Ivanovich received the news that a "case" would be decided tomorrow, he dared to leave the house. "Alas! since then, the court has informed him daily for the past ten years that the case would be concluded the next day!" (Pevear 171). The heroes wasted a whole decade on enmity. Every day, Ivan Ivanovich and Ivan Nikiforovich expect a court decision in their favor, and every day for them ends in disappointment.

As alleged by to I. A. Yesaulov, in the famous final phrase of the short story—"It's dull in this world, gentlemen!"—there is no longer any temporal dynamics and "all hope for time perspective is finally annihilated." The Mirgorod cycle "is crowned with an emotionally-static formula of world perception" (Yesaulov 74).

So, in "The Tale of How Ivan Ivanovich Quarreled with Ivan Nikiforovich" we can distinguish cyclical time ("usually"), calendar, daily, historical time of the Cossacks, but these types of literary time play a secondary role in the short story. The predominant types of the chronotopes in the short story are idyllic (the uninterrupted space of Mirgorod before the quarrel of two friends) and chaotic (the fragmented space of Mirgorod after their disagreement, that is, after July 7, 1810). Gogol depicted the chronicle-everyday chronotope of Mirgorod as typical of a Little Russian county town of the beginning of the nineteenth century.

Chronotopic images of the house, wattle fence, local court, as well as the images of a symbolic character, are the main components of the key motive of the story—the quarrel motive—and contribute to the depiction of the characters of Ivan Ivanovich and Ivan Nikiforovich. The attribute of historical time—the gun—becomes the deal breaker of friendly relations, and the quarrel itself has spatial consequences: the destruction of the goose pen, the seizure of land, the building-up of the border between the yards of two friends, the division of space into "friendly" and "hostile," the loss by Mirgorod of its spatial integrity and unity of the patriarchal world order.

Conclusion

The space-time in N. V. Gogol's short story "The Tale of How Ivan Ivanovich Quarreled with Ivan Nikiforovich" can be divided into two types. In the first two chapters it is the idyllic chronotope of a county town of the early 19th century. In the third–seventh chapters (starting from the moment of the quarrel between the characters, that is, from July 7, 1810), the nature of the chronotope changes: the idyllic chronotope is replaced by the chaotic one.

So, the plot-making, dominant forms of literary time and space are idyllic, chaotic, socio-historical chronotopes. An equally important role in the composition of the short-story is played by the chronicle-everyday chronotope, as well as mythological, cyclical, daily, calendar, socio-historical time; loci of the church, the puddle, the steppe space, chronotopic images of the house, wattle fence, the local court, the motive of food. The oppositions "present / past," "external / internal," "closed / open" space acquire special, symbolic significance in the structure of the text under consideration. The space is also characterized by specific sound filling and color scheme.

The author's usage of the idyllic and chaotic chronotopes is due to the plot features of the tale and the writer's intention to diversify the picture of life, to outline certain characters. Through the prism of spatio-temporal coordinates, Gogol conveys the psycho-emotional state of the characters, their moral character, the author's point of view on the events described, indirectly reflects the socio-historical processes taking place in society. Temporal and spatial milestones on the way of Gogol's heroes often have symbolic connotation, being the metonyms of a certain way and style of life, traditions and customs.

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Socio-Political Realities in Modern Yemeni Short Story: A Critique of Mohammad Abdul-Wali's Short Stories

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Abstract Few studies, if not at all have been conducted to explore the realistic aspects in Abdul-Wali's short stories. This study attempts to look at how Abdul-Wali employs a western literary genre to reflect the humane dimension through the lens of local issues, as well as to offer non-Arabic speakers an insight of the writings of Yemeni short story with an emphasis on its privacy. Abdul-Wali's stories unequivocally voice a realistic picture of social and political issues with unwavering determination and candor. The study's significance lies in its endeavor to unbosom the striking similarities between ancient and modern occurrences, to put it another way, the old lives in the shadow of the new, the matter that grants the stories a sense of continuum and continuity. It also addresses the unrelenting epidemic of displacement of individuals who turn to emigration as their only avenue of hope. The study uses a postcolonial theory and a descriptive-analytical approach to explore and investigate the primary themes of realism in the stories understudy. The research is mostly a text-based investigation that includes an examination of major primary sources. The study captures a timeless question of national identity, nostalgia, and the universality of human experiences as well as the intimacy of the relationships depicted.

Keywords alienation; realism; socio-political issues; women

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Introduction

According to George (1980), realism, a literary doctrine that emerged in the second half of the nineteenth century as a reaction to the romantic doctrine "attempts honestly . . . to give a complete picture of behavior and to unveil motivations that are less than admirable" (51). It implies "criticism of the surrounding social reality" and assumes a protest attitude against bourgeois society (Fischer 107-8). It is also related to a person's political, economic, intellectual, and religious circumstances, as well as society. There is little doubt that a realistic approach that began in France, has affected Arabic literature, and many realistic ideas and visions have been extracted from it. Nonetheless, the realistic approach in Arab fiction did not become a clear trend and complete artistic traits until the forties of the twentieth century, particularly after World War II. In the Arab world, realism emerged as a result of national and revolutionary awareness that emphasizes the need to alter society and do away with its flaws. Notably, the political, social, intellectual, and philosophical elements constitute a natural foundation for the Arab realistic movements, which naturally arose because of literary translation. The writers turned into a realistic approach as it represents a cry in the face of the bad conditions left by the rulers and the bad economic and political conditions. The most prominent representatives of realism in Arabic literature are Abbas Mahmoud Al-Akkad, Amin Al-Rihani, Mikhail Naima, Omar Fakhoury, Fouad Hobeish..etc. Naguib Mahfouz is the one who paves the way for Arab realism with his fictional works that include New Cairo, Khan Al-Khalil, Al-Madaq Alley, and The Trilogy. By using real geographical names and supporting the issues of the lower middle class, he demonstrates his realism.

One of the most important concerns of the realistic approach that advocates the use of common, simple, and widely recognized language that anybody can understand, is the prevailing political and social issues in society. Due to the relationship of this literary approach to society and its close relationship with its issues, it can be concluded that this approach is distinguished by its enormous number of followers throughout history and literature around the world. Yet, realism does not mean the literal transfer of reality, but rather searches for the essence of things and discussing opinions and ideas. Due to the direct interest of realism in society, its issues, and destiny, it is the most literary approach that is connected with man and historical reality. It directly reflects reality, especially its painful events and bitter struggles. Several sects appeared after the realistic sect, but this sect has preserved its prestige and position among the other sects due to its unique creations

introduced today.

The short story, a form of modern world literature has developed a realistic approach and the Yemeni short story is no exception. Yet, the Yemeni short story developed late due to some political and socio-economic factors such as the division of the country, the imamate rule, and the British colonization. Al-Maqaleh added that the story didn't really start to take shape until Abdul-Wali appeared, whose stories are marked by the most fundamental technical elements of a story (177). The unstable socio-political and economic conditions of the country led many intellectuals and writers to fly away and live in a diaspora where they can find their humanity. Thus, homesickness and longing for homeland have played a role in shaping their intellect and literary output. The closer contact with a broader spectrum of Arabic and western works of literature results in the natural development of the Yemeni short story. Yemeni experiences of becoming a modern nation are voiced in the short story, especially in the works of Mohammad Abdul-Wali who is, often called "Chekhov of Yemen." The story provides a means of reading society in all its facets because it follows man's activities while he is groaning and carrying his sorrows and pains within himself. These voices appeared sometimes in the form of social critique, sometimes in mirroring the sorrow and suffering of the suppressed classes, and at other times emphasizing the values of freedom.

Mohammad Abdul-Wali (1940–1973)

Abdul-Wali whose writings "marked a radical break from …. Traditional genres by focusing on contemporary themes, and by describing with vivid and compassionate realism the lives of ordinary people, especially the oppressed and socially marginal" (Abdul-Wali,2001 1) is undoubtedly the pioneer of the short story in the history of contemporary Yemeni literature. Al-Bakry in Mohammad Abdul-Wali and Something called Nostalgia says: Abdul-Wali "was realistic in his critique of reality and romantic in his search for perfection" (2019). AbuTalib adds Abdul-Wali "is one of the sincerest people who has approached literature from a local and human perspective" (32). Muhāmmed adds that what Abdul-Wali discusses or provokes, demonstrates human value, sincerity, honesty, and originality (202). In contrast to other writers' works, such as Ali Ahmad Bakathir's, Abdul-Wali does not use ideological dictates in his writings. Yet, a genuine national identity, a pure Yemeni self, and something from the past is all present in his literary world. All his works, which have a human dimension, highlight the significance of local issues.

Al-Jumly et al state that Mohammad Abdul-Wali "is one of the most masterful

fiction writers not only of Yemen but of the Arab world, particularly among those whose works focus on the flight from their motherland of the persecuted and economically disadvantaged" (41). Yet, his work is not celebrated as it should be particularly his short stories which are set either in Ethiopia or in North Yemen in (1950-1960). He addresses the heroes' pain and anxiety, using them as a springboard to declaim the concerns of all Yemenis. Although his work has received little attention both locally and internationally, his stories and heroes have become a historical record of Yemeni life at a time the nation's wounds are still bleeding.

The study is grounded on the researcher's reading of the Arabic original and translated version of short stories by Abu Baker Bagader and Deborah Akers from the University of Texas. It adopts a postcolonial framework to look at the formation of Yemeni country society, which is still relevant today. In general, the issue of identity and the concept of hybridity occupy an undeniable role in postcolonial fiction. Ronning suggests that "The Literary analysis of identity is often done by the transposition of a character into a strange setting" (3). This is precisely what occurs in the stories understudy. Among the characteristics that set Abdul- Wali's writings apart from those of his contemporaries are questions of identity and the characters' Yemenness. Yet, his preoccupation with identity is not about colonial power or colonial discourse, but rather about the homeland and longing for it. Moreover, it is a new discursive strategy in postcolonial Arabic fiction to refer to the country or nation as a woman. Abdul-Wali is perhaps credited with being the first writer to grant voice to women by integrating the body and the land in discourse. This discursive and thematic strategy has been referred to as body politics by both Al-Musawi (2003) and Faulkner (2005). The significance of the study stems from the fact that Abdul-Wali and his legacy particularly short stories display the striking similarities between ancient and modern occurrences. To put it another way, the old lives in the shadow of the new. By and large, writing about Mohammad Abdul-Wali necessitates analyzing the period in which he lived, as well as the issues that preoccupied his age and time, or rather the concepts that impacted him, and then reading his works accordingly.

Migration and Its Reflections on Abdul-Wali's Short Stories

Yemeni migration is unlike any other sort of alienation that modern civilization has witnessed. The European person who has got all kinds of luxury, starts searching for other needs that his civilization has failed to supply. All of his philosophies, literary and artistic works are the product of his searching, suffering, and philosophical musings. On the other hand, Mohammed adds that the Yemeni migration is the

alienation of a human being looking for only a piece of land to call home (21). Al-hilali states that "the history of Yemen is a record of immigration and immigrant... The phenomenon of expatriation or immigration is not newly born but a long-standing and persisting problem that has become synonymous with Yemen" (175). Though some settle down in the societies to which they travel, they have a strong desire to return. The magnitude of the problem is demonstrated by the fact that immigration has become a source of concern for writers, academics, philosophers, and artists who understand what immigration entails. The key to Abdul-Wali's fame as a storyteller is that he paid great attention to the issue of immigration. He was a hybrid of Yemeni and Ethiopian cultures, which is another factor.

When we delve into one of his stories, we see that the most common causes of immigration are misery and poverty, both of which are exacerbated by the prevailing regime's cruelty and brutality at the time to the extent "The Yemeni immigration has surpassed that of any other country" (Al-hilali 175). Wahab Romea states: "Emigration is past and present issue of Yemen, an issue suffered by each Yemeni home and every family especially in the countryside …from almost every home, the village, strongest youth have been taken away by emigration" (Alhilali, 175). Al-Maqalih (1999) remarks in his critical appreciation of The Fog Way that: "He who does not emigrate dies, he loses his prestige in the southern Yemeni community city. He is considered an unrespectable person. Emigration is like life for him" (Khisbak 24). Emigration is seen as "the problem of problems for the Yemeni people. There are emigrants from almost every home" (Khisbak 21). The issue of migration is fraught with passion, and poetry finds its function here because it requires feelings that take root in the human soul. Abdullah Al-Baradoni, a famous Yemeni poet, and the conscience of his society says:

> My country grieves.
> In its own boundaries
> And even on its own soil
> Suffers the alienation of exile. (https://adab.com/post/view_post/73299)

Abdul-Wali portrays a gloomy picture of emigration, emphasizing the misery that expatriates go through. Many of his works are about Yemeni immigrants and exiles, as well as Yemeni African marriages. Alienation in Abdul-Wali's works takes a philosophical and militant character for the revolution. He criticizes it as behavior; claiming "it is a life not worth living," and some of his heroes were strongly condemned. Abdu Saeed, the protagonist of "They Die Strangers"—is just

a worthless human that left nothing good in his life and did nothing for his country, to die as a foreigner, far from his birthplace, in the end. Even the Italian doctor who treated him did not sympathize with him at all; rather, in the presence of his lying body, he said: "They have left their land, their country, and their people behind for a living. They die running after the morsel before everything. That's what they think about" (Abdul-Wali 152).

Abdul-Wali whose identity was torn between Yemen and Ethiopia has been tormented by the flames of alienation and distance from his homeland. So, it is not surprising that all his stories center on migration, its effects, and its consequences. His rejection of emigration, urging people to face the reality courageously, and that change can only occur by one's presence in his homeland is remarkable throughout his stories. He deals with immigration and its issues, as well as the psychological and social consequences for Yemeni society- Diaspora and loss encountered by the immigrant. One might wonder why we feel obligated to examine Abdul-Wali's writings. This is due to the fact that emigration, in the broadest sense, is not exclusive to one society over another. It is analogous to writing about mothers because we are human beings with sentiments, emotions, and longings that develop through time.

The stories of Abdul-Wali that deal with immigration can be divided into two categories: "The Land, Salma," "If Only He Had Not Returned," "Abu Rubbia," "The Color of Rain" "Something Called Nostalgia," "Nothing New" deal with immigration's consequence, the immigrant's return from exile, the obstacles he encounters in his homeland, and the harmful consequences of his immigration. "Cocotte"—"The Road to Asmara"—"The End" discuss the loss and diaspora that the immigrant experiences in his exile. The immigrant's alienation isn't only a personal problem that affects him; on the contrary, it affects everyone with whom he or she has a bond as shown below.

"The Land, Salma"

The story tackles Yemeni migration and its social dimensions. It demonstrates how Yemeni women cope with migration, various migration problems, psychological factors, and social contradictions. It shows Abdul-Wali's own philosophy of looking at reality, existence, nature, human idealism, and community; the community that is almost entirely made up of women who are solely responsible for building society, while men await the first opportunity to migrate in quest of a better future. Many of these immigrants experience a loss of identity and they turn into strangers in exile. Even though the story was written in 1958, it still carries the same heartbreak as if

it has been written recently. The Yemeni woman works on the farm, raises children, and instills a love of the land in them while the Yemeni man is an expatriate.

Since her husband has been gone for more than five years, Salma, the main character who finds happiness in her husband's presence, is a distressed lady looking for a way out. In the absence of her spouse, she endures a terrible psychological struggle, loneliness, and deprivation. She becomes more physically inclined due to deprivation, and her sensation of aging rendered her more aware of the passage of time. She becomes aware of the intensity of life and the suffering because of social restrictions and the tyranny of tradition. Amid absentmindedness and soliloquy with the soul, she hears a voice whisper: "Salma, finally, you're facing yourself. You must admit the truth; don't try to run away from yourself, for that won't help you. Admit it, you've been waiting for him a long time and you can't bear it any longer…Oh, Salma, five years and you're starting the sixth year of waiting" (Abdul-Wali, 2001, 95). In this soliloquy, Salma's personality as well as the lives of Yemeni women in the countryside, Yemeni men's lives, and the image of a backward and cruel society are all exposed. No matter if they immigrate or not, everyone is a victim of alienation.

Salma has a strong bond with the land because of her devotion to it, possibly because they are both mothers and have characteristics in common that strengthen their connection. The inner voice addresses Salma "Nobody values the land like you do. Your husband and neither will your son when he grows up. He 'll leave it like his father did"(99). Her love for the land leads her to decide to take revenge on immigration by addressing the underlying issues by educating her kid about the worth of the land, which is a practical, reasonable, and palatable answer to her psychological distress. She is adamant about teaching her son to love and respect his country because she believes that only through love Yemen will be revived. "I'll teach him. I 'll teach him to love the land" (99). She realizes that a person who is intimately connected to the land cannot abandon it.

She believes that the only way to protect Yemenis from the migration stream is to adhere to the land at all costs and to encourage young people to love it. Therefore, she decides to instill in her son this supreme value of life, which holds that listening to the voice of the land is the key to independence and self-sufficiency. By emphasizing the land and its allure, Abdul-Wali appears to imply that the emigrants are irresponsible and lack patriotic spirit. Alsebail, says: "In stressing the land and its attraction, however, Abdul-Wali seems to impute to the emigrants a measure of irresponsibility and lack of patriotic feeling" (102). Salma seems to be disregarding her husband and her own interests by choosing to bring up her son as a patriot and a

nationalist rather than emulate his father.

In contrast to a man who abandons his hometown, Salma, a Yemeni woman is regarded as the most capable, worthy, and resilient of all men since she continues to care for and love her motherland. The writer may wish for Yemenis to follow Salma's lead and instill a love for their homeland which in return would pass on to their children. This implies that the characters express issues that are broader than their own.

Just like, "The Land, Salma," "If He Only Had Not Returned" revolves around a devastating social issue in Yemeni society, namely, migration. The title suggests an outcry against immigration as the immigrant returns spiritually dead but physically alive, and this is where the disaster begins. The writer expresses his rejection of alienation and emigration from one's homeland, but without explicitly stating what he means. Rather, he provides a clearer and concise explanation of everything. The focus is redirected away from the expatriate's sufferings toward the anguish of his close relatives who are left behind.

The story begins with a scene in which an expatriate returns half dead. "Men were carrying a coffin in which lay the ghost of a man and he was not yet dead" (Abdul-Wali 245). The writer left the expatriate's identity unclear, implying that the immigrant maybe anyone. It is a stark expression of emigration's hostility. When the children learn that their father has arrived, they rush to meet him. A short time later, they are astounded to see a man carried to their house on a stretcher, with no baggage, boxes, or personal belongings. The elder son, who appears surprised to see his father, accosts his mother: "Mother he's... not. (A cry interrupted the utterance) I want water...water...water..." (248). Even though the wife does not utter a single word, the writer conjures up all her emotions in our minds. He captures the psychological setting through the children's dread, bewilderment, and denial of themselves, as well as their eyes. The wife is devastated; the only thing she remembers about her husband is his eyes "Only his eyes showed that he had a face"(248). Though she awaited her husband's arrival in the hope that he would relieve her suffering, the situation turned out to be quite the reverse. The writer continues to track her feelings, behavior, and the ongoing suffering she experienced. A virtuous, illiterate woman has no alternative but to serve her husband in silence, pay visits to mosques, Mawlana, and saints, and squander her children's milk, ghee, and grain by using it to pay for her husband's treatment.

> The mother left no stone unturned; she visited every shrine; she held reading recitals of the Holy Quran in every mosque; she gave charity of different kinds-

> grain, fat, milk, but he remained in bed, motionless, his eyes fixed to the roof and his head non-moving, but he did not die. (248)

Even though she begins to care for him, nothing she does seems to help. In fact, the rural, backward social framework in which woman lives is one in which women frequently shoulder more responsibility than males. She is observed burying her femininity, silencing her voice, and dedicating herself to continuous hard work. The writer's depiction of some of the social practices common in the rural environment through the expatriate's wife demonstrates the widespread ignorance in Yemeni society before and after the revolution.

The story conveys to us two parallel events, the situation of the bleak village that lives in agony and illness, and the condition of the patient who returns, and who resembles his village. Perhaps the writer is referring to the period of natural drought, psychological and social dryness, and backwardness that afflicted Yemen under the Imamate at that time when he depicted the village and its drought. Both are half-dead, and the village has lost all its men and young, leaving only children and elderly women and it lost any sense of security and hope. "In the village, there were just children and elderly ladies" (245). By emphasizing the human aspect of the issue - the husband who gains nothing from his expatriation, but loses his health and nearly his life, the family that has lost its breadwinner - In a literary sense, the writer demonstrates his command of realism. The theme is realistic, and alienation is a widespread and realistic phenomenon, as it is one of Yemen's most pressing issues. The story takes revenge upon the immigrant husband who prefers to depart his homeland to gather money rather than stay with his family and relatives. However, the ending is left open, beholding that the tragedy will continue.

The tragedy that Yemenis are going through as a result of their emigration and alienation is captured in this story, as it is in other works by Abdul-Wali. Rather, the tragedy affects every member of the immigrant's family, not just the immigrant himself. Although the world of immigration is a sick one, people are unaware of it. Thus, through a sad ending and a painful conclusion for a person who spent most of his life in exile, the story sends an indirect message to every Yemeni that emigration is rejected despite its materialistic gains. Although the writer doesn't explicitly state this refusal, it is clear from his words and the symbols he employed.

Both "The Land, Salma" and "If He Only Had Not Returned" stress the suffering of women and the vital responsibilities they play in society. The returnee's illness reveals that migration is a sick world where many people are unaware of its agony. Only those who have experienced alienation may understand how painful it is.

Abu Rubbia

"Abu Rubbia" story which appears to be based on Abdul-Wali's early life experience in Addis Ababa, deals with the issue of alienation and immigration. Through the character of Abu Rubia, the dismal and defeated side of immigrant life is exposed successfully. The magnitude of distortion induced by immigration to some immigrants is revealed through this mildly mad character. Labeling Abu Rubia insane is an attempt to lessen his impact on others. Abu Rubbia feels that immigration is motivated solely by self-interest, and advocates for a strong attachment to one's birthplace. In his views on immigration and the homeland, he appears rational and wise, but people around him are critical of him since his ideas reveal their reality and go against their vision. Ironically enough, although Abu Rubbia opposes immigration, he himself is an immigrant. He only returned to Yemen when he was deported. This character's paradoxical aspect is a deep manifestation of its turbulent structure, and it completes the image of the profound distortion that immigration has created in certain immigrants' lives.

Abu Rubbia's name is both sarcastic as well as symbolic. The fact that the Arabic word "Abu" means (father of) is linked to the foreign name "Rubbia"(currency used in India, Pakistan, and Bangladesh.) is not coincidental. Abu Rubbia is a Yemeni who has been hurled into a distant place, Addis Ababa, in a quest for wealth or, to put it another way, to alleviate his poverty. This gives us some clues that poverty is the main drive that pushes this man and many thousands out of their country. Although this name carries materialistic implications, this man is revealed to be a man who is unconcerned about money. Yet, he is emotionally and psychologically torn. He has no identity, no money, and no place to call home. However, he wins our respect and admiration as soon as we read his mind and comprehend his life philosophy. He is dissatisfied with his situation as a displaced person. Yemenis, according to him, abandon their homeland in search of livelihood in other countries, just to suffer and die as strangers. Throughout the story, his thoughts are filled with an intense longing to return to his homeland. He condemns alienation as a historical phenomenon brought on by cowardice, disappointment, and a lack of sincerity. "Why do all Yemenis emigrate? they are afraid… They run away, leaving it in the hands of the corrupt. …. They said the Ma'rib dam has been demolished, and whoever demolished it is a small mouse, see liars, they demolished the dam with their corruption" (Abdul-Wali 30-31).

A poor yet cheery man named Abu Rubbia uses his drawings to ridicule people subtly and without offending them. He humorously depicts them as animals. "And

he keeps drawing with perspiration pouring on his face and his sunken eyes are fixed on the picture he drew" (30). The wealthy who do not help the less fortunate and Yemenis who flee their own homeland, abandoning just the women behind, are the targets of his sincere criticism. Noticing that emigration has become an ideology to his fellow men, he calls for an ideology of return. This ideology is inscribed in this displaced poor man, and he is committed to transferring it to those who understand him. On the tongue of Abu Rubbia, Abdul-Wali urges all Yemenis, "Go back to your homes" (30). This imperative style is important for a multitude of reasons. These are the words of a man who has been touched by emigration, the humiliation and loss of identity that come with it. He goes to great lengths to instill a lasting love for Yemen.

He states tacitly and indirectly via the sorrow of the women in the absence of their breadwinners that there is too much goodness in their homeland, and beneath the sky of their country is their pride and protection. The misery prompts him to advise Saeed to return to his own land. He said to Saeed in a moment of emotional attachment to his homeland:

> Do you know that your country is out there? It is beautiful, all of it, its mountains, trees, sun, and valleys… "Listen, you need to go to Yemen, there is nothing for you here." He continues: "Listen, Said, the Yemenis emigrate because they are fearful. They can't stay in their country, so they escape and leave it to the cursed. They actually started emigrating a thousand years ago. (30)

Abu Rubbia understands the value of his country and the agony of alienation despite all its materialistic advantage. His appearance in tattered clothes and barefoot, on the other hand, depicts the plight of the country and the people who are still struggling under the yoke of colonialism. The Yemenis compelled him to return, yet he is even more estranged and alienated in his homeland than before emigration and this is the tragedy.

"The Color of Rain" story that begins with "Do you know the meaning of that kind of loneliness? I didn't know until then, but I found it in the bed of that woman on that night when I discovered her kisses were false" (Abdul-Wali,2001 106) sums up the bitterness of alienation that saps the expatriate's desire to live to the point he has lost interest in anything around him, and nothing piques his attention. "I didn't feel anything…neither the mountains nor the stars nor even the color of rains, these naked peaks" (105).

The expatriate returns to his nation, family, and loved ones with joy after many years of exile and longing. However, he is taken aback by the fact that he has returned from a long exile to an exile within his own country and among his family. "I 've returned to Yemen after twenty years and I found no one.... I saw a few graves and nothing else" (75). As he evaluates all the variables surrounding him, the expatriate recognizes the mistake of his calculations and recalls his memories of many years ago, remembering the faces that are no more. He is heartbroken since he would not even have had the opportunity to say goodbye to them. Was it all worth it? Will the money he has accumulated be enough to make up for the years he has lost? Of course, No.

"Cocotte" story addresses a social and humanitarian concern with the tragedy of the Muwalldins1, who are marginalized, oppressed, and alienated in Ethiopian and Yemeni society. Abdul-Wali (Himself Muwalldin) is the best one who portrays the suffering of the Muwalldins (hybrids) who appear to be ostracized because of the color of their skin. Most of his works, including the one under study, "describe situations which Abdul-Wali probably personally experienced, observed, or heard about firsthand" (Abdul-Wali,2001 4). In fact, immigration's tragedy impacts not only the immigrants, and the nation, but also confiscates the future. The tragedy here is embodied in the offspring of these Abyssinian immigrants (Muwalldins) who lack a homeland and an identity. They are then unable to secure a new homeland for themselves. They aren't Yemenis since they know nothing about Yemen other than what they've heard nor Abyssinia because it isn't their own country. They are neither Yemenis nor Ethiopians in their whole. Their grief is exacerbated by the immigrants who are responsible for their suffering, sadness, and alienation. It exposes a part of Muwalldins' anguish, which is pushed to the point of adaptation by social dispersion and psychological rupture.

The suffering of Muwalldins is manifested through the character of the prostitute who lost not only her breadwinner, but also herself, language, religion, and identity, and she turns to prostitution as a source of revenue and a place to bury her broken, bewildered spirit. " Why does she torture herself every night? She looked at the street, wishing someone would walk in, she will not ask him for money, it will suffice to save her from herself, from the bitter torment that she sees in her father's eyes... when he is dying"(Abdul-Wali 250). Flashback is used in which she reminisces about the past and tries to forget it, but its dense presence,

1 "Muwalldin" is a derogatory term for a person of "mixed blood"- used only to describe people with brown skin who are descended from an African mother or father. The term "Muwalldin" is also used to refer to any person for the purpose of contempt

though, insists on her.

She recalls her father, who emigrated from Yemen, and what occurred to her because of his immigration, as well as her mother, who knows very little about her, her displacement, and the start of her deviance. Sadly enough, she has spent her entire life serving a sentence for a crime committed by her father: "Why did he show up? To plant me and to die a dog's death"(250). Through these quotations, we can perceive the extent of Muwalldins' alienation and rupture. It's a horrible, contradictory scenario, replete with tension and a strong commitment to prostitution while also overtly condemning it and a sincere desire to live a truthful life. The longing for one's roots is something that never leaves her heart. This is the secret that makes her remember Muwalldins (who visit her) more than the others and her strong sympathy for them, as well as the secret of her father's image being mixed in with theirs. She lives with an uninterrupted nostalgia for Muwalldins even though they avoid her because they are ashamed of her. "Why did he not return to her? Did he know the reality, so he fled from her? Did he run away from himself? They are afraid of themselves when they sleep with me, they feel ashamed disgraced"(253). However, she believes that joining their group is a privilege she does not deserve because she is a lady who has betrayed everyone and lost everything:

> Even my language, I no longer know anything but primitive words, so why should I give myself the right to be their sister, they don't want me? I'm being eaten alive by their glances. Ah, if I were less white than I am, they don't believe, my blood exposes me in front of everyone. (253)

She feels bereft, lonely, and alienated because she is accepted by none. She wonders "Is it because I'm a hybrid that even the wretches don't want me? Is it because they know I've abandoned the religion in which I was brought up? And she lost in the sea of pain" (249). She tries to assimilate herself into the Ethiopian society by sacrificing her identity, and religion, hoping to be accepted but in vain. She wanted to get away from her present to get away from her reality, just as she wanted to get away from her memories. However, she realizes eventually how wrong she has been "And this cross.... I betrayed everyone, even myself. I was a Muslim...Oh my God...and now! And she smiled sarcastically, the cross on my chest... it's my shame" (249). She does not suffer from the past as much as she does from the stress of the present, so her escape from the past is an attempt to overcome the harshness of the present. She is a woman without roots, a woman whose life has been ruined by alienation or her father's emigration, and by whoredom. The prostitute has a deeply

perplexing view of life and a wide, profound loss of a past that terrifies her with everything in it. She finds the present to be more terrible, and she cannot change the future. Her life is characterized by loss and confusion, and she is desperately trying to find a way out. As in many of his other stories, it should be noted that Abdul-Wali does not resolve the prostitute's dilemma but rather leaves it open-ended. This demonstrates how a problem can never be solved as long as it persists under the same conditions.

The migration experience in this story bears complex, highly intertwined human dimensions. It appears to be the origin of unending misery. What will it be like if it causes endless tragedies? If the professionalization of sin is a tragedy, then what can we say if this professionalism is the fruit of that migration? So, what do we do if the immoral woman feels compelled to hide her individuality as if it were a source of shame? This is the tragedy of the Muwalldins. This reveals Abdul-Wali's philosophical vision of Muwalldins as well as the depth of their agony which is a result of immigration.

In "The End" story, the Muwalldins renounce their fathers' generation who are responsible for their rupture, loss, dryness of their feelings, and even their insignificance. In a conversation between the protagonist of the story and a Muwalldin (woman) he met on an evening outing in Addis Ababa, the protagonist asks her:

> Are you Muwalldin? .. Who is your father?
> Oh, I don't know him...my mom herself forgot him. Once she says:
> he is Italian and another time she says he is Yemeni.
> I don't care….. No matter who my father is, I am a Muwalldin. (198)

They are Muwalldins and sit together, but there is no compassion between them and no common world; the Muwalldin and the woman continue chasing the idea of (non-belonging) until the end. Identity remains in a state of erosion over generations. If the bitterness of parting is the fundamental concern of the immigrant, the Muwalldin's challenge is to lose even the bitterness of feeling parting. They are looking for a land they belong to and an identity that save them from the maze that has engulfed their identity. Such identity crisis is a major issue with diasporic Yemenis who are in limbo and do not even know where they belong throughout the 1970s.

"The Road to Asmara" captures the enormity of grief caused by alienation, separation from one's roots, and loss of social belonging. This is a Yemeni merchant

who laments his survival tragedy, which is summed up in his sense of feeling lost and his desire to belong to any community or group. It becomes impossible for him to return to his homeland, where all his roots had been uprooted. The psychological and physical alienation grows when a hero says in a moment of grumbling: " Yemen. I forgot it. I am just waiting for death. No one will know me there if I return. No one stayed with me there, I will not return" (Abdul-Wali 86). By ignoring his homeland and language, he attempts to establish a foothold on which he can stand confidently. He wishes to be one of the Mulladins who at least feel that they are not strangers and that they are local. "Are you a Mulladin? I sincerely hope so. You don't feel like an outsider... you feel like a son of the land" (81).

To be accepted, he assists Ethiopian rebels, but the truth constantly shouts at him, revealing his alienation. His assistance is rewarded by incarcerating him in jail (p.84). The expatriate's intense yearning to return is unattainable, not only for himself but also for his children, who represent Yemen's future generation. "My children may return one day if they know that their father was a stranger... and they may not return... they may remain strangers like me. In his eyes, tears could be seen floating. (86). Abdul-Wali is foresighted, as his prophecy of departure from Yemen owing to insecure conditions appears to be true.

It is obvious that the stories focus on the emigration of Yemeni males whose emigration does not address their socioeconomic concerns; rather, they pay a high price for abandoning their homes, spouses, and children. Not only do the stories criticize those who leave their country, but they also make sure that all the characters fail to fulfill their objectives. "The characters in 'Abd al-Wali's stories are typical of those in the genre of critical realism. Most of them fail to achieve their goals most of the time and are left predictably desperate and frustrated" (Abdul-Wali,2001, 110). Regardless of the resentment or suffering that Abdul-Wali's characters go through; his stories eventually inspire patriotism and nationality.

"Ashes' Friends" & "Something Called Nostalgia"

These two stories explore the issue of alienation- a kind of alienation within one's own country as well as the hardships of Yemenis who stay and endeavor to develop their homeland. Despite their determination to defeat the obstacles they encounter, characters are forced to feel like expatriates, a condition that eventually causes them to become expats.

"Ashes' Friends" attacks the societal corruption that plagues society and provides a comprehensive overview of the societal instability that precedes and follows the revolution. After returning to serve his country with great enthusiasm

after studying medicine in America, the physician has a feeling of alienation. Regrettably, he is dismayed by the prevalent corruption and mismanagement at all levels of society. He is persecuted and exiled rather than putting his experience to good use.

Over his adamant resistance, the authority decides to transfer him, to a small village where there is no hospital or medical equipment. "However, there is no hospital, not even a clinic at all, no medical equipment, no treatments, and not even a building" (Abdul-Wali 300). Abdul-Wali continues to attack the financial and administrative corruption, "I was shocked by the words, and I said….. I am not asking for the impossible. We just have to learn how to stop thefts, bribery and selling patients' medicines....and....." (293). The story offers a broad critique of society and government: "Many things have changed, but people have not," and "The faces are gloomy even if they are not sick" (Abdul-Wali 291). Ultimately, the hero encounters others who have attempted to reform but have failed. He concludes that ignorance is deep-rooted and it "has controlled people and they have become a part of it" (297). Compared to other stories by Abdul-Wali, this one offers a stronger illustration of critical realism. It focuses on several passive aspects of society, including corruption, bureaucratic mindset, opportunism, and the sense of powerlessness felt by characters. Despite being significantly more hopeful than most other characters, the hero ultimately feels hopeless.

"Something Called Nostalgia" is essentially a continuation of "Ashes' Friends," with a similar hero. The hero studied in America, then came back to Yemen to be startled by a political and social reality that prompted him to return to the United States to escape the sense of alienation. He is deeply disappointed and frustrated. Having nothing he can do for his country makes him sad. He says what he believes that "it is destined for us, Yemenis, to emigrate. Our country is not for us. .. we are builders of other countries" (Abdul-Wali 264). His loyal friend's advice is that: " All of this, however, is not a justification for pessimism. Failure once, twice, or ten times does not imply that you should give up and run away"(264-65). However, he attempts to justify his decision to immigrate to further his specialty. This means he is not looking for work like the majority of his countrymen. Nevertheless, his friend is adamant that immigration is ruinous regardless of the circumstances. He tries to persuade his friend to quit his plan. "There is something called longing in every one of our hearts. We flee, we disappear, and we curse everything around us. But nostalgia wins out, and you'll eventually return one day, I do not know when?" (266). By and large, Abdul-Wali succeeds in capturing and embodying this touching humanitarian situation that affects everyone who leaves his homeland and lives

in a more developed and evolved country. Yet, when he returns home and sees his community again, he loses his equilibrium. He is perplexed as he can never forget his visit to the developed world... nor will he be able to detach himself from the new life he witnessed and experienced. At the same time, he is astounded by his country's dismal backwardness. This states that the story deals with a humanitarian issue that concerns not only Yemen but any developing country in need of its people.

> Yet, the story is about a man in quest of himself, rather than work, as most of his people do.I find no difference, you migrate in search of yourself, for something that you lost here and did not find, so you think that it is out there somewhere. Your migration is exactly like theirs, in search of something that you lack, and without which you cannot live. As I said, if this situation goes on, it will drive you mad. This is why you need to migrate to find yourself. (265)

Regardless of the conditions, his friend maintains that emigration is detrimental. Despite the hero's insistence on leaving the country, the story ends before he leaves, implying that he might change his mind. This appears to contradict the preceding assertion that emigrants invariably fail to attain their objectives, but the latter two characters were not true emigrants in the traditional sense. The stories' perspectives on emigration are quite consistent. Not only does the writer criticize people who flee their homelands, but he also ensures that none of the characters realize their objectives. He seeks to improve Yemen's internal situation, raises public awareness, expose the government's manipulations, and raise awareness of the societal problems that have plagued Yemen. His fear is that internal Yemeni conditions will deteriorate, forcing a new generation of Yemenis to emigrate again. The stories that deal with the internal conditions and the abuse that is practiced upon the people of Yemen in general and on the intellectuals, in particular, are: "Uncle Saleh," "Al hila Wolf," "Mr. Majid" etc. His message to the ruling regime is a warning to look for the interests of the people and to respect their humanity. Otherwise, the revolution that overthrew the Imamate rule and colonialism can do so because the national will is stronger than the will of any individual or group.

Women in Abdul-Wali's Stories

Among the postcolonial themes that have assumed a major position in contemporary Arabic narrative are women's issues (Al-Musawi, 2003). The basic objective of this representation is a plea for a shift in women's roles in society. The characters of

women in Abdul-Wali's anecdotal works stand out strongly, especially women in the countryside in Yemen. Abdul-Wali's stories present a picture of the real life of rural Yemeni women's daily lives, emphasizing that it is the woman who bears the burdens and the main roles in domestic work, raising children, caring for livestock, and cultivating the land, whether in her husband's presence or absence.

In "The Land, Salma," Salma is compelled to marry at the age of 16 or younger, and after only seven days of marriage, she returned to her terrible old life "Only sixteen years old, living in your father's house…after the seven days- the wedding days- you began your duty as wife, to serve her husbands and his family"(Abdul-Wali,2001 95-96). In a patriarchal society, a woman lives primarily to serve and obey a man's dictates, and because she is seen as a weak creature with flaws, her life is only significant in his presence. Thus, Salma's marriage does not elevate her position; rather, it strengthens her enslavement because she only has one employer, her father, who is now her spouse. "It's the same life you used to live at your father's house. Nothing has changed except your boss-first your father, then your husband" (97). At the moment of self-discovery and confrontation, Salma not only discovers her present, which she sues, but she also sues her entire past. In this sense, she discovers a social time rather than an individual moment. Society has imposed upon her an early marriage with a husband who is unaware of the sincerity of her feelings for him and the reality of her position in himself. "But Salma, did you really love Dirham? No, I did n't think you did"(Abdul-Wali,2001 96).

Based on its traditions and customs, society places a siege on women, denying them a voice in marriage and divorce. "Do you ask for a divorce? If you do that, where will your child go? And who will marry you?... The young men of the village seek out only the young girls" (Abdulwali 98).). In this way, society crushes the rest of her humanity. A woman's plight is identical to Yemen's as if Yemen's reality is symbolized by the woman who grows and ages before her time. Her only source of release and rejuvenation is her connection to the land. As a result, she decides to teach her son about the country and create a passion for it.

What makes Abdul-Wali so postcolonial is his capacity to create alienated and downtrodden individuals that can easily fit into a postcolonial milieu. He established a link between women, land, and patriotic awareness, allowing the story to be placed in a postcolonial context. Abdul- Wali's works frequently refer to the relationship between the body and the land. "The Land, Salma," for example, establishes a strong link between the immigrant protagonist's longing for the land and his wife, who has been left behind to care for it. By employing this trope of association between women and land, Abdul-Wali aspires to free women's bodies

from patriarchal practices. He shows sincere concern for the fate of the land and abandoned women. The first title, "The Land," refers to Yemen's "motherland," and the second, "Salma," to the woman, her passion, and the deprivation she feels because of her lack of an immigrant husband. They have been abandoned by their males for many years, much like Yemen which has been deserted by its youth.

Desire

Abdul-Wali is notably postcolonial in his capacity to develop underprivileged characters that are appropriate for a post-colonial setting. The story, "Desire" depicts Akhdam community (marginalized class in Yemen), which has been treated with extreme discrimination, repression, and social marginalization. An old Yemeni saying describes Akhdam people as "disgusting": "Clean your plate if it is touched by a dog but break it if it's touched by Khadam (singular)" (Akhadam 2005). Yet, it is ironic when it comes to Akhadam women. Despite being involved in menial jobs like sweeping and cleaning, the Akhdam women endured greater physical assaults than other women. They have been exposed to sexual violence and harassment by the community. The story narrates a brutal rape by a 28-year-old man of a poor 14-year-old girl working as a street cleaner "I rushed towards her like an animal, imprinting kisses on her nigger lips. She was trying to escape from me... and I was stronger than her" (Abdul-Wali 203). The writer manifests the class differentiation in society, as the young man is the son of a wealthy merchant, and the girl is from the class of Akhdam. From this perspective, rape becomes a normal act. The victim is a girl with no social standing. Even after he tore her dress, he brought her a semi-new silk dress, but she refused to take it, because she was not used to wearing such clothes monopolized by Masters, so she sewed her torn dress. "Dress up. She whooped when she saw the almost new silk dress. No I don't like this… Do you have a needle and thread? Why? She pointed to her torn dress" (205).

In "Cocotte," the archaic socioeconomic situation, whether in Yemen or in the diaspora, oppresses women. Abdul-Wali sympathizes with women by exposing the human aspects of prostitutes, who are frequently stripped of their humanity by society. They are victims of a primitive social reality. They couldn't make a living through honest jobs, so they sold their bodies in Ethiopia rather than in Yemen, where society is conservative. Yet, "Al Ghoul" story introduces a strong, steadfast woman who can courageously defend herself and her children. A crushed woman defeated by life and people found herself alone with her child, who was abandoned by his father years ago. She sacrificed everything she had to save her only son.

It may be argued that Abdul-Wali's ability to create marginalized and oppressed

individuals who fit in a postcolonial context is what makes him postcolonial. In the context of Yemen, he seemed sympathetic to the "subaltern," whether they were Ethiopian whores or Yemeni women who had been abandoned. Establishing a link between women, land, and national consciousness allows his stories to be placed in a postcolonial framework. It is claimed that "In the nationalist discourse land is equated to the female body and both are held as sacred. The enemy should not be allowed to defile them, as they stand for honor and should enlist, therefore, male sacrifice" (Al-Musawi 212).

Political and Social Issues

The political and social realism of Yemen has captivated short story writers, and barely a story, whether written before or after the September and October revolutions, escapes the aspects of this reality. In "If Only He Had Not Returned" which depicts the village and its drought, Abdul-Wali may have been alluding to the time of natural drought, psychological drought, social drought, and backwardness that was prevalent in Yemen during the Imamate rule. "The village is surrounded by a gloomy sun, the wind is creaking, and the land is waiting for rain, and the sky foreshadows nothing... The year is another year of drought" (Abdul-Wali 245). To give the story a general character, Abdul-Wali avoids using specific names in his writing and "highlights the damage emigration causes"(Albalawi 107). The returnee can be a symbol for every expatriate at any time and anywhere, and because the phenomenon of immigration is a general phenomenon, therefore it is not specified. The writer uses some suggestive and expressive phrases in this story, such as: (If Only He Had Not Returned) the title, (but he did not die) at the end of the story. They emphasize the cry of rejection of alienation, as the immigrant returns spiritually dead but physically alive, and this is the tragedy. The writer then shifts gears to show common ignorance through the character of the mother, who goes to whatever length to get her sick husband treated. It suggests and demonstrates the severity of the mother's ignorance, which is dominated by her superstitious culture and her inability to read the letter sent to her.

The mother left no stone unturned; she visited every shrine; she held reading recitals of the Holy Quran in every mosque; she gave charity of different kinds-grain, fat, milk, but he remained in bed, motionless, his eyes fixed to the roof and his head non-moving, but he did not die (Abdul-Wali 248).

"Al- Ghoul" is the first story to combine art and politics, as well as reality, and myth. The ghoul is nothing more than a ghost in the minds of the villagers and their legends that reproduce fear in their generation after generation. It seems that

ignorance is a deep-rooted disease in Yemen, caused by an intertwined system of outdated convictions and complex customs, which is encouraged by governments that are either ignorant or uninterested. This is how Hind decided to go up the mountain and challenge the ghoul in his cave. Thus, the ghoul is defeated just because someone decided to confront him. Thus, Hind won once she decided to confront the ghoul. The villagers weave legends around it, turning it into a source of humiliating slavery and translating their fear of it into hallowed reverence in their life. Their descendants will inherit this terror and veneration, as well as the royalties, taxes, flocks, and farms that come with it. The ghoul or bad ghost terrorizing the community represents North Yemen's imam (Al-Badr, the last imam was sheltered in a cave during the civil war). The poor widow's decapitation of the ghoul reflects nothing more than the decapitation of the imamate in the republican revolution of 1962, while the recovery of her sick son represents Yemen's renaissance as a republic. The story demonstrates that the Arab ruling regimes, which had terrorized the populace for decades with the help of repressive security services and the media, had been proved to be nothing more than an illusion.

Ya Khabiir

The regional sectarian problem that arose in Yemen during the Imamate era is addressed in this fascinating story with its patriotic, unitary, and brotherly theme. The Imamate's authorities believed that it could persuade common people to fight in defense of illusions and tribal or regional advantages. At that moment, the absent authority's function will be confined to preserving an imaginary balance and enforcing the divide-and-rule policy among people. The aim is to divert people's attention away from the reality of the struggle and turn diversity and geographical differences into a tool for shattering national unity (Al-Maqaleh 181).

The writer explores the concerns that soldiers and peasants have in common as well as the tactics used by dictatorship to create a chasm of mistrust between them, which has consequences until now. The story aims to bridge the gap between the soldier and the citizen by suggesting a prospective reconciliation between the two in which a plethora of wonderful ideas and values are embodied. Both are victims of the Imamate's oppression and dispossession; the priestly enemy arose from the former's credulity and the latter's weakness, as well as the growing hatred divisions between them. "I answered, a sense of loathing filling me. As much as I hate death, I detest soldiers even more" (Abdul-Wali 79). The soldier's dealings with civilians are marked by arrogance and cruelty. Since the soldier is perceived as the regime's hand, the image of the soldier is permanently imprinted in the Yemeni person's

mind, surrounded by a terrifying aura.

> I trembled slightly when I saw a man.. wearing a short sarong and carrying a gun. We civilians had come to see the soldiers as a force for repression and injustice. They were the ones who carried out the governor's orders. We Yemenis could never forget how the soldiers abused us. (81)

On the other hand, the soldier talks about oppression and criticizes people who bestow their wealth to rulers and crooked officials at a time they are in dire need of help. The soldier is seen addressing one of the subjects, "Those fat bellies only get fat with your money" (81). The storyteller succeeds in exposing the imamate authoritarian exploitation of the subjects by pushing people to dispute, so they turn to the sheikh or the government for help, which is one of the ways of exploiting the subjects. It is one of the most obvious manifestations of exploitation in the northern rural society, and its consequences have persisted until recently. The soldier continues addressing the subject:

> Ya Khabiir, did you have a law case? My God, what's it with you people from Hujariyyah, that makes you love going to court? Any one of you has two coins in his pocket files a lawsuit. Why cann't live in peace like the rest of God's creatures....Or do you think that there's justice.. Justice is dead; It was eaten by those with fat bellies. (80-81)

The shock hits him like a ton of bricks since the soldier is the last person, he expects to discuss injustice and the law. The soldier describes his condition as penniless whose land is looted by the sheikhs. "Look, the soldier is no different from you; another governor steals from him in his own hometown, both justly and unjustly... The Sheiks took our land from us" (81). The words hint that persecution is occurring in all regions of Yemen, with the distinction between what is occurring in one region and what is happening in another based on the severity of the persecution. In another place, the soldier describes life in the Hashid area, to which he belongs, and the misery of the residents there. "You live in Qutabah and I live in Hashid. There I have a home, a family, a wife, and children, thank God. But we have no money, no land. The Sheiks took our land from us, and we became soldiers trying to get an income" (81). Such quotation explains why individuals in tribal communities turn to military professionalism for a variety of reasons. These arguments are based on a lack of other options for obtaining a living, as the land is under the jurisdiction of

the sheikhs. Joining the military does not provide troops with enough livelihood, therefore they have no choice but to compensate for their lack of resources by looting people in the places to which the rulers dispatch them. "Okay, but why do you loot and steal from people?"(81).

The soldier opposes the corrupt regime and prefers to send his children to school instead of enlisting them in the army. He also attacks the jurists whom he finds worse than the regime. They don't comprehend anything and corrupt the world with their lies and employ religion to further their personal interests. It might be concluded that some of the phenomena that existed prior to the revolution are still there to some extent.

> Sir, I swear to God, I wish that my children would be educated and not become ignorant soldiers like me. We only have a local fellow, a local teacher, a religious faqeeh. These people are even worse than governors. All they care about money…They don't know the meaning of the Quran. They lie to us. They corrupt the world with their lies. (82)

The study renders Abdul-Wali a postcolonial writer since postcolonialism doesn't only talk about western subjection, but also talks about a wide range of issues such as injustice, female dominance, social class, and so on. It portrays what happens in our everyday lives in a realistic way. It is based on the concept that one voice may improve people's lives and society.

Technique in Abdul-Wali's Stories

In Abdul-Wali's stories, dialogue is by far the most crucial device. It comes into forms: external and internal (monologue), as demonstrated in "The Land, Salma," when Salma can be heard talking to herself. It is a dominant device in this story because through it, Salma can only convey her thoughts and feelings. Even though "The Land, Salma" is primarily a monologue, the majority of it is presented as a conversation between Salma, the only character, and her subconscious. "Something Called Nostalgia" is simply dialogue, interspersed with brief descriptions of the weather and landscape, which assist the reader to visualize the scenario. In "Abu Rubbia," the writer tries to make the dialogue genuine by using a schoolboy as the narrator, who is in search of information to better understand his history and to be convinced of the tragic and negative sides of migration. Abdul-Wali utilizes both formal and informal language depending on the speaker's educational background. On the one hand, the entire dialogue of "Abu Rubbia" appears in the colloquial

whereas "Something Called Nostalgia" and "Ashes' Friends" have dialogue that is totally in Fusha (Standard). But not always does the characters' use of Fusha and colloquialism correspond to their degree of education. For instance, in "If Only He Had Not Returned," the characters are uneducated women and very little children, but the discourse is in Fusha. In the story of "Abu Rubbia," the writer employed the colloquial because he might want to communicate a message in the language of the community in which he lived so that it would resonate more strongly and have a bigger influence.

The writer draws the characters in a realistic manner, with everyone speaking in his own language and thinking in his own way so that each person could play his part. He paid close attention to the personality of the immigrant who fled Yemen owing to the country's political and economic circumstances. The language in Abdul-Wali's stories is tinged with pain since he had experienced what it was like to be an expatriate living in exile. He mostly uses internal monologues to reveal his characters' inner worlds and the desperate situations they find themselves in as in the story of "If Only He Had Not Returned." He neither specifies the name of the hero's character nor draws its artistic dimensions. He focuses on the significance of the event and the effect of alienation on his health and his return as a helpless paralyzed body. "Men were carrying a coffin in which lay the ghost of a man and he was not yet dead" (Abdul-Wali 245). With such a tragic and sad beginning, Abdul-Wali illustrates the tragedy of the scene and the outcome of alienation. A semi-dead man is seen carried on shoulders, unable to move. Abdul-Wali is interested in the character of the immigrant who had fled Yemen due to the country's political and economic conditions. "In portraying the negative aspects of society, critical realism does not provide defined alternatives for what is criticized... However, the honest portrayal of society's negative aspects may have the effect of contributing indirectly to societal reform" (Alsebail 86).

The critical realism genre's archetypal characters are found in Abdul-Wali's stories. Most of them frequently fall short of their objectives, which results in predictable desperation and frustration. The mad character in the story of "Uncle Saleh Al-Omrani," who loved a Jewish girl, went insane because society rejected his marriage to a Jew girl, and after the girl left, he went crazy because he had lost her. Though Islam permits marriage to a Jew, society's refusal demonstrates ignorance, backwardness, and radicalism. Through the character of the mad, the writer portrays a disenfranchised group of people whose rights are violated and who lack the most basic human rights. He sought to draw society's attention to this class, which had lost the most valuable asset a person owns for one reason or another.

The female character is frequently portrayed as a good-hearted, tenderhearted woman who can withstand life's ups and downs. Even though she is depicted as perverse in some of the stories, the storyteller still seeks an excuse for her. She is a helpless victim of several societal factors, as well as a victim of immigration and its consequences. To refer to the land or nation as a woman is a new discursive approach in the postcolonial Arabic novel, as seen in the works of Assia Dejbar, Naguib Mahfouz, and Tawfiq Al-Haqim, to name a few. The narration of Abdul-Wali is characterized by a realism that uses historical events, to explain the tragedy of man, and his struggle with the cruelty of rulers, disease, and ignorance.

Most of the stories chosen concentrate on a single episode that takes place over a relatively short period of time. Some stories, on the other hand, include multiple episodes. In Abdul-Wali's stories, time is divided into a terrible past rife with aches, a sick present replete with the remnants of the past still clinging to it, and a future that he sees as mysterious at times and brilliant at others.

The setting adds a lot of realism to the stories. The place is closely related to inner feelings and emotions. In "Something Called Nostalgia," the setting dominates the narrative; one gets a sense of the place's intimacy and magnificence. "In front of us, there is a lofty Manakha mountain…. Calmness prevails over the area… The regions are high above the peaks of the Haraz Mountains, Yemen has become a green oasis, but it has become again barren" (Abdul-Wali 265). In "The Saturday Market," the landscape is beautiful. The traveler is overwhelmed by the sight, sounds, and smell of the market which stroke his anxiety to get home. "Before us stood the lofty and rocky Hujariayah mountains, embracing villages, and green land rich growing wheat" (109). No matter how hard a person tries to get away from his place, he finds himself drawn back to the same place as a symbol of a high sense of belonging to one's motherland, as well as its magical and aesthetic motives. The status of the place is presented in "The Saturday market," not to show us the state of the market and the movement of buying and selling, but rather as a tool to show the suffering of society, especially the separation that has divided Yemen into two sections; between the south defeated by English colonialism and the north engulfed in the ignorance of the Imamate. "The market was big. Nearby was a hill with a British flag raised, a white building, a camp, and an armed guard in his police uniform. Saturday Market is the border point between North and South Yemen" (Abdul-Wali,2001 110).

Many critics and writers agree that the use of time adds realism to the plot, and it also provides a lot of imagination. Like other writers who prefer to go back in time, Abdul-Wali successfully resorts to flashbacks to reveal episodes in "Ashes's

Friends" that remind us of the hero who was successful in his earlier life in the USA. Such a technique provides a psychological transformation for a hero undergoing internal stress in his current situation. "Such a technique provides psychological diversion for a hero enduring mounting stress in his current situation. His inability to succeed in his own country emphasizes the difficulty of the circumstances" (Alsebail 110).

"The Land, Salma" depicts Salma's lifestyle as a rural woman living a life of suffering away from her family and husband. "Salma ran to open the irrigation canals to water the fields near the house. By the time she came back, the sky had already opened its gate, and rain poured down, feeding the thirsty earth"(Abdul-Wali,2001 95). With this beginning, the writer starts with the heroine of his story in the present, then moves back to a time long ago, which was the fundamental reason for her painful reality. The writer employs psychological time to convey a certain idea in highlighting the strength or weakness of the character, as we saw with Salma. After she became suspicious of her husband, her mind and heart remind her of what is more important which is the land and how to love the land and to hold on to it. "Your land, Salma, you've worked for it, shed blood for it…. Isn't the land your life?"(99). It can be said that in Abdul-Wali's stories, time crystallizes between a terrible past burdened with wounds, complaints, and rejection, a present plagued by the remnants of the past still clung to it, and an ambiguous future.

Symbols and images are employed to re-enforce the theme of longing and belonging. Saeed's character which means 'happy' in Arabic, as an innocent and uncorrupted human being stands for the lost innocence among the Yemeni emigrants in Ethiopia. The image of the rain is also another significant factor that contributes to strengthening the theme of longing and belonging to a homeland. In Arabic culture, rain stands for hope, health, remedy, rebirth, beauty, and new life. The narrative opens with "a few raindrops" and a boy. Both stand for hope, purity, and new life. Then there is another figurative association between women and the land. This body-land association is vigorous, and it serves many purposes. In what is known as a body-land relationship, these two constructions are figuratively linked. Abdul-Wali stands in reverence of the woman, listing her doughty deeds, appreciating her sacrifice, and sympathizing with her suffering.

Conclusion

Yemeni short story, a relatively new genre, has dealt with highly sensitive social and political topics in Yemeni culture since its inception. Abdul-Wali, the pioneer of the Yemeni short story, successfully communicates Yemen's perplexing social

and political reality through his familiarity and awareness of his society's issues and concerns he witnessed without adhering to any of the human philosophies. He primarily tackles the dilemma of immigration and the unknown fate that awaits the expatriate because of loss, dispersal, disintegration, loss of identity and belonging as well as families of migrants, and society at large. Women are left behind and the country continues to lag behind because of the best males leaving. Yet, migration is not the only thing that bothers him, his stories deal with universal phenomena and philosophical concerns that pay as much attention to individual issues as group issues. Abdul Wali's achievement in raising public opinion in favor of immigrants and Muwalldins, who endure discrimination and fragmentation, does not absolve him of responsibility to free his society from the weight of backwardness and oppression. The love of the homeland is one of the most fundamental motifs that runs through his stories. Regardless of how sad or anguished his characters are, his writings ultimately inspire patriotism and get us at least halfway to identifying the requirements for investigating national identity and determining the function of cultural heritage in identity construction.

A noteworthy feature of Abdul-Wali's stories is that the political system is not the only one to be blamed; rather, it is a critique of other forces such as social norms, traditions, ignorance, and the people's deep-seated belief in the superiority of the upper-class as shown in "Desir" story. It is through this lens that he paints a brutal, yet very real portrayal of his society. He aims to enlighten Yemenis, awaken social consciousness, and raise awareness among them about the negative effects of emigration on the entire nation, as well as the experiences of émigrés in their homeland. The study establishes a link between these stories and Yemen's current tragic situation, which forces many Yemenis to flee their homeland and cross into foreign lands. By exposing the perils of emigration and the tribulations of diaspora life, he urges Yemenis to remain in their land and build it. The story's brilliance lies in eliciting sympathetic responses from readers towards this unfortunate diaspora, which is suffering from the effects of being strangers in a strange land. The stories are intriguing because of the simplicity of language, universality of the situations recounted, and intimacy of the relationships depicted.

Abdul-Wali advocates for a change in women's roles in Yemeni society that allows them to participate in all aspects of life. He believes that by creating a strong relationship between women and land, they will play a significant part in shaping the fate of Yemen. A woman is presented in her pure and sacrificial image for the sake of her family and her country. In his stories, he exposes the weariness and anguish that women experience since their efforts frequently exceed their human

limitations. Even if a woman is portrayed as immoral in a few of his stories e.g., "Cocotte," he still looks for a reason to justify her behavior. She is a powerless victim of a multitude of societal factors, as well as a victim of immigration and its consequences. Abdul-Wali might be comparable to the greatest writers in Europe and around the world because of his ability to compose stories that are committed to objectivity and impartiality in portraying real life.

In short, the study is a cry of pain, a search for oneself, and an invitation to stay, to return

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Cosmopolitanism in James Clarence Mangan's Prose

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Abstract Throughout the nineteenth century, cosmopolitanism was an energizing force in Europe's cultural and literary production. As the clash between cosmopolitanism and nationalism intensified in the nineteenth century, nationalist discourses glorified single ethnic or national entities while cosmopolitanism underlined the importance of interdependence in politics. Known for his originally cosmopolitan attitude to society, James Clarence Mangan (1803-1849) was an Irish translator and writer who used the properties of the East and the West in his translations, verse, and prose. Mangan's authorial path was original, especially when the relationship between his work and givens of cosmopolitanism was considered. Although there are studies on his works, little attention has been paid to his prose work. In this study, Mangan's stories titled "The Thirty Flasks," "The Man in the Cloak. A very German Story," and "The Three Rings" are analyzed concerning cosmopolitanism. Mangan's characters experience transformation, which accounts for a unique blend of cosmopolitan subjectivities. Mangan's characters also experience psychological and physical development, presenting an original treatment of cosmopolitanism which contributes to Mangan's unique style, elsewhere noted as Manganesque. Mangan's nationalism and cosmopolitanism submit a grey area, especially when his literary accomplishment as an Irish nationalist who intellectually fought against British imperialism is considered.

Keywords James Clarence Mangan; Cosmopolitanism; The Thirty Flasks; The Man in the Cloak. A very German Story; The Three Rings

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Introduction

The conceptualization of what constitutes cosmopolitanism varies since no specific, agreed-upon definition exists. However, the term encompasses "the transcendence of national and regional perspectives" (Pizer 165). Thus, the overarching feature of cosmopolitanism is the mixing of many perspectives that belong to different nations and regions. Cosmopolitanism signals a citizen of the universe rather than a particular locality. Still, this intellectual ethos does not signify a rootless individual as it "embraces the whole of humanity" rather than telling a member of a distinct group (Cheah 487). In essence, "cosmopolitanism describes a receptive attitude towards the different perspectives of other cultures and societies, the practice of dialogue with the Other, and the possible changes that derive from these experiences as a way of striving—often in an unsteady, irregular manner—towards conviviality, mutual benefit and sustainability in transnational contexts" (Gómez Muñoz 126).

As the clash between cosmopolitanism and nationalism intensified in the nineteenth century, nationalist discourses glorified single ethnic or national entities while cosmopolitanism underlined the importance of interdependence in politics. In Kant's view, cosmopolitanism went hand in hand with national solidarity and republican virtues at the state level. At the same time, "Kant's world federation would fall somewhere between the political community of the state in its lawful relations with other states and a world-state" (Cheah 487-488). Kant and thinkers such as Hegel, Marx, and Fichte indicate their comprehension of cosmopolitanism by foregrounding various modalities. Regarding that "in the nineteenth century, the terms culture and civilization were used for demarcation between Us and Them," cosmopolitan ideals depicted "concepts radiated by European superiority" (Stråth 74). "It is also erroneous to regard cosmopolitanism as the transcendence of the particularistic and parochial limits of the nation-form because cosmopolitanism may, in fact, precede the popular nation-state in history and nationalism in the history of ideas" (Cheah 489).

Victorian cosmopolitanism began "to be defined in relation to nationalism" (Anderson 64). When the prevailing ideas were considered in nineteenth-century England, "the very idea of Victorian cosmopolitanism might seem an oxymoron" (Kurnick 489) because cosmopolitanism grew under the dominance of national and patriotic thought of the Victorian era. Varouxakis argues that "when discussing

'patriotism,' Victorian political thinkers had something to say also about its relationship to universal benevolence and commitment to 'humanity'" (101). Hence, the cosmopolitanism of the Victorian era has frequently been correlated to universalism, internationalism, and globalization.

The construction of *Weltliteratur* by Goethe significantly impacted the evolution of the cosmopolitan attitude to human affairs. When Goethe first coined the term *Weltliteratur* in the 1820s, "he was reading a Chinese novel in translation, and his appreciation of non-European literature formed the background for his cosmopolitan vision of poetry as universal" (Longxi 241). In this process, Goethe caused making "sense of literary works from different traditions in a global environment, beyond narrowly defined linguistic or national boundaries" (242).

"Communications between literatures as a circulation of different linguistic and perceptive models are the main targets of Goethe's cosmopolitan experiment" (Ratiani 508). Goethe's concern with literature was more universal than national in that his perspective aimed to prevent xenophobia, excessive isolation, and unilateralism resulting from cultural and political biases. Hence, "Goethe is not interested in the character of nation-states per se, but in the more complex issue of intellectual sentiments linking and dividing European citizens within and across their political/cultural borders" (Pizer 166). Especially with the work of Goethe, German intellectuals served as translators and mediators, during which the tradition of the concept of the *Weltliteratur* developed with a distinctly cosmopolitan character. Cosmopolitan thinkers paved the way for a new understanding of human culture by dislocating and erasing the borders between nations and regions kept separate for centuries.

James Clarence Mangan and Cosmopolitanism

Living between 1803 through 1849, James Clarence Mangan was a prominent Irish poet and writer who used the properties of the East and the West in his writing. However, while his poetry is given priority, his prose remains severely under-researched. Mangan employs a unifying mode of thinking associated with the notion of the *Weltliteratur*. The earliest images that surrounded Mangan show that Mangan is neither Irish nor British but a "forgotten" yet "significant poet of the modern Celtic world" (Clare 249). Although Mangan was not acknowledged even in his country and even after his death, Mangan remained a focus of studies because of his unique position as an author and poet. Along with many other elements that characterized his work, Mangan's authorial path was terrific, especially when the relationship between his work and the givens of Cosmopolitanism is considered

mainly because an analysis of Mangan's prose works would indicate the existence of Cosmopolitanism as a well-grounded philosophy.

Mangan establishes himself in the sphere of *Weltliteratur*. The cosmopolitanism of *Weltliteratu*r suggests a somewhat different mode of thinking since "Goethe, Schiller and others took pride in a spiritual cosmopolitanism, a worldly openness to acculturation" (Pizer 166). Furthermore, *Weltliteratur* was perceived as a product of urban reality, a new opening for those through which they could envision an urban yet sophisticated society whose members could fashion their cultural baggage by borrowing from various cultural groups or nationalities other than their own. It is also argued that such an activity facilitated "transcultural encounters" and resulted "in the formation of new cultural trajectories" (Butt 334).

Mangan's multifaceted relationship with self and identity is a focal element in his narratives. He was genuinely nationalist, although his nationalist spirit became more fierce towards the end of his life. However, "Mangan comically distanced himself from political activity of any kind, blaming laziness for his chronic apathy and ignorance of political affairs" (Clare 252). Although such changes in his viewpoints suggest a destabilized spirit, it should not be forgotten that destabilization was the norm in his period, during which various ideologies were contested as clashes among ideologies continued. Accordingly, "the term cosmopolitanism designated worldliness and is interchangeable with "international" or "metropolitan" (Towsend 48). Despite the richness of the term in social use, it "has suffered from its popularity: For some observers, it simply connotes being worldly and sophisticated and thus able to negotiate cultural differences with ease, a trait that can apply to places as well as to people" (Warf iii).

Mangan had a keen interest in other nations' works of literature, although his representation of the Orient differs from Orientalists' perceptions and representations. In opposition to the texts produced by the Orientalists, Mangan employed cosmopolitanism that included "a stance towards diversity itself, toward the coexistence of cultures in the individual experience. In the context of the nineteenth century, cosmopolitanism denoted "the reflective distance from one's original or primary cultural affiliations, a broad understanding of other cultures and customs, and a belief in universal humanity" (Anderson 63). Hence, genuine Cosmopolitanism was an orientation, a willingness to engage with the Other" (Hannerz 239). As far as the present paper is concerned, "The Thirty Flasks," "The Man in the Cloak. A very German Story", and "The Three Rings" carry various tenets of Cosmopolitanism. Hence, in this paper, the selected works of Mangan are examined to understand how he treated the principles of cosmopolitanism

in his prose. Such an analysis of appropriation of cosmopolitan ideals may help understand the evolution of the concept in the hands of an Irish writer whose prose work remains understudied.

"The Thirty Flasks"

"The Thirty Flasks" is a literary adaptation of Balzac's *La Peau de Chagrin* (1834) which represents "a kind of living vastation, a burlesque questing after lost souls exchanged in a deadly pact with" a "devilish (and exotic)" character (Jamison 168). "The Thirty Flasks" is also a psychological narrative in which "Mangan uses supernaturalist modes not only to provoke romantic irony but to investigate psychological motifs, especially with respect to addiction and identity loss" (Haslam 148). The effect of the psychological and scientific developments in Britain are visible in Mangan's text as a culmination of "an exoticized supernaturalism" in which "the psychology of the unconscious; a veritable and unexplored Other of both the mind and the visible world" are represented literally (Jamison 165). Such representations pose problems for identifying and analyzing issues of subjectivity because, in such narratives, the reality is obscure. For instance, 'The Thirty Flasks" is a narrative that obscures reality as "the shape-shifting tricks of the magician become a useful metaphor for identifying Mangan's critical, opposed to the revelatory, mode of parodic translation, as well as his broader ideas on the unstable nature of identity" (Jamison 163).

Maugraby and Nabob are Mangan's Oriental characters. Basil Von Rosenwald is German, belonging to an economically privileged member of society. However, Basil's gambling addiction poses a severe problem as Heinrick Flemming introduces him to Nabob so that Basil gets rid of his debt. Flemming describes Nabob as "dwarfish stature—weazened visage—invisible complexion—crooked legs—rich as Croesus—eccentric—waspish—misanthropic—generous—magnanimous—liver-grown—world-sick— and living all alone" (Mangan 5). According to the deal between Nabob and Basil, Basil has to lose an inch of his stature, which is added to Nabob every time he drains one of the flasks with a bag of money. Nabob warns Basil that he will have his identity when he drains the thirtieth flask. According to "Nabob's plan, this physical integration will be duplicated by psychological destruction" (Haslam 148).

Nabob is regarded as the Other. Mangan's construction of Maugraby disguised as Nabob is original since he appears to be "a product of contested origins, a character refracted through translation, and a figure that signaled both the reality and the wonder of the Oriental genii and magicians of the East" (Jamison 167). The

blurring of reality in such characterization dislocates the binary opposition of the East and the West. What "collapses" is "The Orient as a centralizing concept for the discursive formation of the West as rational, civilized, and dominant" (Jamison 177).

Basil's reference to Nabob as "ghoul" and "villain" (Mangan 95) can be interpreted as an instance of misidentification of the West itself as a rational one when it is confronted with the East. However, the interaction between these two characters appears to be a part of a dream state. After drinking the second flask, when Basil is in the apprehension of losing his senses and assuming he is dreaming, he sees the vision of Nabob saying, "I repeat it, I have no existence whatever: I am the mere creature of your imagination, or rather of your volition, which has unconsciously operated to endow a thought with speech and appearance. Need I add after this that you are now asleep and dreaming?" (51).

Basil is unaware of his prejudice that Nabob, the Other, is his creation. This proceeds even after Nabob asks: "does it not all amount to the one thing when your mind is the sole primary machine that works, the sole causist that reasons not only for yourself but for me?" (51). Since this condition is "beyond" Basil's "capacity" (51), Basil's comprehension, or Western perspective, is parochial. Although Basil distances himself from the practices of the East, his identity is inevitably altered. Nabob responds to Basil's change by reminding him of his memory and identity: "you, will, perhaps, now that you have seen by what a rapid and simple process a man may lose the memory of his very identity" (51). While unable to understand himself, Basil can only overcome his deception in two ways. First, by realizing its discursive formation, and second, by facing himself.

The story's setting is Saxony, Germany, although other lands are closely related to the evolving storyline. The unnamed narrator states that "he sailed shortly afterward for Egypt, and is now in Alexandria, where he occupies himself in mistifying, in a small way, such travelers as visit the country" (97)—because of a defeat by Basil, Nabob, exposed as *Maugrauby* "the magician of the eight and forty-gated Domdaniel" (93), sails to another country. Although Saxony is a cosmopolitan location, employing different places in the story signals Mangan's exclusion of national provinciality. Hence, the author's creation of hybrid identities within hybrid settings signals his celebration of cosmopolitanism.

Mangan's use of German and French languages implies that the author merges and juxtaposes various cultures and languages. The text itself was by no means an easy reading for his English-speaking contemporaries because of the amalgamation and scattering of textual pieces, or word chunks to be more exact,

that come from different languages. When the words and phrases are scrutinized in this light, Mangan's use of German and French words and expressions shows his realization of a genuinely cosmopolitan language. Expressions like *rouge et noir* (3), Spielhaus, Kaiserstrasse (4), Brunnenhasse (4), *unter vier Augen* (7), *deterré* (9), à la mode Germanorum (26), *beau monde* in epitome (26), "*Le sage entend à demi-mot*" (28), *Au reste* (35), *tout- ensemble* (38), *culs de sac* (38), "*Er hat sich die Gurgel geschnitten*" (40), *outré*? (41), *perdu* (44), *d'industrie* (44), à la chinois (48), Ueber die Natur des Geistes (65), Fortunatus (67), "*Ce n'est que le prémier pas qui coûte"* (68), *Rouge et Noir* room (70), *Au reste* (77), "*Tu vainqueras*." (83), Wildgass-helter-skelter voer the Roun-mounds-hurrah (91), à qui miaux mieux (96), Fuit Ilium (96), and à la Polonais (98) show the extent of the cosmopolitan use of the language within one story line. These expressions that exemplify a cosmopolitan language may not mean much to a reader who does not have advanced knowledge of French. Thus, it can be argued that Mangan wrote for a cosmopolitan reader with extensive knowledge of various languages.

Nabob is constantly defined and redefined throughout the story. Such foregrounding emphasizes the changing nature of Nabob's identity, which reveals the notion of cosmopolitanism by highlighting the balance referring to a lack of superiority among characters. Mangan's reconceptualization of the Orient shows that he did not write hierarchically. Mangan's writing shows that he internalized the ideals of cosmopolitanism by depicting the East and the West without prioritizing either of them. Similarly, Mangan affirms his faith in the deceptive nature of identity and the concept of authenticity, particularly in his utilization of Maugraby as a protean oriental figure who flits between the real and the unreal (Jamison 179).

"The Man in The Cloak. A Very German Story"

Mangan re-wrote Balzac's novella *Melmoth Reconcile* (1834) and renamed it "The Man in the Cloak" which "became one of the Irish writer's favorite *nom de plumes*, augmenting both a lifelong obsession with the veiling of identity and — since to conceal one's identity is also to complicate and intensify it — the conviction that the self is at once hidden, unstable, and multifarious" (Sturgeon 1). Furthermore, Mangan is said to have signed a letter to his friend by writing 'The Man in the Cloak' "with a deftly drawn pen and ink rebus that shows his continuing attachment to the name, as well as a handsome penmanship" (1). Thus, Mangan's comprehension and expression of his identity suggest an unstable entity. In his own words, "The mind, to be sure, properly speaking, is without a home on the earth … it is restless, rebellious – a vagrant whose barren tracts are by no means confined

to the space between Dan and Beersheba (as cited in Parsons 86-87). The narrative technique employed by Mangan carries postmodern features: "Mangan here reverses the expectations of the redemptive narrative and uses the play on identity" (Jamison 178-179).

Such a rootless and wandering spirit is voiced in "The Man in The Cloak. A Very German Story" since words and expressions from foreign languages run throughout the storyline, including but not limited to *billet-doux* (108), *ennuyée* (109), *esclandre* (127), *fauteuil* (128), *déterrés* (128), *sang-froid* (129), *mon ami* (138), *En ce cas* (138), "*Pauvre imbecile*!" (139), *litterateu*r (142). In addition to such cosmopolitan language, different characters represent specific national characteristics. The depiction of Braunbrock's military background reflects the critique of the expression 'man of honour.' Symbolically, "The Man in the Cloak" is defined as the unknown. It is depicted as the mysterious one concealing himself in terms of physical appearance and as a foreigner and unknown in terms of his identity. Accordingly, the depiction of the cloak represents an alienated property concealing his identity that renders him a stranger in terms of his appearance, suggesting a character without tangible nationhood.

When Braunbrock scans the letter of exchange for the money that the man in the cloak demands, he realizes that the receipt does not have a signature: "Braunbrock gave the letter and a pen to the stranger, who wrote in English characters, at the foot of the receipt, M. — *The Man in the Cloak*" (102). He not only wears a cloak to conceal himself but also identifies himself as the man in the cloak. Since Braunbrock finds the signature and the handwriting "plague" (102), he endeavors to find the man's nationality. He asks: "You are not a German, Mein Herr?", "You are scarcely French, I should think?" and finally asks: "Ah! English, I presume?" (102). The answer of the man in the cloak is uttered by the narrator as follows: "Your presumption is unwarrantable: I am not English," answered the stranger; "I am an Irishman" (Mangan, 1904: 102). It is crucial to highlight the author's naming of the story 'A very German Story' while the character, the man in the cloak, is an Irish man. However, Irishness is not traditional in the story since Ireland is likened to the Orient. Mangan's text "can unsettle conceptions of British and Irish literary history alike" (Sturgeon 12). Mangan's conception of identity is affected by the condition of Ireland as a non-unified nation that is cosmopolitan in nature. The cosmopolitan entity of the man in the cloak is constructed both in temporal as well as spatial terms: "I read every heart; I see into the future; I know the past. I am here; and ye I may be elsewhere, for I am independent of time and place and distance" (Mangan 114). This self-acknowledgment refers to a "strange and mysterious being" (115)

whose "gifted and terrible nature" (134) surpasses the physical boundaries or distances through travels during which he becomes degenerate because of having interacted with others.

Pointing out that Mangan domesticates the Orient as if it were his native land, "such a recognition of sameness differed from the dominant colonial Anglo-French Orientalists whose conclusions relied upon suppositions of Europe's enlightened superiority" (Lennon 67). Melmoth is disguised as the man in the cloak, an Irish man. He perpetually traverses the world beyond temporal and spatial limitations to find somebody to transfer his 'fatal gift.' To be more precise, the man in the cloak can transport himself to any corner of the earth and become someone whomever he wishes to be. He not only changes someone's identity when the transformation occurs but also transforms the soul by transferring a peculiar perception. After Braunbrock transforms into the man in the cloak, he begins to see beyond boundaries without grasping the significance of this transformation: "I was ignorant of the facts myself an hour ago. Since then, however, I have undergone a singular change, as you have perceived, and now I see everything, I know everything, I can do everything" (129).

Brounbrock can move everywhere he wishes. He begins to travel worldwide by using his supernatural power to attain earthly pleasures. However, his journey results in dissatisfaction and despair because his inner journey begins as his physical, material-dependent one ends. This newly flourishing consciousness is a legacy of "the enormous nature of his power," which "made him acquainted with the essential desolation of heart which flows being alone in the universe and unsympathizing with by others" (Mangan 133). Hence, Braunrock realizes the insignificance of the physical world. He not only gets the chance to identify himself as mirrored by the man in the cloak but also adopts his soul. Thus, Braunbrock can only identify himself as long as he can see himself as the Other because they are not different in their essence as they are, in fact, interwoven formations.

"The Three Rings"

The existence of cultural exchange between the East and the West signals a cosmopolitan entity of the affiliated cultures. In the eighteenth century, the parable of the three rings appears Lessing's play *Nathan the Wise* (1779). Accordingly, Mangan's story titled "The Three Rings" is an extended adaptation of a scene from Lessing's play. As discussed by Shagrir at length, the content of the narrative in which the three rings are used sheds light on the past of such cultural exchange between the East and the West because the narrative was formerly told in Medieval

Europe in the 13th century as an Arabic narrative.

Mangan's version of the narrative is truly cosmopolitan in nature. In 'The Three Rings,' the rings directly represent worldliness. The father is supposed to give one of his children a ring so that the son rules the state. Mangan's re-writing of Lessing's text can be considered an extension of Irish literary imagination seeking a cosmopolitan space as the story underlines a unifying model of thinking relying on mutual understanding, respect, and tolerance among people having distinct roots and religions, all of which can be associated with the ideals of cosmopolitanism.

The opening lines of the narrative show how the much-hated Jew is described in favorable terms. Mangan sets the stage by writing, "In the reign of the Sultan Sal-ad-deen there lived in the city of Damascus a Jew called Nathaniel, who was pre-eminently distinguished among his fellow citizens for his wisdom, his liberality of mind, the goodness of his disposition, and the urbanity of his manners so that he had acquired the esteem even of those among the Mooslemin who were accounted the strictest adherents to the exclusive tenets of the Mahommedan creed." The Sultan becomes curious to learn how such a wonderful person could choose "to live and die in the errors of Judaism" (310) and thus invites him to answer his questions on this matter.

The Jew is not the only exalted character in Mangan's story. Unlike many previous biased and nationalist texts that portray Jews and Muslims negatively, Mangan glorifies Sal-ad-deen by attributing various titles such as "the august Sal-ad-Deen, Light of the World, Protector of the Universe, and keeper of the Portals of Paradise" (310). Hence, the Jew and the Muslim are portrayed in favorable terms by Mangan, who comes from Ireland, where the Catholic Church was strictly dominant during his lifetime. These positive depictions further exemplify the cosmopolitan spirit of Mangan's writings.

"The Three Rings" is an open-ended story structured as a frame narrative in which Nathaniel tells the tale of the three rings to Sultan Sal-ad-deen. Since the Sultan believes Islam is the true religion, he cannot understand why Nathaniel, as a wise man accepts "to live and die in the errors of Judaism" (311). Sel-ad-deen demands Nathaniel to his presence to discuss and find out. Therefore, the parable of the three rings is told by Nathaniel to the Sultan that the three rings represent Christianity, Judaism, and Islam. Although he is a true believer in Islam, Sal-ad-deen respects the values withheld by Nathaniel, "who was pre-eminently distinguished among his fellow citizens for his wisdom… even of those among the Mooslemin who were accounted the strictest adherents to the exclusive tenets of the Mahommedan creed" (311).

In this context, the representation of the Sultan is crucial since he is a tolerant Muslim ruler who permits all of his people to believe in other religions. Although he is described as "Light of the World, Protector of the Universe, and the keeper of the Portals of Paradise" (311), he is modest. Since he contemplates that "the lightning of his glances should not annihilate the Israelite" (311), he hides his face behind his veil with a "magnificent…golden gauze-work" (311). The depiction of the Sultan in physical concealment behind a veil works as a separating and unifying characteristic of his existence, enabling him to be a Muslim of the East who strives for the happiness of the Other- the West.

Mangan's cosmopolitanism of his century significantly differs from the conceptualization of cosmopolitanism as it philosophically evokes an ethos of tolerance. In its historical background, including the nineteenth century, Damascus's "periods of greatest prosperity have been linked to its international and regional trade" (Reilly 91). Although the city is not portrayed in the frame of its global and regional relations related to economics, the connotations of relations among nations are visible in the story. It is understood that Damascus is a city dominated mainly by Muslim rulers. However, people from different cultural and religious backgrounds are welcomed. Hence, the city is portrayed as a cosmopolitan space. Thus, Damascus is a cosmopolitan city, and Sal-ad-deen's tolerating and embracing attitude to hybrid identities fits well into this historical setting.

Nathaniel ends his tale by stating, "for the difficulty of discovering which was the true ring as great then as that of discovering which is the true faith now" (314). When the father is considered the symbol of God, it can be clarified that there is no reference to the superiority of any religion as it is implied that all religions represent true faith. Accordingly, Nathaniel does not prefer one religion over the others, but he highlights the significance of true faith in answering the Sultan's question. This requires a careful examination since "Religion per se is not incompatible with cosmopolitanism, so long as toleration for other beliefs is practice" (Patell 53). Depending on this, the encounter between the Sultan and Nathaniel refers to a cosmopolitan experience as they struggle to understand and tolerate one another.

"The Three Rings" advocates a thoroughly cosmopolitan outlook in religious and worldly manners. As Mangan speaks through the Jew, each member of a different religious or cultural group should lead virtuous lives in peace and harmony. Mangan invites readers to such a cosmopolitan attitude to life by saying: "Let each of you, therefore, feel honored by this all-embracing generosity of your parent; let each of you endeavour to outshine his brothers in the cultivation of every virtue with the ring is presumed to confer - assisting the mysterious influence supposed

to reside in it by habits of gentleness, benevolence, and mutual tolerance, and by resignation in all things to the will of God" (317).

Conclusion

This study used cosmopolitanism as a contested ideology to create a theoretical framework to comprehend how the principles of cosmopolitanism found aspirations in Mangan's select prose work. Thus, it can be concluded that Mangan's nationalism and cosmopolitanism present a grey area, especially when his literary accomplishment as an Irish nationalist who intellectually fought against British imperialism is considered. In his anti-imperialist struggle, however, he seems to embrace cosmopolitanism in a way to engulf all entities and realities but British imperialism with its inhumane treatment of the other.

It can be claimed that James Clarence Mangan uses ideas inspired by cosmopolitanism as a transformative process for his characters. Mangan's characters experience both psychological development and change in these three texts. Mangan's unique style incorporates the tenets of cosmopolitanism through his characters, all of which contribute to Mangan's unique style elsewhere noted as Manganesque.

A unique blend of cosmopolitan imagination seems to deemphasize false divisions created before and during nineteenth-century Europe in the texts studied. In their place, seemingly opposing pieces of identity, subjectivity, and nationality are re-constructed in an interwoven manner. Mangan's mixing of space and temporality defies such pre-established and pre-existent identities and brings the concepts of identity and transformation to the foreground.

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The Courier of the Human Spirit: Song Zhaolin's Literary Translation and His Academic Contributions

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Abstract This paper aims to explore the outstanding achievements and academic contributions made by the famous translator Song Zhaolin in the field of foreign literature studies in China. This paper argues that Song Zhaolin's contributions in this academic field are mainly reflected in two aspects. Firstly, it is reflected in the translations of English and American novels. His translations of famous British 19th-century novels such as *A Tale of Two Cities*, *David Copperfield*, *Jane Eyre,* and *Wuthering Heights*, and American 20th-century novels such as *Herzog* and *The Adventures of Augie March* have won him a wide readership. He made great contributions to the art of literary translation by pursuing the ideal balance between domestication and foreignization and the ingenious combination of science and art. Secondly, he worked vigorously in editing several large-scale series of world literary classics such as *The Complete Works of Charles Dickens*, *The Complete Works of the Brontë Sisters*, and *The Complete Works of Saul Bellow*, making his essential contributions to the dissemination of famous writers from many countries in the Chinese-speaking world. At the same time, he also played a due role in the popularization of world literature and the improvement of the cultural quality of the nation.

Keywords Song Zhaolin; literary translation; dissemination of literary classics; academic contributions

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Song Zhaolin is distinguished for his high-level translations of English novels in the history of translated literature in China. From the 1950s, when he entered the field of translation and published *Lena's Childhood* (1955) and *Selected Poems of Rumi* (1958), to the 24-volume collection *The Complete Works of Charles Dickens* (2012), Song Zhaolin worked energetically and diligently for more than half a century. With his accurate and beautiful translations and vigorous enthusiasm, he made great contributions to the cultural exchanges worldwide and the development of translated literature in China. Song Zhaolin's academic contributions are mainly in two areas: the translations of British and American novels, and the editing of several series of masterpieces from world literature. The aim of this paper is to explore Song Zhaolin's translation achievements and academic contributions from these two aspects.

Song Zhaolin's Translations of British and American Novels and His Style of Translation

Song Zhaolin's literary achievements are concentrated on translating British and American novels. He demonstrated his excellent translation skills in this field. Because of the artistic nature of novel translation and the requirement for the visual thinking of words, the literary translation process does not correspond with word by words like natural science or political, military, and diplomatic documents that cannot tolerate subjective understanding. Therefore, even if there is a slight deviation in understanding, it does not substantially impact the understanding and perception of the original text. There is a straightforward process of evolution and development of the techniques of novel translation, which have been conducted in in-depth scientific discussions and have undergone the transition between "literal translation" and "free translation," and between "domestication" and "foreignization." Moreover, through his translation practice, Song Zhaolin also reflected the evolution of translation techniques. After his translation art matured,

he successfully embodied the concept of equivalence between domestication and foreignization, as well as the combination of techniques of science and art in translation.

1**. Translating British Novels**

In terms of British novels, Song Zhaolin translated not only two of Dickens' most representative novels: *A Tale of Two Cities* and *David Copperfield*, but also Charlotte Brontë's *Jane Eyre* and Emily Brontë's *Wuthering Heights*. Besides, he translated several short novels and stories by 20th-century British writer D. H. Lawrence.

His translations of Dickens' novels, including *A Tale of Two Cities* and *David Copperfield*, have been reprinted many times and widely acclaimed. The Ministry of Education has also designated Song Zhaolin's translation of *David Copperfield* as the fine work for extracurricular readings in primary and secondary schools, which has had an excellent academic impact. The humanitarian spirit and the characters of the ideal humanists reflected in *A Tale of Two Cities* are also increasingly understood and accepted as well as heartily praised by the readers.

Dickens is not only one of the most outstanding giants in the history of world literature, but also one of the first famous foreign writers to be translated in China. The earliest Chinese translations of Dickens' works appeared in the early 20th century. Lin Shu's translations of Dickens' works began to circulate in China since 1907. But Lin Shu's translations were mainly the free translations of classical Chinese. "Lin was inclined to expand on emotive passages and cut description" (Baker 371). However, Song Zhaolin fully grasped Dickens' creative style in translating Dickens' works. In his opinion, Dickens "is good at using humorous, lively and witty language and rich imagination to depict the ordinary things in real life, which is educational and entertaining because of the elegant and popular description" (Song, "On Charles Dickens…" 5). Therefore, his translations, especially *David Copperfield*, have the function of the aesthetic pleasure of literature and the value of ethical teaching and learning to become human. His translations, accurate and fluent, with sincere language, are not only faithful to the spirit and language style of the originals but also close to the reading habits of Chinese readers. For Dickens' lengthy sentences, he could handle the translation appropriately, playing the leading and bridging role between the original author and the target language readers.

Taking the translation of chapter titles of Dickens' *David Copperfield* as an example, we can see that Song Zhaolin had carefully explored the translation process, and his translated works are natural and ingenious. The original English titles of

the first and second chapters of the first book are “I Am Born” and “I Observe,” respectively, and anyone who has studied English at the primary level will understand that the corresponding Chinese is “我出生” and “我观察.” However, in the Chinese context, it would generally be better to use phrases in the book titles or chapter titles rather than complete sentences. Therefore, Song Zhaolin’s translation is “来到人间” and “初识世事.” Similarly, the original English title of Chapter 4 in Part II is “I Fall into Disgrace,” but Song Zhaolin also omitted the subject of action in his translation, which is “蒙羞受辱.” The original English title of Chapter 5 is “I Am Sent Away from Home,” which is translated by Song Zhaolin as “遣送离家.” The title of Chapter 6 is original “I Enlarge My Circle of Acquaintance,” which is translated by Song Zhaolin into Chinese as “相识增多.” The translation of these chapter titles omits the subject of the action and is condensed, unlike the original, which is a complete sentence with its subject, predicate, and object, but the meaning is apparent. Song Zhaolin’s treatment is also very comfortable for dealing with the longer titles. For example, the original English title of Chapter 10 is “I Become Neglected and Am Provided for,” which is a compound sentence with two predicates. Song Zhaolin’s Chinese translation is “名为赡养 实为遗弃.” Here, the word order is adjusted according to the reading habits of Chinese readers, and the original text’s positive and negative symbols are appropriately conveyed with the words “名” and “实.” The English title of Chapter 11 is “I Begin Life on My Own Account, and Don’t Like It,” which is also with a compound sentence, and Song Zhaolin’s translation is “独自谋生 不满现状,” which is entirely a re-creation based on the understanding and the connotation of the original text. It not only complies with the semantics and structure of the original but also conveys the ideological connotation of the original text.

Song Zhaolin is meticulous about translating the novel’s titles, not to mention the translation of the primary texts. Even simple words were carefully scrutinized, and he chose the appropriate expressions. Let’s take a passage from the second chapter of *David Copperfield* as an example.

> I observed all day that Mr. Murdstone was graver and steadier than the two gentlemen. They were very gay and careless. They joked freely with one another, but seldom with him. (23)
> 据我一整天来的观察，谋得斯通先生要比另外两位先生严肃、稳重。那两位先生整天嘻嘻哈哈，无忧无虑的。他们两人相互之间经常随随便便地开玩笑，可是很少跟谋得斯通先生逗趣。(22)

Translating and the understanding of the exact meaning of words do not depend on reference books such as dictionaries but on the translator's profound understanding of the original style and excellent Chinese expression skills, especially the understanding of common words, hearing the echoes of the source language text and expressing them in the appropriate target language. For example, in this quotation, the original word "very gay" is translated as "嘻嘻哈哈，" "careless" is translated as "无忧无虑，" "freely" is translated as "随随便便，" and "joke" is translated as "逗趣．" These are all flexible applications and accurate, appropriate translations based on a thorough understanding of the source language text.

Not only does Song Zhaolin's translation of simple words respect the source language text and reflect the idiom of the target language, but he is also very skillful in translating long and complex sentences.

As a distinguished translator, Song Zhaolin does not adhere to or promote any theory and has no intention to construct his own translation theory or a consistent translation style from the beginning to the end. "'Style' in a translator is an oxymoron. Ideally, the translator strives to have no style at all and attempts to disappear into and become indistinguishable from the style of the SL author" (Landers 90). Song Zhaolin's translation is completely submitted to the original work's style, context, and readers' needs. Even though Dickens used long sentences more often, Song Zhaolin also made necessary modifications according to the reading habits of Chinese readers. For example, in Dickens' *David Copperfield*, there is a long sentence like this:

> The first objects that assume a distinct presence before me, as I look far back, into the blank of my infancy, are my mother with her pretty hair and youthful shape, and Peggotty with no shape at all, and eyes so dark that they seemed to darken their whole neighbourhood in her face, and cheeks and arms so hard and red that I wondered the birds didn't peck her in preference to apples. (13)

This is the opening paragraph of the second chapter of the novel. The whole paragraph is only one sentence long. The paragraph contains some compound clauses, attributive clauses, and adverbial clauses. If the structure of the source language is maintained in the Chinese translation, the translation is bound to be cumbersome and challenging to be accepted by Chinese readers. Therefore, in the process of translating, Song Zhaolin properly divided this sentence into three sentences for translation:

> 当我回顾久远的过去，追忆起自己童年那段浑噩岁月时，首先出现在我面前的清晰形象，一个是满头秀发、体态仍如少女的母亲，一个是毫无体态可言的佩格蒂。佩格蒂的眼睛黑极了，黑得几乎使整个眼睛四周的脸都映黑了。她的双颊和两臂则既红又结实，因而使我感到奇怪，为什么鸟儿不来啄她，而偏爱去啄苹果呢。(12)

In this translation, the inversion caused by "the first objects" at the beginning is firstly restored, while the two females with contrasting physiques are immediately after "清晰形象，" which makes the whole sentence clear and logical. Then, the translator flexibly handles the independent nominative structure behind "Peggotty" and the attributive subordinate clause carried out by the independent nominative structure in the source language and divides them into two independent sentences so that they appear natural and unrefined, and the meaning of the source language is presented intact. In fact, through careful analysis, we can reveal not only Song Zhaolin's subtlety in the choice of words and sentences but also his meticulous academic attitude in presenting the semantic load and stylistic features. "The first objects" at the beginning of the source language sentence do not seem to correspond to the "清晰形象" in the translation, and the "distinct presence" is also challenging to correspond to the "首先出现" in the translation. However, the translator is highly flexible in using the expression "首先出现在我面前的清晰形象" to show the connotation of the source language accurately. In the passage, the use of "浑噩岁月" to translate the word "blank," the use of "满头秀发" to translate "pretty hair," and the use of "久远的过去" to translate "far back" are all marvelous examples worthy of our referencing and learning. Therefore, the translator is not a "mechanical extension of that (source) text" (Pym 157) , but should, through creative working, translate a text that is consistent with the meaning and spirit of the source text and close to the reading needs of the target language readers, based on the in-depth understanding of the source text.

Due to the differences between the target language and culture and the source language, there are differences in the reading habits of Chinese and foreign readers. This difference is typically reflected in the logical order of syntactic structure. Generally speaking, Western readers are accustomed to the order from small to large, while Chinese readers are accustomed to the order from large to small. This is also reflected in literary texts. English texts often place concluding words at the beginning of a sentence before developing a complex statement. For example, Dickens wrote in his *David Copperfield* such a sentence:

> It touches me nearly now, although I tell it lightly, to recollect how eager I was to leave my happy home; to think how little I suspected what I did leave for ever. (26)

In this sentence, the main clause that indicates the result appears first, followed by the adverbial clause of the cause. “Syntax affects readers by regulating not just the sequence in which they are given information and exposed to the illocutionary power of the text but also the rhythm at which both information and illocutionary power are dispensed” (Lefevere 78). Therefore, according to the reading habits and mindset of the target language readers, Song Zhaolin’s translation puts the adverbial adverbs indicating the cause at the beginning of the sentence, and the main clause indicating the result is placed at the end of the sentence:

> 回忆起当时我怎样急于要离开我那个快乐的家，想到我竟会一点没有觉察从此我永远离开了这一切，虽然叙述起来似乎很轻松，可直到现在，我心里还感到很难过哩。(24)

After such processing, the logical sequence in the target language is not only very distinct but also the ambiguous meaning of “It touches me” in the source language is clearly presented.

The same reasoning is reflected in the translation of the following sentence:

> I am glad to recollect that when the carrier’s cart was at the gate, and my mother stood there kissing me, a grateful fondness for her and for the old place I had never turned my back upon before, made me cry. (26)

Song Zhaolin translated this sentence as following:

> 我很喜欢回忆那段情景，当脚夫的马车停在大门前，我母亲站在那儿吻我时，对我母亲，对这个以前从未离开过一天的老家，我心中的感激依恋之情油然而生，使得我哭了起来。(24)

In this long sentence, the structure is more complicated, and the main clause is “I am glad to recollect,” while in the subordinate clause led by “when,” the subject is “a grateful fondness,” and the predicate is “made me cry,” and at the same time, “the old place” has an attributive clause. If the translation is carried out according to the structure of the source text, it will undoubtedly appear tedious and cumbersome.

Based on fully mastering the source language text, Song Zhaolin's translation first mentioned the qualifier "for her" and "the old place" brought by "a grateful fondness" and its attributive clause to make the target language sentences appear pretty coherent. More importantly, in the Chinese cultural context, the subject "a grateful fondness" and the predicate "made me cry" are separated too much and not close enough. In order to adapt to Chinese readers' reading habits, the translator adds the predicate " 油然而生 , " which is not found in the source language text, thus making the whole sentence structure more fluent and the meaning more distinct and accurate.

2**. Translating American Novels**

If Song Zhaolin's translation of British novels is mainly reflected in the translation of Dickens, the Brontë sisters, and Lawrence, then in the translation of American novels, Song Zhaolin's contribution is mainly reflected in translating Saul Bellow's and Cooper's novels. For example, he translated Saul Bellow's representative novels *Herzog* and *The Adventures of Augie March* and three long novels by Cooper: *The Last of the Mohicans*, *The Deer-slayer*, and *The Spy*.

Nobel Prize winner Saul Bellow occupies an important position in the history of American literature. In contemporary American literary circles, he is considered the leading novelist after Faulkner and Hemingway. James Cooper is the "progenitor of the American novel." His "Leatherstocking Tales" has not only become a classic of American literature but also entered the ranks of the world's classical literature.

Song Zhaolin was an academic research-oriented translator. He had in-depth research on the works of writers he had translated, and many of his arguments are brilliant and unique. Regarding Bellow's creative approach, Song Zhaolin believed it mainly "reflected a direction of contemporary Western literature: the interweaving and intermingling of modernism and realism. Bellow's creations are the fruitful results of drawing on the strengths of others and blending with diversity." In this way, he created a unique artistic "Bellow style." Specifically, "Bellow style" is "a comic style with self-deprecation. It is characterized by its freedom, wit, and harmony. It is both sympathetic and mocking, a combining comic ridicule and serious thinking, with pathos in the comedy, and transcendence in the sincerity" (Song, "On Saul Bellow…" 15-6). And for Bellow's creative thought, Song Zhaolin believed that Bellow, through his creation, "profoundly demonstrated the irreconcilable contradictions between the individual and society, between the self and reality in contemporary society, and elucidated the human values and dignity. The dilemmas faced in the alienated living conditions and environment show the living state and survival psychology of modern people, as well as their thinking

about modern society, especially the spiritual crisis, the sense of alienation, and the depression and confusion caused by intellectuals who always take humanitarianism as their spiritual support" (Song, "On Saul Bellow…" 12).

Based on fully comprehending the original text's language style and expression characteristics, Song Zhaolin always sought and explored the best way of expression that conforms to Chinese habits without losing the original style. He strove to explore the expression of "domestication," based on respecting the form and content of "foreignization," so that the target language readers can enjoy the same artistic charms as the source language readers. Let us take the opening chapter of *Herzog* as an example:

> Late in spring Herzog had been overcome by the need to explain, to have it out, to justify, to put in perspective, to clarify, to make amends.
> At that time he had been giving adult-education lectures in a New York night school. He was clear enough in April but by the end of May he began to ramble… he was absorbed, his eyes darkly circled. His white face showed everything—everything. He was reasoning, arguing, he was suffering, he had thought of a brilliant alternative—he was wide-open, he was narrow; his eyes, his mouth made everything silently clear—longing, bigotry, bitter anger. One could see it all. The class waited three minutes, five minutes, utterly silent. (25)

Song Zhaolin translated this passage as following:

> 到春深时分，赫索格觉得再也受不了啦，他要进行解释，说出事情始末，要阐明白己的观点，为自己辩护，澄清事实真相，以正视听。
> 当时，他正在纽约一所夜校里给成年人上课。四月间，他的课讲得头头是道，条理分明，可是到了五月底，就开始有点东拉西扯，语无伦次了。……他全神贯注，眼圈发黑，苍白的脸上七情尽露。他在说理，在争辩，在经受着痛苦。他仿佛想出了一个了不起的变通办法。他似乎在神游四方，又像在钻牛角尖。他的渴望、固执、愤怒——他的眼睛和嘴巴的表情，把这一切都默默地暴露无遗。人们可以看得一清二楚，全班学生都等着，三分钟，五分钟，鸦雀无声。（2-3）

When we read such sentences, it seems that we are reading the works of Chinese writers. There is no ambiguity, nor is there a long and muddy statement. Such sentences as "他的课讲得头头是道，条理分明" and "开始有点东拉西扯，语无伦次" seemed smooth and natural, showing the translator's high-level ability

to master his mother tongue.

From Song Zhaolin's translation practice, we can see that he emphasized more on the equivalence translation, which not only follows the source language text but also is close to the Chinese expression. The theory of equivalence translation is a theoretical perspective in Western academic circles. The equivalence translation theory requires that the value of the target language be equal to that of the source language so that the translation can produce the effects and functions that the original author intended to achieve through his works. Eugene A. Nida once put forward his famous definition of equivalence translation: "Translating consists in the receptor language the closest natural equivalent of the source-language message, first in terms of meaning and secondly in terms of style" (Nida 12). In his translation, Song Zhaolin was no longer entangled in the two complex concepts of literal translation and free translation but strived for the equivalences of form and style. In terms of the equivalence of form, he pursued the equivalence of the structure and grammar of the translated text with the original text, and in terms of the equivalence style, he always had great enthusiasm to make the style of the translated text as close as possible to the style of the source language and to the context of the epoch embodied in the work.

Song Zhaolin's Editing of Masterpieces of World Literature and their Dissemination

During his lifetime, Song Zhaolin not only translated more than 40 world literary masterpieces with authentic and lively style but also was an outstanding organizer of literary translation. The translation series of world literary masterpieces edited by him played a due role in popularizing literary classics, improving cultural qualities, and playing a leading role in cultivating translation talents as well.

He edited many works of world literature, including ten volumes of *The Complete Works of the Brontë Sisters* (Hebei Education Publishing House, 1996), ten volumes of *The Library of the Nobel Prize for Literature* (Zhejiang Literature and Art Publishing House, 1998), 52 volumes of *Classic Impressions* (Zhejiang Literature and Art Publishing House, 2001), 14 volumes of *The Complete Works of Saul Bellow* (Hebei Education Publishing House, 2002), 130 volumes of *Classic Library of World Literature* (China Book Publishing House, 2006), 110 volumes of *Library of World Literature for Children* (China Bookstore, 2007), 106 volumes of *Treasury of World Literature* (Shaanxi Publishing Group, 2009), 24 volumes of *The Complete Works of Charles Dickens* (Zhejiang Gongshang University Press, 2012) and many others.

Song Zhaolin's Edition of *The Complete Works of the Brontë Sisters* consists of ten volumes. From Volume One to Volume Fife are novels, including *Jane Eyre*, *Wuthering Heights*, *Shirley*, *Villette*, *The Professor,* and *Emma*. Volume Six and Seven are the two parts of *The Complete Poems of Charlotte Brontë*. Volume Eight is *The Complete Poems of Emily Bronte*. Volume Nine is *The Early Works of Charlotte Bronte*, and the last volume is *The Letters of the Bronte Sisters*.

The Brontë sisters, including Charlotte Brontë, Emily Brontë, and Anne Brontë, are a unique phenomenon in the history of English literature. After many trials and hardships, the Brontë sisters published the novels *Jane Eyre*, *Wuthering Heights*, and *Agnes Grey* together in 1847. It is a miracle in the history of English literature. Charlotte and Emily, in particular, are both outstanding British novelists and poets in 19th-century literature, and they enjoy a wide range of readers in England and around the world. They are also the focus of academic attention. However, for a long time in the past, Chinese translations of the works by the Brontë sisters were limited to two representative works, while *The Complete Works of the Brontë Sisters*, including poems and letters, have been systematically translated into Chinese for the first time, which is undoubtedly of great value to the study of the Brontë sisters and English literature in China. This complete collection not only collects all the fictional works of the Brontë sisters but also systematically translates all the poems of the Brontë sisters into Chinese for the first time.

The Complete Works of the Brontë Sisters is the first complete publication of the Brontës in China, including not only all the novels but also Juvenilia, as well as all the poems by Charlotte Brontë and Emily Brontë, and also the collections of letters of the Brontë sisters, which have significant reference values for the study of the Brontës in China and British Victorian literature and culture, and for the cultural exchange between China and Britain.

The 10-volume *Nobel Literature Prize Library*, edited by Song Zhaolin, was first published by Zhejiang Literature and Art Publishing House in 1998. This edition of Nobel Literature is unique and systematic. The first volume is "Fiction I;" the second volume is "Fiction II;" the third volume is "Poetry;" the fourth volume is "Drama;" the fifth volume is "Prose;" the sixth volume is "Essays on Creation;" the seventh volume is "Interviews;" the eighth and ninth volume are "Speeches," and the tenth volume is "The Biography of Writers." From the structure of the library, we can see the editor's good intentions. The first five volumes are a selection of the works of Nobel Prize-winning writers, and the last five are the translations of materials related to the creation of the award-winning writers. It can be seen that the library is not only a collection of works but also a reflection of the editor's in-depth

research on the Nobel Prize. Among them, "Essays on Creation" and "Interviews" and other volumes undoubtedly have essential reference value for in-depth research on the Nobel Prize for Literature, as well as the comprehensive research on the Nobel Prize-winning writers.

The 14-volume collection *The Complete Works of Saul Bellow*, edited by Song Zhaolin, was published by Hebei Education Press in 2002. Bellow's works contain rich social content and profound philosophical speculation, and he is a modernist writer with a realist tendency. He won the National Book Award three times and a Pulitzer Prize. In 1976, he was awarded the Nobel Prize for Literature "for the human understanding and subtle analysis of contemporary culture that are combined in his work" (Sire 20). Bellow also enjoys a high reputation in the literary circles of China and has influenced the creation of many contemporary Chinese writers.

The Complete Works of Saul Bellow, edited by Song Zhaolin, includes all the works of Bellow's nearly 60 years of a creative career. Among them, the first nine volumes are novels, including *Dangling Man*, *The Victim*, *The Adventures of Augie March*, *Henderson the Rain King*, *Herzog*, *Mr. Sammler's Planet*, *Humboldt's Gift*, *Dean's December*, and *More Die of Heartbreak*. The latter five are novellas, short stories, and essays. The collected works include novellas such as "Seize the Day" and "Mosby's Memoirs," as well as essays such as "Recent American Fiction: A Lecture." *The Complete Works of Saul Bellow* is the first Chinese collection. All of Saul Bellow's works have been translated into Chinese and published, which has had an extremely important impact on the dissemination and acceptance of Saul Bellow in China.

Among the series of classics of world literature edited by Song Zhaolin, the most worthy of our attention is *The Complete Works of Charles Dickens* in 24 volumes.

Dickens was not only one of the most outstanding giants in the history of world literature but also one of the first famous foreign writers to be translated into Chinese. Moreover, the earliest Chinese translation of Dickens' works appeared in the early 20th century. The novels of Dickens, translated by Lin Shu and Wei Yi, began circulating in China in 1907. Among the works translated by them are such great novels as *David Copperfield*, *The Old Curiosity Shop*, *Nicholas Nickleby*, and *Oliver Twist*. However, the translations at that time, mainly literary paraphrases or free translations in traditional Chinese, could hardly reflect the original features of Dickens' novels.

In 2012, after a century of Dickens' works being disseminated in China, the 24-volume collection *The Complete Works of Dickens*, edited by Song Zhaolin,

was finally published. The first 15 volumes of Dickens' complete works are novels, while the last nine volumes are novellas, short stories, plays, poems, travel stories, sketches, and speeches. This edition includes all of Dickens' works in all genres, including not only all of his novels, his rarely mentioned poems, but also his exciting book *A Child's History of England*, which he wrote for his students in England. So, this collection is a genuinely veritable "complete collection."

The publication of *The Complete Works of Charles Dickens* coincides with the 40th anniversary of the establishment of diplomatic relations between China and Great Britain and the 200th anniversary of Dickens' birth. Therefore, this complete collection's publication is undoubtedly significant to Sino-British cultural exchanges and Dickens' academic studies in China.

The publication of *The Complete Works of Charles Dickens* has taken much time and effort, and Song Zhaolin worked very hard on it. Prof. Woody wrote in the afterword of the Complete Works: "Song Zhaolin, the editor-in-chief of the Chinese edition of *The Complete Works of Charles Dickens*, had spent his remarkable life in the process of compiling Dickens' works and in his beloved post of literary translation. He worked tirelessly to review the manuscripts of translation even on his sickbed. He passed away a few months before the publication of this magnificent project, which had cost him more than decade of hard works, and he left this world in the same month as Dickens' did. So, he went to follow Dickens, whose works he translated with passionate enthusiasm. Thus, *The Complete Works of Charles Dickens* became the last brilliant glory of Song Zhaolin's half-century-long career of literature translating" (Woody 325).

Conclusion

In addition to its unique aesthetic function, literature also has an essential ethical teaching function. The same applies to literary translation, which provides spiritual food for readers and teaches people how to "learn to be human." Writers are often said to be the engineers of human souls, and literary translators also play such a role. "Pushkin defined the translator as the courier of the human spirit" (Qtd in Steiner 265). This definition, therefore, is very appropriate and suitable for Song Zhaolin. With more than half a century of literary translation activities, he not only provided readers with sincere aesthetic enjoyment and rich spiritual nutrition but also contributed to the construction of Chinese culture and influenced the development of Chinese literature to a considerable extent. In particular, his translations of the famous works of Dickens, the Brontë sisters, and the American writer Saul Bellow have provided excellent references for Chinese contemporary literature and made indelible

academic contributions to the cultural exchanges of various nations in the world.

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From Kafkaesque to Orwellian in Postcolonial India: Neo-Mccarthyistic Methodology in *The Curious Case of Binayak Sen*

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Abstract Famous pediatrician and human rights activist Binayak Sen was booked for sedition and hounded as a Naxalite in 2007. This decision was condemned by human rights activists from around the world as a case of insinuation and false accusations. In 2012 Mumbai based journalist Dilip D'Souza offers a discourse by deconstructing this case in his book *The Curious Case of Binayak Sen* through an intersection between law and literature. This paper delineates this piece of non-fiction within the ambits of Kafkaesque and Orwellian metaphors from literature in India's post-colonial context. Asserting this text's paradoxical status, once as literature and once as a legal document, D'Souza opens new annals in the socio-political genre. Also, designating this methodology of indictment to McCarthyism in the United States, this paper shall establish how the ramifications of India's colonial past sanction and entwine concepts like Kafkaesque, Orwellian and Neo-McCarthyism to hunt Naxalites. These books allow a triangular study of the work to probe if Binayak Sen is an 'urban naxal' and if sedition and dissent is well pronounced in India.

Keywords Binayak Sen; Orwellian; Kafkaesque; surveillance; Neo-McCarthyism

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"There are no private lives …
This is a most important aspect of modern life."
Philip K. Dick, *The Last Interview and Other Conversations*

Introduction

Imagine a modern day Josef K. in an Orwellian locale, the quintessence of modern man baited by law and legality in the face of an ever-crushing authority. The nomenclatures, Kafkaesque and Orwellian have entered societal discourses so mellifluously that any critique of a harrowing totalitarian government cannot be complete without allusion to these two significant pieces of literature. When Kafka was writing *The Trial* in 1914 little did he anticipate that these series of works including *In the Penal Colony* (1919) and *The Castle* (1926) would serve as pointers towards a new kind of literature which would invariably be used in metaphorical terms by posterity. Similarly, when Orwell introduced the perils of data surveillance in his seminal book *Nineteen Eighty-Four* (1949), it was a prophecy of the futuristic dystopia only to be realized later. Since then, the term Kafkaesque has come to be used as a signifier of anything absurd from existential angst to legal punishment and divine judgment. While Orwellian, on the other hand has been used as a metaphor for a nation-state where privacy is namesake and citizens are puppets in the hands of an invisible authority. Literature had portended the birth of this despotic and autocratic entity that the modern state was bound to become early in the twentieth century with the publication of books like *We* (1924) by Yevgeny Zamyatin. Among various literatures, the latter half of the century has witnessed a swell in the writing of novels which include works like *The Transparent Society* (1998) by David Brin, *The Minority Report* (1956) by Philip K. Dick and *Oath of Fealty* (1981) by Larry Niven and Jerry Pournelle. This range of fiction is a pointer towards the portentous conditions of living in a technologically governed system where eyes are all over you.

Surveillance programs and reconnaissance have crawled into private human space with the very idea of inspection and control of citizens in the twenty-first

century. Countries which are predominantly police states exercise arbitrary power upon individual lives like we see in Nazi Germany or the Soviet Union or Cuba. The premise of totalitarianism was first used with respect to the fascist regimes that introduced all-pervading governance in which unlimited authority was vested in the hands of the state. An extreme form of socio-political condition wherein the personal lives of citizens are under scrutiny and control, totalitarian regimes became the order of the day after the Second World War. Totalitarianism was not dictatorship, neither was it authoritarianism, it was an extremist manifestation of both. According to Hannah Arendt in *The Origin of Totalitarianism* (1951) Nazi Germany and Communist Russia were the first countries which saw the unprecedented rise of totalitarianism. She asserted that Italian fascism was not a manifestation of totalitarianism but an authoritarian movement with a nationalist temperament. The roots of totalitarianism are not as important as the present day implications of this word which has been attached to numerous "signifieds" in the twenty-first century. In their article entitled "Bentham, Deleuze and Beyond: An Overview of Surveillance Theories from the Panopticon to Participation" Maša Galič Tjerk Tima Bert-Jaap Koops categorize surveillance optics into three divisions from Bentham and Foucault's architectural designs of surveillance to Deleuze and Zuboff's digital surveillance and surveillance capitalism. The third phase that we are living in today is just a furtherance of surveillance theories and optics already documented.

Surveillance and Neo-McCarthyism

To attribute surveillance to the optics of colonialism in the nineteenth century would not be erroneous. In his article "Managing Dangerous Populations: Colonial Legacies of Security and Surveillance" Yael Berda theorized that 9/11 was not the watershed which brought about surveillance to the modern world, surveillance in fact has legacy which dates back to imperialism. The British carried out surveillance to monitor populations in their colonies, against breach or mass agitation. "Particularly in the British colonies, namely Egypt, India, Pakistan, South Africa, and Palestine, a plethora of surveillance methods were established to monitor "dangerous populations": traveling passes, distinctive zones, and permit regimes" (Berda). Following this pattern of governance the decolonized era also continued the established pattern of security and facilitated the sustenance of this surveillance society. However, in the twenty-first century, the deadly impact of surveillance programs being carried out throughout the world came to light only in 2013 when Edward Snowden broke to the world that their 'data' was not safe.

Former NSA consulate, Snowden reported to newspapers that in America, personal data of citizens was under the vigilance of the state to the extent that they could be penalized for their acts in an unwarranted manner. The NSA was accused of collecting data of telephone agencies like the Verizon on a continuous basis over a prolonged time period. Newspaper reports blamed the NSA of the surveillance machination being carried out through a program named Prism to retrieve data from websites like Facebook, Yahoo and Google. Labeled as a traitor, he was put behind bars for having let out confidential information. However, Amnesty International along with other national and international organizations signed a petition for the release of Snowden and he has been hailed as a human rights activist who warned the world against the breach of trust being practiced in America. America along with the whole world is indebted to Snowden for being the "whistleblower" against the US intelligence agency.

India however, does not boast of being a police state or a country where absolutism and autocracy is promulgated. Little had Kafka or Orwell foreseen that the distressing milieu that these books had predicted could be used in context of a democratic country like India. Is using the phrase "totalitarian regimes," in the context of India a miscalculation then? The Indian constitution has vested powers and fundamental rights to the citizens of the country with respect to the nature of democracy and legal bindings where each citizen is free and enjoys unrestricted freedom in the country. Why then has India been lured into the techniques of mass surveillance in vogue in countries like the Soviet Union and Germany. Does India's postcolonial identity have to be blamed for the sole culpability of this status? The implementation of the Aadhaar card by the NDA government in India in 2016 and its close association to being a lethal instrument of mass surveillance is a matter of concern for the Indian democracy. In case of a breach of security a citizen's demographic information as well as biometric information can be used to attain almost anything against the state. Apart from the hassle of the compulsory imposition of the Aadhaar card there have been other instances too where an individual's liberty has been compromised with within the borders of the country. India is not a totalitarian state but the implication of certain policies lately, have drawn debates and conjectures in support of this allegation.

Another aspect of India's totalitarian machination is a phenomenon which has resurfaced in the annals of socio-political existence of the twenty first century is a portent known as McCarthyism. McCarthyism began in the 1950s and spread like wildfire in the United States gulping citizens for crimes they had not committed. The resurgence of McCarthyism globally is known as Neo-McCarthyism. In

India specifically, this revival has resulted in a witch-hunt of communists on the basis of insubstantial evidence. In India today, the government is suspicious of citizens and judges them by the literature they read and by the friends they keep. Eminent personalities like Seema Azad and Binayak Sen were entrapped in the tentacles of this deadly scheme. Like U.S. senator Joseph McCarthy, (after whom the movement was named) the accused were labeled traitors and were held for sedition against the country. The sedition case against Kanhaiya Kumar in JNU brought with it a swell of articles across social media and the internet with the ominous reference to McCarthyism being practiced in India. Binayak Sen is one such victim of McCarthyism in India where he served jail for two years because he was convicted as a Naxalite on the basis of feigned and contrived testimony. India is thus bordering close to a world which is characterized by Kafkaesque surrealism, Orwellian omnipresence and McCarthyistic prosecution. In her article "The Spectre of Naxalism: Neo McCarthyism in India" Ish Mishra, professor of the department of political science, Hindu College writes:

> The raising the scare of the specter of Naxalism by the ruling elite of the country and arrests, prosecution, and imprisonment of civil rights activists and opponents of Corporate-oriented anti-people policies under various draconian extra-ordinary laws, reminds the state of affairs in the USA in 1950s (Mishra).

This fear the democracy has of its own people is a situation of a paradoxical knot which cannot be unknotted until the judiciary and legislature undergo amendment. Neo-McCarthyism in turn is closely related to the hunting down of *urban naxals*. Recently the arrest of eminent personalities like Sudha Bharadwaj, Varavara Rao, Gautam Navlakha, Vernon Gonsalves and Arun Ferreira has brought a swell of criticism of the government which has arrested five people on ambiguous charges. In his article "Yet another Binayak Sen" Anand Teltumbde quotes another instance of a miscarriage of justice where Dalit activist Sudhir Dhawale is framed for sedition. It is outrageous that Sen has now been in prison in a prolonged trial that keeps shifting charges which are unclear and possibly politically motivated. Faith in the Indian justice system needs to be restored. Binayak Sen though long ago, was similarly perceived as a predecessor of the urban naxal.

The Curious Case of Binayak Sen

With growing technological advancements, the governments of countries are encroaching on the liberty of personal space of citizens. When the state is suspicious

of an individual it is near impossible that the individual can lead a normal life. The Indian Judiciary has meted out many decisions that have been met with skepticism and raised eyebrows. One such case is the sentence given to well-known pediatrician and human rights activist Dr. Binayak Sen. Dilip D'Souza's analyses the conviction of Binayak Sen through his book "The Curious Case of Binayak Sen" published in 2012. This text is an amalgamation between law and literature. Though a non-fiction in terms of its generic classification, the book can be placed alongside literature by Kafka, Dostoevsky, Orwell and Camus if not by its literary merit but for its thematic resemblance and episodic narration of the existential dilemma of its protagonist much in the manner of literature. The book is divided into seventeen chapters, with the very first chapter beginning with generic statements and philosophy at length about the veneration of doctors in society. It unfolds in the manner of a fictive rendition where each chapter unfolds like a buildungsroman of Sen's life as a doctor, gradually building his reputation before the sinister case hauls his life to a standstill. However, D'Souza makes it very clear in the last section entitled Commentary. He says,

> This book is not and never set out to be a biography of Binayak Sen. Nor is it an effort to paint him as a saintly man unjustly wronged. Nor a defense of Maoists.. Nor a jeremiad about India. . .
> It hopes to make you ask this question: if the evidence presented against Sen is this flimsy, what does that say about the prosecution's own faith in its case? (D'Souza 177).

This book dissolves interdisciplinary boundaries and thus is at one time dystopian literature while at another a legal document. The aim of this article is to bring about a close allegorical analogy between the protagonist of Franz Kafka's *The Trial*, Josef K and Binayak Sen and determine how India today is drawing close on Kafka's Prague, a world of bureaucratic totalitarianism. To only speak of Kafka and Prague would leave out certain nuances that the case of Binayak Sen seems to offer. It also reads like a piece of fiction, much of the kind written by Orwell. "Given how frequently the adjectives "Kafkaesque" and "Orwellian" are employed, often in conjunction, in contemporary discussions of societal bureaucracy and hypersurveillance, comparative studies on the two author's works are surprisingly scant" (Shah 703). Drawing from this conjunction Binayak Sen's case reads like an intriguing story of injustice and persecution. Dilip D'Souza in his book *The Curious Case of Binayak Sen* lashes out his diatribe against this state-induced tyranny

which denunciates a citizen by purposeful misinterpretation and predisposition. D'Souza's book shall form the central discourse even though there is a whole repertoire of literature on Sen after this infamous case, because it is an important holistic document on the mysterious nature of this case. Though multitudes of discourses have emanated in relation to this sinister case, D'Souza's book is taken as the central discourse to lay bare its literary dimensions when reading alongside Kafka and Orwell. Maligning the gap between fiction and nonfiction, this paper attempts at a faux pas of nullifying generic considerations, to emphasize how texts create meaning as text. This paper shall illustrate D'Souza's version of Sen's case as the quintessence of what literature had portended, oscillating between moments of absurdity and existential rhetoric.

Contradictions and Draconian Laws

Born in 1951 Sen's life is an exemplary story of a man who wanted to make it count in society, until the ominous day of his arrest happened. Sen completed his degree in pediatrics from Christian Medical College (CMC) Vellore, where he received the Paul Harrison award for service to the poor. "He also trained in social medicine at the Jawaharlal Nehru University, New Delhi" (Jacob). In Dalli-Rajhara, Sen established the Shaheed Hospital for the mine workers who had no recourse to medical aid before the establishment of the hospital. Along with Dr. Saibal Jana, Sen worked in rural Chhattisgarh, four years after graduating. Among his most eminent work Sen is known to have spoken of malnutrition and society of "structural violence." Structural violence according to Sen was the condition where more than half the population of this country suffered from malnutrition. In his double capacity as a doctor and civil rights activist Sen's sympathy for the poor is evident in the work he did. With wife Ilina Sen he set up an NGO by the name Rupantar, with the "aim of providing medical and public healthcare to all the people in the area" (Jacob). "Rupantar trained people in community health work, deployed the workers in 20 villages and monitored their work" (Jacob). Sen was appointed the Health Advisor to the Chhattisgarh State Drug Formulary to advise on "matters such as community-based health services, strengthening of health surveillance, epidemiology, planning in the event of an epidemic and control of epidemics, health problems of the poor, capacity-building, rational drug use. . ." (Jacob). As the vice-president of the People's Union for Civil Liberties (PUCL) Sen investigated into "caste violence, Naxalite brutality, deaths in police custody and in fake encounters, and the atrocities of the Salwa Judum" (Jacob).

Twenty-two Nobel Laureates from across the world signed a petition for the

release of Binayak Sen when he was arrested for sedition in 2007. Men of intellect like Noam Chomsky and Amartya Sen criticized the verdict by observing this as a clear case of human rights violation on the basis of flimsy evidence. Binayak Sen's case against the State of Chhattisgarh thus became one of the exemplary cases in the history of the Indian judiciary where the machinations of law have ambiguously terminated a citizen. Sen was arrested on May 14, 2007 in Bilaspur on the following charges.

> Apellant in Cr.A. No. 20/2011 Binayak Sen has been convicted for commission of the offence of sedition punishable under Section 124A of the IPC; sections 8(1), 8(2), 8(3) & 8(5) of the Chhattisgarh Vishesh Jan Suraksha Adhiniyam, 2005; and Section 39 (2) of the Unlawful Activities (Prevention) Act, 1967.

The first charge under Section 124A of the Indian Penal Code is of sedition, which translates as any activity written or spoken or visual which may "excite disaffection towards, the Government established by law in India, shall be punished with imprisonment for life." Under sections 8 (1), (2), (3) and (5) of the Chhattisgarh Vishesh Jan Suraksha Adhiniyam Sen was convicted as being a part of such meetings and organizations which are deemed unlawful. Section 39 (2) of the Unlawful Activities (Prevention) Act, 1967 convicted Sen of being a part of a terrorist organization which could be punishable for ten years with fine. Sen is accused of having transported three letters from ex-Naxalite Narayan Sanyal to a businessman named Piyush Guha in Kolkata. He is framed for having acted as a "courier for the Maoist movement" (D'Souza 61). Quite derogatorily Sen was referred to as the "naxali dakiya" (Naxalite postman) in newspapers and televisual media (Punwani). According to Sen, he was approached by the family of Narayan Sanyal for the treatment of his health while imprisoned in Raipur Central Jail. In his double capacity as a human rights activist as well as a doctor he visited Sanyal thirty-three times. In carrying letters from a prisoner the law is not broken, even if the prisoner is a Maoist. According to the Indian Penal Code this does not fall within the ambits of crime. Then why was Sen penalized with the burden of a mysterious crime he had not committed. Radhamadhab, brother of jailed naxalite Narayan Sanyal wrote to the superintendent of Raipur Central Jail in April 2006 requesting medical aid to his brother who was suffering from "Palmer's contracture." "Radhamadhab turned to Binayak Sen, who was not just one of the state's better-known doctors but also the head of the Chhattisgarh PUCL and therefore familiar with the laws and rights of prisoners" (D'Souza 65). The fact that

Sen met a Naxalite leader through proper channel and under proper supervision was not enough to declare that Sen himself was a Naxalite involved in some terrorist activity against the state. The offensive taboo associated with the term Naxalite is a stance associated with India's postcolonial legacy.

Epistolary Motif

Binayak Sen was convicted on the basis of the three letters which have been summarized, to facilitate reading between the lines and scrutinize how these letters could possibly form the basis of life imprisonment. The first among the three letters is written by Sanyal in English, where he is lightly reprimanding someone disguised by the name V of not lending enough support to comrades as promised. He says "Why don't you send some fund to take to city friends so that they can do things. 30-50 thousand?" (65) He talks about his failing health and arthritis with queries regarding the progress of work and propaganda. The second letter is addressed as "Dear P" and it re-emphasizes the lack of funds to be able to carry out their propaganda. Sanyal expresses discontent with the fact that the movement needs "to expand to other areas" (65). "Without penetrating in these sectors, it is difficult to take the movement to the highest stage" (65). He coaxes the receiver to act, so that they can form an international congregation and assimilate the masses into the movement through indoctrination. The third letter, which is translated from Bengali begins with the endearment "Dear Friend" (67). Sanyal informs the receiver that his case has shown no progress whatsoever and he is helpless about the bail. "The advocate has been told but he is also unable to do anything. Maybe he is trying to delay. In my opinion, he is not doing anything seriously. Ask Tilak to talk. The state surely wants to delay as much as possible" (67).

D'Souza, in the text has a clear and succinct view of how these letters were depicted in a sinister light in favour of the state discourse to work against Sen. He says,

> Again, my reaction while reading these paragraphs was, where's the crime? What is there in these letters that violates the law in Chhattisgarh? I realize that a prosecution that uses these letters as evidence will do its best to find suspicious phrases or hints of conspiracy and explain those to the court. Perhaps, they'll say, the language is all an elaborate code anyway. (68)

Is transporting letters from a person in jail to someone outside marked as crime in India? According to Sen's lawyer Ram Jethmalani, the content of any letter

or speech "would be consistent with the fundamental right of freedom of speech and expression. It is only when the words, written or spoken, etc. which have the pernicious tendency or intention of creating public disorder or disturbance of law and order that the law steps in to prevent such activities in the interest of public order." "The three "seditious" letters are themselves ludicrous. They are addressed to a "Dear Mr. P," a "Friend V" and a "Friend" and are unsigned. They could have been written by anybody and planted on Guha. In any case their content is far from explosive" (Majumder and Mishra). It is surprising how Sen has been accused of being the carrier because according to the jail authorities his meetings were conducted under strict supervision, which implies that there is no proof of Binayak Sen actually carrying the letters.

Sedition as Colonial Legacy

India's position as a 'post' colonial nation is still a contested term today after more than seventy years of independence from imperialism. The colonial legacy of India has not run its course yet, policies of land inequality, feudalism and segregation of the society into classified strata led to the violent insurgency of the Naxalite movement in the seventies. Monopoly of power in the hands of the upper class was a vicious maze when India became independent. India's identity as a hybrid nation-state persisted where on one hand the Bengali intellectual explicated the *babu*-culture by dressing, eating and reading like the British and on the other hand carried on this red revolution, the repercussions of which the country is still experiencing. Furthering some malicious laws of the colonial period India embarks on nationalistic pride in terms of judicial law and order. Along with some former colonies like New Zealand and Australia, India has maintained laws like the Unlawful Activities (Prevention) Act (1967), Criminal Procedure Code (1973), and Prevention of Seditious Meeting Act (1907) to prevent sedition in the country. Sedition laws have a colonial legacy because they formed a part of Macaulay's draft penal code 1837-39 (9)' (Sedition Laws). Mahatma Gandhi, Bal Gangadhar Tilak and Anne Besant were among the few names that fell into the clutches of the sedition act, then popular as the Treason act. In fact, Mahatma Gandhi had called this the 'prince among the political sections of the Indian Penal Code designed to suppress the liberty of the citizen" (Sedition Laws). The sedition trial of J.C. Bose in 1891 was one of the first instances of punishment for sedition because Bose pointed out the economic exploitation that the colonial mission carried out. "The particular injustice of convicting a person who has merely exercised his constitutional right to freedom of expression has attracted the nation's attention to the draconian colonial

legacy of a hundred and forty year old offence."

> A colonial legacy like sedition law, which presumes popular affection for the state as a natural condition and expects citizens not to show any enmity, contempt, hatred or hostility towards the government established by law, does not have a place in a modern democratic state like India. (D'Souza 59)

Governments are guilty of using these laws to beleaguer whoever harbors a non-conformist stance towards the government by nomenclatures of anti-national and traitor. Such laws should not have a place in a democracy like India. The particular injustice of convicting a person who has merely exercised his constitutional right to freedom of expression has attracted the nation's attention to the draconian colonial legacy of a hundred and forty year old offence. Section 124 A, of the Indian Penal Code as it stands today, reads:

> Sedition.-Whoever by words, either spoken or written, or by signs, or by visible representation, or otherwise, brings or attempts to bring into hatred or contempt, or excites or attempts to excite disaffection towards the Government established by law in India, shall be punished with imprisonment for life, to which fine may be added, or with imprisonment which may extend to three years, to which fine may be added or with fine. (Shutler 39)

The charge of sedition law being used to stem dissent is not without force; Binayak Sen, Arundhati Roy, Dr E. Rati Rao, Bharat Desai, Manoj Shinde, V. Gopalaswamy (Vaiko), all these individuals did things far from creating a tendency to incite violence against the state, and were expressing their opinion through speeches or writings which criticized specific activities of the State (D'Souza 30).

What is sedition? Even if it is believed that the letters were transported by Sen, were the letters directly proportional in bringing about violence or disrupt in the country? Did the repercussions of these letters have a direct bearing on the state of affairs in the country? On a cursory look, the letters seem to be nothing more than a comrade's exchange of information with another comrade. Does this amount to sedition? "The point about defining sedition like this is that it makes criticism of the government an offence, in a democracy, this is meaningless" (147). Did the government actually prey upon Sen because as Vice president of the PUCL he was "instrumental in bringing to light the murder of the 12 *Adivasis* on March 31. Or more than 155 encounter killings that have taken place in the state over the last two

years? (Padhi, Negi and Gupta)

> Sen was accused of meeting an imprisoned sixty-seven-year-old man the state machinery called a Maoist. This meeting, no questions asked, was enough to call Sen an 'antinational.' One mention of the word 'Maoist,' and plenty of people otherwise skeptical of governments become instant believers. (D'Souza, 31)

For instance, Ilina Sen's email to someone by the name Walter Fernandez at the ISI, New Delhi was politicized and presented as proof because of the misinterpretation of the long form of ISI. Sen and his wife were accused of having associations with international terrorist organizations. "Their basis for saying this? An email from Ilina Sen to Walter Fernandes, director of ISI which happens to be the Indian Social Institute in New Delhi" (Majumder and Mishra). Among the data elicited from the personal computers of the couple, a number of emails have been derived which add to the ambiguity of the case according to the state. Therefore on failing to decrypt the messages encoded such, the court marked them as criminal and dubious. In an email addressed to someone by the name Mary Ganguli, Ilina Sen calls the president of the United States a chimpanzee. "But of course, Ms. Ganguli had no idea that this throwaway phrase would one day be used to damn Binayak Sen" (D'Souza, 104). Public prosecutor Pandya, however represented this phrase in the light of deep conspiracy by marking that as a part of the international terrorist organization, Mrs. Sen's contempt of America is evident in this email. D'Souza says "It is hard for me to believe that any reasonable prosecutor would actually seek to make a case like this, about an 'international terror network' from 'evidence' like this. Yet that is precisely what prosecutor Pandya did" (104).

Rupantar again, was an NGO run by the Sens for the tribal in Chhattisgarh. "In his testimony, inspector Jagrit described Rupantar as a Naxalite organization run by the Sens, which did "urban networking" for the Naxalites" (Punwani). The primary doubt on Binayak Sen's case was that he "had talked to Maoist prisoners and was alleged to have Maoist literature in his home. The guilt they presumed was by association and insinuation, for Sen was not himself a member of the Maoist party, nor had he committed acts of violence or otherwise broken the law" (139). Narayan Sanyal himself who is supposed to have drafted the letters was charged of sedition much later, merely as an addendum. "Why was Mr. Sanyal – whose Maoist connections led to charges against the co-accused in the first place – himself never charged with sedition or conspiracy to wage war or even with belonging to

or supporting an unlawful organization until well after Dr. Sen's arrest under those serious offences?" (Sethi) In his defense Binayak Sen's lawyers had asserted in 2008 that Narayan Sanyal was not even accused under the Chhattisgarh Special Public Security Act, 2005 and the Unlawful Activities (Prevention) Act, 1967 he was only accused of murder "under Section 302 of the Indian Penal Code" (Sethi).

Sen as Josef K

Keeping in mind the trajectory of Binayak Sen's case, I am inevitably forced to draw a corollary between a similar fiction which is probably the quintessential text of life in a bureaucratic age. Sen served jail for two years on unconfirmed charges and joined the league of such prisoners incarcerated on flimsy grounds. Comparing Sen's plight to that of Kafka's protagonist Josef K from *The Trial* would not be incongruous. If one was to compare and draw an analogy of how Sen and Joseph K. had to face trials and tribulations before being succumbed by the Law, it would give in too much already. Therefore, before conjectures and analogies it is imperative to elucidate how the Indian Judicial system has attracted unwarranted suspicion and qualm in the face of severe criticism. Binayak Sen's story nonchalantly appears to be the narrative of a person wrongly convicted and imprisoned by the state much in the manner of what Kafka had depicted in Prague. Binayak Sen's case is Kafkaesque; however, a holistic understanding of the term is a prerequisite for the understanding of the case.

> For Kafkaesque at its most meaningful and exalted denotes a world that has its own rules, its own guidelines, its own form of behaviour that cannot be amenable to the human will. Kafkaesque, in fact, seems to denote a will of its own, and it is, apparently, destructive of human endeavors. . .Kafkaesque in our century has replaced the now-old fashioned fate or destiny or even circumstance and happenstance. (Karl, 759)

Josef K is seen to be tormented by an invisible Law which is a non-tangible entity yet overpowering and influential in personal lives. This Law finds manifestation through courts and the judiciary which corrupt this Law, otherwise binding. The opening sentence of Kafka's *The Trial* resonates what is happening with Binayak Sen. "Somebody must have made a false accusation against Josef K., for he was arrested one morning without having done anything wrong" (Kafka 1). Who is the "somebody" here? To put the blame behind Sen's arrest to one individual would be erroneous. Despite Sen's work as a human rights activist and a social reformer and

his respect in society, the Chhattisgarh State government had an unsaid abhorrence towards Sen because of his frequent diatribes against government policies like the Salwa Judum and Naxalite encounters. Therefore when Sen was convicted, the "ideological state apparatuses" acted in unison to work against him. Sen is indubitably the allegorical counterpart of modern day Josef K. In stature Josef K. is as ordinary as any of us. Working in a bank, K's characteristic life is marked by the very diminutive existence of modern man in the "unreal city." On the morning of his thirtieth birthday, K is summoned by "two warders" who withhold their identity and arrest him for an unstated crime. The opening chapter of the novel is so eerie and mysterious that posterity has often attached the pertinent label of "Kafkaesque" to it. A compartmentalized definition of Kafkaesque is somehow askew. Frederick R. Karl, biographer of Kafka posed this question.

> "What's Kafkaesque, he argued in his 1991 interview with the new York Times," is when you enter a surreal world in which all your control patterns, all your plans, the whole way in which you have configured your own behaviour, begins to fall to pieces, when you find yourself against a force that does not lend itself to the way you perceived the world . . . You don't give up, you don't lie down and die. What you do is struggle against this with all of your equipment, with whatever you have. But of course you don't stand a chance. That's Kafkaesque. (Bluemink)

A study of existential agitation and vulnerability, Josef K is a metaphor of all citizens engaged in the labyrinthine ways and procedures of the legal system. Here in this Kafkaesque world bureaucracy governs with mortals exercising less meaningful control over their lives. The servitude to the state that Sen undergoes is probably the primary way in which we attach the label of "Kafkaesque" to the whole case. Sen is made to submit to the accusations of the court by way of the court's blindness towards his plea. Therefore Sen's whole case becomes a tragic farce of helplessness and vulnerability in the name of national security.

Orwell and the Big Brother

If Binayak Sen's case categorically fell into the nomenclature of "Kafkaesque" it would make easy classification. Somehow, Sen's case draws closely upon Orwellian also as the data and personal information that is extracted from his home elicits concepts of surveillance and scrutiny carried out by the government. The term "Orwellian" came into vogue with the publication of texts like *Nineteen Eighty-Four*

and *Animal Farm* by George Orwell. Orwell's country is a state akin to numerous city-states today. Donald Trump's election as the President of the United States, saw an unprecedented increase in the readership of this masterpiece by Orwell. The internet was flooded by corollaries drawn between 2017 and Orwell's 1984 because it was anticipated that Trump would impose all methods of surveillance totalitarianism in America. In Orwell one finds a predicament with the incapacity of being able to do anything in the face of an omnipresent force bent on repression and subdual.

The phrase "Big Brother is Watching You" has thus entered popular discourses from television to social media with so much ease that it has often been misused and misinterpreted. Who is Big Brother? The ambiguous personality of the character by the name Big Brother lent an uncanny and eerie feeling to existence in a society where you are being watched even as you sleep. Big brother's face is symbolic of the party in Orwell's *Nineteen Eighty-Four*, wherein he is the leader of Oceania. "Big Brother demands complete obedience from its citizens and controls all aspects of their lives. It constructs the language, rewrites the history, purges its critics, indoctrinates the population, burns books, and obliterates all disagreeable relics from the past" (Solove 29). The streets are covered with his posters intimidating the citizens with his scrutinizing gaze. With helicopters hovering the skies of Oceania, it is nothing but a police state where eyes are watching citizens through all doors and windows. The establishment of tele-screens throughout the city, the thought police and the think poll, all are features of the Orwellian state through which big brother maintains vigilance.

However, a general misnomer about the concept of Orwellian resides in the fact that anything authoritarian is not necessarily Orwellian. In his essay "Politics and the English Language" Orwell situates the importance of language in framing thoughts and perceptions. For instance the language in Oceania; Newspeak which is again an instrument of draconian control affects the citizens in a hypnotic cognitive manner manipulating their thought process and making them feed on euphemisms and complex ambiguous sentences which shroud actual facts. Similarly, if we think of how Sen's case has been delineated in the courtroom with the manipulative use of language and wrong emphasis on trivialities at the cost of ignoring facts that would have made clear how Sen is being framed. Thus, Orwellian more than being an authoritarian totalitarian system is a system where language manipulates and governs and conclusively creates an ever changing discourse by the addition and the elimination of words at will. Modern day surveillance techniques draw enough from Foucault and Bentham as is practiced in Oceania via the tele-screens. The way

Sen is watched and hounded by the Chhattisgarh State government is exemplary of how modern totalitarian societies function. His home is searched, information is extracted from his personal computer, his emails and communications have been intercepted to the extent that private communications with family and friends have been interpreted as suspicious and seditious. Like Orwell's Oceania alternative facts are encouraged today, in the way we live, in the way the world is depicted. The letters elicited from Sen do not bear his signature and have no proof that they were written by him. The key evidence that was used against Sen was

> "an unsigned typed letter allegedly written by the Maoists thanking Binayak Sen for his 'service', which the police claims to have seized from his house. . . this typed letter does not have either his or investigating office Rajpoot's signature as proof that it was found in his house." (D'Souza 67)

A degree of simulation has encompassed our lives to the extent that this virtual world is alluring and exciting. The Ministry of Truth in Orwell's Oceania manipulates facts to suit the needs of the party so as to maintain its authoritativeness. If Big brother predicts erroneously, it is the ministry's job to erase all historical records and prepare new data to prove him right. Here the Indian Judiciary combined with the State of Chhattisgarh is a metaphorical representation of Big Brother. The state was bent over crushing Binayak Sen because Sen was the upholder of tribal rights in the face of state atrocities and tyranny. He had vehemently criticized some of the policies adopted by the state with respect to the leftist insurgency, so the state, on the basis of prejudice and pejorative assumptions did all it could to convict Sen.

Conclusion

Drawing from this we posit that one of the most conspicuous features of modernity is the relentless dependence on surveillance optics for the working of modern society. This dependency has had a strong bearing on the quality of life in the postcolonial and post-world war scenario. From social networking to dining at a restaurant continuous monitoring and vigilance characterizes life of modern man, his space and privacy is compromised to accomplish aims of surveillance society in the name of governance. Can we in India boast of autonomy like we used to or are these conditions the premonition of an Orwellian state? Binayak Sen's case is an instance where surveillance disrupts personal space and entwines a citizen within its deadly wrap. Sen's case is a tragic impasse where a noble man is punished because the state fails to decipher between Leftist activism and Maoist terrorism by

obtrusive interference into his personal life. Through this paper it is contended that Binayak Sen is one among the many prisoners convicted as Naxalites and Maoists, some even without proper trial and legal proceedings. His case is a quintessence of the dread of *urban naxals* in India which is gaining vogue in lieu of its recent mission.

Today, methods of surveillance and totalitarianism are still being carried out in the name of law so that the government can negate the nuances of its postcolonial identity, where the concept of a unified nation-state still does not apply completely. In framing Sen as a Naxalite this country is pronouncing its postcolonial dilemma that has invariably left an indelible mark on its socio-political arena. The judiciary seems to be in compliance with the colonial masters in snubbing any form of non-conformist behaviour by calling it undemocratic and seditious. Again, the Chhattisgarh state government allegorically takes on the role of the colonial master who is gnawing at the convict with its draconian laws of dissent. Binayak Sen's arrest is yet another failure of law and order in a country dilapidated in the postcolonial aftermath. He is a victim of McCarthyism in India, like many others whose associations and affinities label them as enemies of the country.

The Curious Case of Binayak Sen therefore forms a vital document against the anarchy of the state's version of what had happened. The paper has reached a culmination through a triangular analysis of three books, two pieces of fiction and one non-fiction to establish that literature forms the edifice on which this case study can be placed. This parallel discourse that D'Souza offers is an audacious attempt to negate the Indian judiciary's decision in certain cases where bureaucracy and obsequiousness win in the name of justice. When Orwell and Kafka had written their respective texts less had they prefigured that these taxonomies could be applied to a democratic country like India. At the same time, reading *The Curious Case of Binayak Sen* furthers the reading of postcolonial literature in the *adept* stage where it can be placed alongside exemplary texts of the Western literary canon like Kafka and Orwell (Barry 189). Though modest in stature this text unfolds much in the manner of an equivocal world of Kafkaesque and Orwellian where there is more than meets the eye. D'Souza's work has certain nuances of famous premises of literature and thus blurs the boundary between fact and fiction at the same time opening frontiers in the field of law and literature.

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The Historical Antecedents of the Ikemefuna Story in Chinua Achebe's *Things Fall Apart*

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Abstract Few critical works have been produced aimed at discovering the sources for Achebe's novels and how he has adapted the factual materials to create his fiction. Understandably, it is difficult to do a source study of works of an iconic writer such as Achebe. The present study sets out to re-examine the story of Okonkwo and Ikemefuna in view of a similar incident that happened about the same period and in the same area in which *Things Fall Apart* is set. The objective is to underscore the relevance of literature in chronicling and disseminating the socio-cultural values and ideals of the societies that were confronted with the challenges of colonialism in the wake of the twentieth century. Consequently, an actual incident that took place between two neighbouring communities to Achebe's home community is here analyzed as the possible source for the Okonkwo and Ikemefuna narrative in *Things Fall Apart*. The two incidents are analyzed along the lines of the location and period of the action; the key characters involved; the murder and the reparation process. Explanations are based on some aspects of Igbo customs and traditions. The historical incident provides some details that are missing from the novel. The task in this essay is to identify the parallels between the historical incident and the recreation in the story but with a particular focus on history, location/setting and characterization. However, the names of the historical actors are masked because their descendants are still alive and related to one of the researchers.

Keywords Kolanut; source-study; social history; Igbo culture; realistic fiction

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Introduction

Life is the source of material for the creative writer though the specific life incidents that are at the base of the literary creation can hardly be independently located within the finished literary piece. Determining the source of a literary work, therefore, becomes an exciting and precarious task in literary criticism, unless the critic can prove the source beyond reasonable doubt. This is hard to achieve with great works of fiction. However, when a literary text is clearly teased out from traditional stories, as opposed to other sources such as myth and religious stories, it is possible to identify the source story. This is the case with the Ikemefuna narrative in Chinua Achebe's novel, *Things Fall Apart* whose source it is the objective of this essay to discover. The essay is therefore, one of the few source studies that have emerged on Achebe's novels. Similar critical study was written on Achebe's *Arrow of God* by Charles Nnolim and was first published in *Research in African Literatures* in 1977.

Charles Nnolim explains what a source-study entails when he wrote that the aim of a source-study,

> Is to establish the nature of the ingredients that coalesced into a finished literary artefact. Every literary critic knows that the possible sources of a finished literary work are as diverse as the writer's whole experience, for the writer may

> have sketched his characters from people he has known in real life who serve him as prototypes; or he might have drawn the main events of his story from contemporary or past historical events or from a visual impression or a dream or a story he has heard. But a genuine source-study must demonstrate evidence that goes beyond mere echoes, by showing the *concrete testimony* of a printed page laid side by side with the original text. (Nnolim, "A Source for Arrow of God" 1)

With that he promised to 'demonstrate' in a study he titled "A Source for Arrow of God" that,

> the single most important source—in fact, the only source—for *Arrow of God* is a tiny, socio-historical pamphlet published without copyright, by a retired corporal of the Nigerian Police Force. His name was (he died in 1972) Simon Alagbogu Nnolim, and the title of his pamphlet was *The History of Umuchu*, published by Eastern Press Syndicate, Depot Road, Enugu, Nigeria in 1953. (2)

It is exciting to discover the source of a literary work. A creative writer creates from life events and experiences and his interpretation of those life stories, written or oral. Achebe strongly believed that a literary work must be indebted to life when he states "I think there is a myth about creativity being something apart from life, but this is only a half-truth" (Ezenwa-Ohaeto 12). Discovering the source of a creative work could be exciting because of the possibilities of fresh meaning that this brings to the work and also how this demonstrates a creative writer's ingenuity in creating a work of imagination from actual life events; it also proves the saying that a writer does not write in a vacuum. However, a source-study can also be controversial especially if the source is a published text and the writer is accused of failing to acknowledge it. Such accusation amounts to passing judgment on the moral integrity of the creative writer.

Parallel to Nnolim's study of *Arrow of God*, this essay is motivated by a similar discovery of the possible source of the Ikemefuna narrative in Chinua Achebe's *Things Fall Apart*, which so far has supposedly remained a fictional creation, a work of imagination. The popularity of this novel is hinged on its realistic depiction of experiences, places, and characters that are not only believable and tangible but also recognizable. How does a creative writer arrive at a believable story knowing that as Kathleen Go, the copy editor of Penguin Random House explains, "fiction readers

look to you for that balance of fact and imagination" (cited in Stamper-Halpin 2016). Achebe is an advocate of literature of commitment that offers a more realistic approach to literary writing that addresses real issues in the society, literature that goes beyond the aesthetic function to serve some utilitarian function as well, a literary style that parts ways with art for art's sake. Underlining the factual content of Achebe's novels, Mpalive-Hangson Msiska writes in the introduction to the 2008 edition of *Things Fall Apart* that:

> Conceived as a response to the denigration of Africa in colonial novels such as Joseph Conrad's *Heart of Darkness* (1899) and Joyce Cary's *Mister Johnson* (1939), *Things Fall Apart* stretches the novel form to create a space for the authentic African subject and his or her world. (i)

Achebe, therefore, is clearly responding to issues in the contemporary world and presenting same in the form of a novel. The desire to recreate real life issues and happenings probably informed Achebe's writing process; he was known to visit cultural activities and festivals with notepads. This approach was popularized by the French art critic *Émile Zola* (1840- 1902) whose *Experimental Novel* (1880) and *The Naturalist Novelists* (1881) advocated historical accuracy in the modern novel, a style that he demonstrated in his novel, *Térése Raquin* (1867). He is, consequently, known as the father of naturalism. Achebe, just as Zola before him, took copious notes of and documented what was happening in his environment and used them as building blocks for his novels. This approach afforded him the ability to recreate natural environments and lifelike stories and characters for his novels. Hence his novels make compelling reading on account of the believable characters, setting and stories. And reviewing Simon Gikandi's book titled *Reading Chinua Achebe*, Julie McGonegal understands the author as saying that "It is only by situating Achebe's novels in the colonial and postcolonial realities that produced them, that we can even begin to understand how they represent those realities in narrative." His (Gikandi's) study shows how Achebe's novels not only describe Igbo and Nigerian societies but also reinvent them" (McGonegal 229). Studies similar in various degrees to the present one have been done by Ijeoma C. Nwajiaku, on Akachi Ezeigbo's *The Last of the Strong Ones* (1996), and Chimamanda Adichie's *Half of a Yellow Sun* (2006); in which she explored "how these authors imaginatively reconstructed historical truths about situations of armed struggle" (Nwajiaku 93). Another such study was carried out by Henri Oripeloye (2013) on Remi Raji's poem *Gather My Blood Rivers of Song*.

As one of Nigeria's foremost creative writers who were motivated by the negative image of Africa and its people in European creative and critical writings as well as their media, the objective of the committed African writers, such as Achebe, was to tell authentic African stories and counter European perspectives that had dehumanized African peoples over the years. Their duty, therefore, was to give voice to the colonized people, boost their fading morale and sense of self-worth, and educate the world on the real issues about Africa.

Telling the African story the African way became the hallmark of African writing of the postcolonial praxis. Here we should remember movements such as Negritude led by Aimé Cesairé, and Léopold Sédar Senghor; Black Renaissance led by Alain Locke, W. E. B. Du Bois and Marcus Garvey; writers such as Ngugi wa Thiong'o, Denis Brutus, Achebe, etc; political activists such as Malcolm X, Martin Luther King Jr, Nelson Mandela, and all the sons and daughters of Africa who fought for the independence of African people and the legitimization of African culture. Achebe's stated intentions were to rebrand or rather to reclaim the image of Africa in his various essays, especially in his, perhaps the most controversial critique of Joseph Conrad's 1899 novella, *The Heart of Darkness*, a highly acclaimed work but which Achebe regarded as nothing but a racist manifesto. His purpose in writing his novels, therefore, was to present an accurate image of Africa which cannot be done without recourse to the realities in the African environment.

That being the case, it is not surprising to learn that the Ikemefuna incident in *Things Fall Apart* is, in actuality, a creative recall of an actual incident that occurred remarkably close to Achebe's hometown at the period he said it did. That will make the Ikemefuna incident a realistic fiction—a story that could have occurred. A review of the Ikemefuna narrative, followed by a similar incident will reveal a great resemblance that will point to a possible link between the two stories. Analogy between the two stories will be drawn through a study of certain elements, including the time and setting of the stories, the key characters involved in the incidents, the reason for the killing as well as the process of appeasement. It will be discovered that while some details are missing from the novel, they are revealed in the true story.

The Ikemefuna Narrative in *Things Fall Apart*

The story of Ikemefuna is very central to the novel because it represents the tension between cultural interruptions and traditional practices as seen through the eyes of the indigenes and the colonial administrators. It also summarizes the totality of the personality of the protagonist, Okonkwo his personality as strong, ambitious, influential, rash, stern and violent, unforgiving, a terror to his family.

Perhaps the colonial rule engendered some sense of cultural indifference that was unthinkable before the advent of the foreigner. If a person killed another, he must pay by producing somebody to the family of the deceased to replace the one killed. The family of the offender was fully aware of how taking a life was regarded by the community and how intense the anger of the deity usually would be. Human sacrifice was a way of appeasing the gods and cleansing the land after an abomination involving wilful loss of life has been committed. It was believed that if this ritual was not performed, more lives would be lost. Stories abound about certain deities that went on the rampage, killing people until the appropriate sacrifice was carried out to atone for an abominable act that was committed in the community. However, the colonial administrators deemed this practice a murder punishable under the colonial penal code.

A number of things (about the Ikemefuna incident or the ritual of human sacrifice?) are not explained in *Things Fall Apart;* for example, instead of allowing the Mbaino man who killed the Umuofia woman to pay with his own life, a boy was used to pay for the man's crime. We will find out why from the historical incident. Again, the reason the Mbaino man killed the Umuofia woman is not mentioned in the novel, but the historical incident provides the reason. A reader cannot understand why a man could kill a woman. It is quite incongruous. However, the actual event reveals that the victim is only symbolically a woman as will be explained shortly, but before that, here is a short summary of the Ikemefuna incident in *Things Fall Apart*.

One night, in Umuofia, the town crier announced an early morning meeting of the men of the community. When the men of Umuofia gathered at the meeting, Ogbuefi Ezeudu, the oldest man in the village (described as a repository of knowledge for the Umuofia clan, and a conduit for information about other clans in the area) announced that the wife of Ogbuefi Udo was murdered by an Mbaino man when she went to the Mbaino market[1]. Decision was taken to send emissaries to Mbaino to choose one out of two options—peace or war.[2] Each of these alternatives carried serious consequences, as serious as or even more serious than the crime committed. Choosing peace would entail that Mbaino would be willing to atone for the crime on the terms of Umuofia (*ugwo isi*, a head for a head). If, on the other hand, they chose war, Umuofia was ready and willing to oblige them. No surprise Mbaino chose peace, in spite of what that choice would cost them—a human head, but what is one head compared to the population they were sure to

1 Umuofia and Mbaino are close neighbors. This is important for the argument of this paper.

2 The identity of the killer and his motive are not hinted in the novel, but the real story has this information.

lose if war broke out between them and Umuofia. War was not an option for them because neither Mbaino nor any of the other communities around was a match for Umuofia. Umuofia was not only the greatest in battle but also had the strongest medicine men. Under the circumstance, the choice of peace was the wisest decision. Thus, Mbaino chose peace and had to atone for the killing by giving Umuofia two people - a boy and a girl. The girl was the actual payment for the woman killed and, therefore, belonged to the man whose wife was murdered. The boy, Ikemefuna, on the other hand, was to be sacrificed to cleanse the land of the abomination. He, therefore, was given to Umuofia to do whatever the clan decided through the oracle. As Umuofia waited for this oracular pronouncement, Ikemefuna had to stay in Okonkwo's house among his own children. That proclamation came three years later stating that Ikemefuna should be sacrificed. He was thus killed, unfortunately, by Okonkwo himself in a very pathetic circumstance thereby incurring the wrath of the earth goddess, the goddess of fertility and childbirth. That would not be the first crime that Okonkwo had committed against the law of the land, especially against the deity, *Ani* (earth goddess). Another case in point was his disruption of the peace week, in chapter four, when he beat his youngest wife, Ojiugo for coming back late to prepare dinner. By that act Okonkwo committed nso-Ani (sacrilege against the earth goddess, *Ani*) for which he was indicted and fined by the priestess of the deity. It is important for the current argument, to point out that Okonkwo's offences against the law of the land were never intentional; hence he paid his fines without hesitation. As a person, he just found it difficult to control his anger and impulse. As a matter of fact, Okonkwo was a strong protector of his people's culture and a hero of his community. He would do anything to serve, including killing for the land even if the victim was his adopted son.

The detail of how Ikemefuna is killed is important to this study because there are some similarities between that and how Ezealusi[1] in the oral tale, was killed. The day Ikemefuna was to die, the group of elders had him walk ahead of the line, while they followed behind him. This was usually the normal formation. In those days, the young and vulnerable was usually made to walk ahead while the older and more powerful brought the rear. There was a reason for this. The roads were winding narrow bush pathways through the jungle prone to predators in the form of not just wild animals such as lions, hyenas, and anacondas, but also kidnappers. When the pot of palm wine which Ikemefuna was carrying on his head was broken by the elder

1 This is a real story and an unfortunate one, hence I have no intention of revealing the real names of the persons involved, but I will keep the names of the real communities affected in the matter.

nearest to him, the boy instinctively ran through the line of men towards his father, Okonkwo for protection. Remembering Ogbuefi Ezeudu's advise that he should not lend a hand in killing the boy who calls him father, Okonkwo had purposely receded to the rear to avoid killing the boy himself. However, when the boy ran to him for protection Okonkwo's killer instinct took over and instead of protecting the boy he, instinctively, cut him down. It is important to state that Okonkwo's action is in accordance with the oracular demand that the boy be sacrificed. He is therefore serving the gods of the land. But having developed his killer-instinct above all other instincts, in an effort to avoid ever acting weak, that killer-instinct has taken a life of its own and works like a runaway train. He continues killing until he kills himself at the end of the novel.

This story is believed to be a work of fiction meaning, according to the *Illustrated Oxford Dictionary* 1998, "an invented idea or statement or narrative" and "literature especially novels, describing imaginary events and people." A more elaborated definition is found in *Study.com*: "A work of fiction is created in the imagination of its author. The author invents the story and makes up the characters, the plot or the storyline, the dialogue and sometimes even the setting." As already highlighted by Nnolim, "the possible sources of a finished literary work are as diverse as the writer's whole experience"; therefore, Achebe could have invented the story of Ikemefuna, and perhaps he did. However, there are sometimes coincidences where a work of fiction may resemble real incidents. Even though fiction is believed to be work of imagination, it is hard to imagine something that does not exist somewhere, sometime, somehow, or in some form hence the popular statement by the celebrated American poet and critic, Ezra Loomis Pound that "Literature does not exist in a vacuum. Writers as such have a definite social function exactly proportional to their ability as writers. This is their main use. All other uses are relative, and temporary, and can be estimated only in relation to the views of a particular estimator" (Pound 32). Robert A. Hall Jr adds that literature "grows out of and is part of human culture and can only be understood against the background of its cultural matrix." In response to 'isolationists' critics who are opposed to the sociological approach to the interpretation of literature, Hall declares that,

> removal of literary scholarship from any concern with real life, is one of the major reasons why our present-day students, and indeed our community as a whole, have become alienated from literature, ceasing to regard it as a study from which they can derive direct personal benefit or learn anything helpful to them in their contact with life. (Hall 9-10)

By now the point has sufficiently been made that a literary writer draws ideas and inspiration from incidents in his environment, immediate or remote. The original source materials can be written sources such as documents, diaries, books; media sources such as television, radio, recordings; oral sources such as oral history, folklore; and others. Most often, multiple sources are involved in a creative work. In any case, the original source of information is hardly recognisable in the finished work. But a story has a source. Achebe himself acknowledges his indebtedness to experiences from his environment to create the world of his novels when he states in an interview: "A writer invents and even the invention is a function of his experience and so, what I'm saying is that we do not imagine things that are well beyond the experience of our society" (Ezenwa-Ohaeto 119). A study involving the discovery of the source of information for a literary work is no doubt fascinating, but such work can hardly be conclusive. There should, however, be enough analogy to suggest a link between the literary work and its original source. This is what the present study intends to do, to correlate the Ikemefuna narrative with an incident in the real world.

This research serendipitously stumbled upon a story, which is similar to Ikemefuna narrative in Chinua Achebe's classic novel, *Things Fall Apart*, while conducting a research into certain cultural objects and their meaning in Igboland. When the conversation shifted to kolanut, the interviewee, Chief Mbamaonyeukwu Chiezie, was asked to recall incidents involving kolanut to illustrate how serious the rules of kolanut are among Igbo people of Nigeria. One of the stories he told resonated with the incident in the Ikemefuna narrative, begging the question: Is this the source of that story in *Things Fall Apart*? Is it then possible that the Ikemefuna story is not an imaginary tale but rather an adaptation of a real and specific incident? Is the Ikemefuna story in *Things Fall Apart* a fictionalization of a true event?

Some terminologies have emerged in literary criticism to describe some works of fiction that are linkable to specific real and contemporary incidents. These terms include fictional realism (Schneider and Solodkoff 2009), realistic fiction, faction, denoting literary works with factual contents. The source contents are obvious to those who know them. As has been noted, *Things Fall Apart*, does not advance any reason for the killing of the Umuofia woman by an Mbaino man. But there is no action without a motivation. Again, the relationship of the woman that is killed and the man who kills her is not stated. However, in the oral account which the novel alludes to, all these missing links are supplied.

A Head for the Kola Nut: In Defence of Custom?

In an interview with an eighty-nine year old traditionalist, Chief Mbamaonyeukwu Chiezie, a specific question was asked about conflicts involving kolanuts. The second incident which the man narrated resonated with the Ikemefuna incident in *Things Fall Apart* and it is recalled below.

Kola nut is a symbol of peace and respect among the Igbo people of Eastern Nigeria (Ihediwa, Nwashindu, and Onah 2014). Therefore, it is served and eaten before any meeting to assure that such a meeting is indeed a meeting of friends and people of good will. Thus, if any member of the gathering refuses to partake of the kola nut, it is a sign that he is not for peace. Kolanut is also an object of prayer in the traditional way. They pray for the good of all present and guidance throughout the meeting to achieve good results. This is men's culture, and it has its rules. To begin with, a woman does not break kola nuts in the company of men. Again, it is the exclusive right of the oldest person to break it. Both age and gender rules are observed in this ritual. But there is a third element in the rules governing the breaking and serving of kola nuts. The exception to the rule of seniority states that a man, irrespective of how young, must break the first kola nut in his house even if his guest is older than him. It was this aspect of the rule of the kola nut that was broken with dire consequence in the story that is about to unfold.

It all began the day an Umudioka man, who will be named Chief Eji[1] and an Umunya man, who will be known in this study as Ezealusi[2] went to Ogbunike for an early morning discussion with the traditional ruler of the town. Ezealusi was actually the chief priest of a deity in Umunya, known as *Enem*, whose shrine is located in Okpu village and Chief Eji was a prominent chief and a man of wealth and power who was always accompanied by his slaves acting as his bodyguards carrying long sharp machetes (Obejili) and a gun. The host, the traditional ruler of Ogbunike, was the youngest of the three, and ordinarily would not break the kola nut, but culture allowed him to do that since it was the first kola nut presented in his house that morning. Normally, a host presents the kola nut to his guests who touch and acknowledge the gift of love and friendship and pass it back to him to pray over it, after which the host then breaks the kola nut into as many pieces as there are people at that meeting and shares it. The host picks a piece to eat before passing the rest on to his guests to pick and eat. This ritual will end before the agenda of the

1 I am using only part of his name to protect the identity of the man's descendants.

2 Ezealusi (eze alusi) means chief priest of a deity, and that was the function of the Umunya man who was killed in the real incident.

meeting will be stated. In the incident we are about to narrate, the kola nut was first passed to Chief Eji who received it and passed it on to Ezealusi. Ezealusi should have received it and passed it back to the host to break, saying "oji eze di eze n'aka" meaning literally that "the king's kola nut is in the king's hand" so he should go ahead and break it.

However, on this occasion, rather than return the kola nut to the host, Ezealusi picked and broke it. He was the least qualified to break that kola nut because he was neither the oldest of the three, Chief Eji was, nor was he the host. Being a chief priest was irrelevant in that circumstance unless the meeting was taking place in his shrine. Nevertheless, the host seemed to overlook the blunder and proceeded with the meeting. Chief Eji did not eat his own rather he put it behind his ear lobe. At the end of the meeting the two guests left together the way they came through the narrow bush pathway where people must walk in a single file. Ezealusi was in the lead, followed by Chief Eji, while the man's armed bodyguards brought up the rear. At the outskirts of town, Chief Eji suddenly pulled back, grabbed a long sharp machete from one of his bodyguards and slashed his friend's throat. He brought out the piece of kola nut which he had stuck behind his ear lobe and forced it into the dying man's mouth saying, "Eat kola nut to your death. Who told you that you could insult me and get away with it? Nobody can and least of all you, *anuofia* (wild animal)!" He left him there and went home. On getting to his house, he found a lot of movement in his compound and was immediately informed that one of his pregnant wives had just been delivered of a baby girl. The name he chose for the baby girl, Onyedinokpu was meant to document the incident that just took place. The name which in full is *Onye di n'Okpu ga ekwulu Okpu?* which translated into the English language means "Who in Okpu is brave enough to speak for Okpu?" Chief Eji knew that nobody would dare to challenge him, and nobody did. Not long after the incident, however, people started dying, mysteriously, in Umunya and consultation with the oracle revealed that the deity, Enem, whose chief priest was murdered was angry that nobody was serving him food anymore and Umunya kept quiet. The mysterious deaths soon spilled over to Umudioka forcing them to reach out to Umunya to resolve the problem. With the cause of the mystery deaths revealed, reparation and appeasement process commenced.

After due consultation, it was decided that Umunya should build a zinc house in Umudioka and demolish same. It is important to explain this process. By custom, it is the right of Umunya to destroy things in Umudioka to protest the killing of their kinsman. When the aggrieved party begins to destroy things, it is expected that the offending party will assuage their anger by presenting them with the agreed

reparation. On their own part, Umudioka would give two people to Umunya, a boy and a girl. The girl would be a bride to the slain chief priest while the boy would be used as an object of sacrifice to appease the angry deity and cleanse the community of the abomination committed by their kinsman. Both communities agreed on this plan. That was how such grievous matters were usually settled in the land before the coming of the colonial government. It is reminiscent of a culture that has zero tolerance for criminal and violent acts. That indigenous criminal code has the credit of creating a community with low propensity for violent crimes. However, in this story, Umudioka did not present the human reparation, rather money was presented to Umunya in place of the boy. This is because ritual killing had been banned by the colonial administration and defaulters were made to face very tough legal consequences such as imprisonment. Using money to pay for crime of murder is a cheap moral code that literally lifts the ban on such crimes, creating the enabling atmosphere for further crimes to occur in a hitherto crime free society. This is the story as narrated by Chief Ugonwanne Mbamaonyeukwu Chiezie, (alias Eze Afojulu), 89 years old Umudioka man. This interview was audio recorded and transcribed into English. He passed away on 30th July, 2015 at the age of 95. He was not able to supply dates even though Chief Eji was his uncle. It was after he had told this story that he was informed about the similar tale written by a man from Ogidi (Chinua Achebe). His response was just a shrug of the shoulders. The similarities between this story and the Ikemefuna story in *Things Fall Apart* will be glaring to literary scholars and students who have studied the novel, leaving no doubt in their minds that it is the source of the Ikemefuna narrative.

Similarities and Differences in the Two Stories

The story above resembles the Ikemefuna story in many ways, which makes it a possible basis for the Ikemefuna narrative in *Things Fall Apart* despite the obvious adaptation and transposition of the original incident into an imaginary story at the basis of the novel.

The Historical Period

It is apparent that the original incident occurred in the early part of the colonial administration that was why contrary to the traditional requirements for reparation changes had to be made in accordance with the new laws instituted by the colonial administration. On the other hand, despite the heavy physical and psychological presence of the colonial authority throughout *Things Fall Apart*, it is important to notice that there was no colonial intervention in the killings of the Umuofia woman and Ikemefuna. However, in the original story, Umudioka negotiated with a man a

from another community to stand trial for Chief Eji in exchange for three pounds (£3). The man was jailed for three months because Ezealusi was not quite dead. But he died two days after the prisoner was released[1].

The Place of the Action

The towns involved in the novel are neighbouring towns of Umuofia and Mbaino. The meaning of Mbaino (four towns) is important for this analysis because though only two neighbouring communities are mentioned in the novel, in the real story four communities were involved, directly and indirectly. The novelist did not invent the name Umuofia. As Ekpunobi's historical study of Umuoji reveals, Umuofia was one of the traditional institutions in Umuoji along with others including Umuokpu, Umuada, Nze-na Ozo, and the Age Grade (Ekpunobi, 1998). Umuoji is another town in Idemili Local Government Area close to where the incident occurred.

The oral tale involved two friends, one (the aggressor) from Umudioka and the other (the victim) from Umunya, two towns that share a common boundary, just as Umuofia and Mbaino. But the seed of the conflict that culminated in the killing was sown during an early morning meeting in Ogbunike, a town that shares a common boundary with Umudioka and Umunya. The fourth town, Ogidi, was not involved in the killing, even remotely, but it happened to be the hometown of the man who created a fictional story out of the incident, Chinua Achebe. Ogidi has a common boundary with Ogbunike located in the north, and Umudioka in the east while Umunya has a common boundary with Umudioka and Ogbunike. All four communities, therefore, are located in close proximity and are within a walking distance from one another such that it is difficult for a stranger driving around the area to tell when he has crossed one community into another. Even the signboards can be confusing because they do not indicate which buildings belong to which community.

The point, therefore, is that though Ogidi was not involved in the killing incident, there is no doubt that it must have been fully aware of the incident. It is also interesting to mention that Iguedo, which is Okonkwo's village in the novel, is

1 There is a reason the narrator left out the colonial administration's involvement. It is probably due to the bizarre content involved in the process. Our informant explained that Umudioka assured the surrogate that the injured man would not die until he had done the three-month term. If the man died the surrogate would receive hasher sentence. When the authorities arrived from Onitsha, the surrogate claimed to be the culprit, and was taken away and eventually sent to jail after trial. Umudioka had strong medicine men in those days who were able to suspend the man's life on a tall tree. That way, the soul would not be able to leave the body. He laid in the hospital breathing unable to move on. When the surrogate was released from prison, the fetish was brought down, and the man's soul was released to move on.

in reality a clan made up of four communities of which Ogbunike is one. The above information points to the fact that Achebe lived in close proximity to that incident that occurred between Umudioka and Umunya. The Eji/Ezealusi incident occurred before Achebe was born in 1930, but the tale of such incidents lived much longer in the area they occurred. The comment made by the narrator in Chapter Two of the novel: "The lad's name was Ikemefuna, whose sad story is still told in Umuofia unto this day" (Achebe 10), suggests clearly how he got the information for his novel.

Again, these communities share a lot more in common. For instance, they intermarry, and all their major festivals take place on the same days. Nkpikpa Festival of Umudioka; Nwafor Festival of Ogidi, Isigwu Festival of Umunya, and Nwafor Festival of Ogbunike. These festivals are celebrated on Afor day, one of the four related deities associated with the Igbo traditional week, others being Nkwo, Eke, and Oye (Enyia & Kalu, 2018). Also, the four festivals usually take place in July every year, and last for three days, to mark the end of the farming season.[1]

Characters Involved

Characters that share similar attributes in the two stories include, Ikemefuna, Okonkwo, the Umuofia woman that was murdered, and her husband, Ogbuefi Udo in the novel; Chief Eji and Ezealusi and his deity, Alusi Enem, in the real story.

As the protagonist in the novel, Okonkwo, is a powerful and influential member of his community. He is known to defend the purity and sanctity of his people's culture; he rejects the new religion and proposes a total extermination of its members, and he demonstrates his level of hatred for the foreign interference when he kills the messenger of the District Commissioner, the last straw that ends his killing spree and 'indiscrete' behaviours. Of all the six incidents involving killing in *Things Fall Apart*, Okonkwo perpetrated four of them. Similarly, Chief Eji did not hesitate when it came to killing whoever went against the cultural norm and he did not wait for elders to take decision on such issues. He just went ahead to take laws into his hands. In the same manner as Okonkwo, he was rich and powerful and had many wives and children. However, unlike Okonkwo, he had slaves and bodyguards, marks of his affluence. Okonkwo is a prototype of Chief Eji. Both men are rich, powerful, and respected members of their respective communities, quick to anger, snobbish, rash, and culture-conscious.

In the novel, Ogbuefi Udo is the Umuofia man whose wife is killed by an Mbaino man. The name of the woman is not given, and the reason for the killing is

1 More about these four cultural festivals can be accessed from https://www.ogbunike.ng/tag/culture/, and *https://www.davidyoryor.com › 2017/08 › isigwu-umunya-2017, as well as https://www.nairaland.com/3947849/mkpukpa-festival-ndi-umudioka-dunukofia*

not provided. Readers are kept in the dark about the circumstances of the murder. In the real story Udo is one of the deities in Okpu, Ezealusi's village in Umunya. It is important to understand a bit about Udo. It was a popular deity across Igbo speaking towns in those days, especially around the area where *Things Fall Apart* is set. According to a study carried out by Emeasoba and Ogbuefi, the deity Udo was allocated lands. However, the authors'-study also reveals that all the land previously owned by Udo in Ogbunike and some other towns no longer exist, having been converted to churches, schools, health centres, markets and farmlands (Emeasoba & Ogbuefi 66). The probable reason for the popularity of Udo in those days stems from its role in the society. According to Miracle Chinonso (2017) Udo is a god of diplomacy, "His sphere of influence extends to diplomatic meeting, agreement, court cases, diplomatic oaths…" It was the rule of this deity that Ezealusi violated.

The Umuofia woman that is killed has gone to Mbaino market. In reality, Umudioka has the largest native market in the area at the time and people from many towns as far away as Onitsha and Awka, in addition to her nearest neighbours—Ogidi, Ogbunike and Umunya, attended that market named Afor-Igwe Umudioka which operated every four days[1]. Ezealusi had come to the market town of Umudioka primarily for an early morning meeting with Chief Eji, and the Ogbunike ruler. Such meetings were best fixed on market days because people did not go to the farm on market days. Umudioka is therefore the Mbaino in *Things Fall Apart* because the market in question is located there, and the man who committed the murder was from there, and it is the only one among the four towns that has common boundary with all the other three. It follows, then that Umunya is the Umuofia of *Things Fall Apart*. That being the case, the statuses of the two key communities directly involved in the incident were swapped for obvious reason—to create fiction.

In the novel, the boy Ikemefuna is sacrificed to appease the gods of the land for the reckless killing of Udo's wife (Ezealusi), and to avoid a war between Mbaino and Umuofia communities. However, in the oral account an agreement was reached between the two communities to use money instead of a boy, it was agreed that Umudioka should repay Umunya with money to avoid trouble with the colonial administration that had banned human sacrifices.

The predominant practice is that a priest of a deity, be it male or female deity, is symbolically a wife to the deity, and as such he is expected to conduct himself

1 There are four days in Igbo native week, and they are Nkwo, Oye, Eke, Afor. Since urbanisation the Afor-igwe market, just as many other markets in Igboland that used to sit once every native week, has now transformed into a daily market. But though it is now a daily market, it is obviously busiest on Afor days.

as a woman should and observe some of the taboos observed by women. This is also true of the priest of the Idemili Goddess as indicated by Ifi Amadiume, "In the performance of his duty, the priest of Idemili was expected to abide by certain rules. He must not wear a loincloth but must tie a wrapper like a woman" (101). If it did not make sense to readers why a man should kill a woman who does nothing but attend the market, it is probably because the person that is killed is not really a woman, but actually a man, a juju priest.

Conclusion: The Relevance of Socio-Cultural Values and Traditions

This essay has attempted to study the source of the Ikemefuna narrative by tracing and identifying an actual historical incident that occurred around and within the area that provided the materials for Chinua Achebe's classic novel, *Things Fall Apart*. Aspects of the socio-cultural milieu and practices such as rituals and customary practice and norms of the Igbo society have been identified with a view to underscore the Ikemefuna narrative as a vital embodiment of the Igbo traditional values in pre-colonial times. To establish the historical incident as a source for the Ikemefuna story, the paper draws a parallel between the novel and the historical antecedence based on oral historical accounts, location and setting and characterisation. Accordingly, it was established that the incident of the killing of Ikemefuna which was fictionalized in *Things Fall Apart* occurred between Umunya and Umudioka, while the cause of the problem took place in Ogbunike, and all these towns are located within walking distances from Ogidi, Achebe's hometown. Other instances of similarities relate to the time and place of the actions; the key characters such as Ogbuefi Udo (Udo is the name of a deity in Umunya); Udo's wife (actually the juju priest); Ikemefuna (the reparation), Okonkwo (a prototype of Chief Eji who murdered his friend, a priest). The paper concludes that the differences between the historical incident and Achebe's *Things Fall Apart* may have been necessitated by the exigencies of the creative imaginative processes and also the need to give each creative work, including those that draw their inspirations from history, their individual stamps of creative identity. Although essentially a work of creative imagination, we find that the Ikemefuna story resonates and compares perfectly with the Eji/Ezealusi story. Finally, *Things Falls Apart* not only chronicles but also constitutes a major commentary on the violation of the Igbo socio-cultural ethics, norms and values under British colonialism.

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Chinese-Western Double Aesthetic Perspectives: A Review of *British Formalist Aesthetics and Its Literary Writing Practice*

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Abstract Having been one of the valuable aesthetic trends in the West in the 20th century, British formalist aesthetics is worthy of attention from the academia. Prof. Gao Fen's monograph *British Formalist Aesthetics and Its Literary Writing Practice* comprehensively construes aesthetic theories of Roger Fry and Clive Bell, and literary writings of Virginia Woolf and Lytton Strachey from Chinese-Western double aesthetic perspectives. Its originality lies, first of all, in its holistic inquiry into formalist aesthetics in the West, as well as their commonality and creativity, manifesting remarkably their theoretical and academic values. Second, it is methodologically innovative since it follows the principle of Chinese-Western double perspectives to reevaluate the British aesthetics. Third, it accentuates the employment of Chinese aesthetic criticism and invokes abundant categories from Chinese poetics, heralding a meritorious attempt to take Chinese culture to the global stage.

Keywords British formalist aesthetics; *British Formalist Aesthetics and Its Literary Writing Practice*; Chinese poetics

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As a trend of literary theory thriving in the early 20th century, British formalist aesthetics presents a succession and breakthrough of the traditional European

aesthetic ideologies from Pythagoras's "arithmos" and Plato's "eidos" to the 19th century British aestheticism. It is theoretically founded by Roger Fry (1866-1934) and Clive Bell (1881-1964) and literarily practiced by Virginia Woolf (1882-1941) and Lytton Strachey (1880-1932), who published a series of striking and original theoretical and literary works and articles which elevated conservative British aesthetics and criticism to the forefront of modern European aesthetics, yet it failed to attract enough attention from the academia. As a response, *British Formalist Aesthetics and Its Literary Writing Practice* (2021) has made a groundbreaking effort. Funded by the National Social Science Foundation of China, the monograph is Gao Fen's latest academic achievement. It can be deemed as a progression of her last academic output *Towards Life Poetics: A Study of Virginia Woolf's Theory of Fiction* (2016), which extends the research domain from literature to aesthetics via her conspicuous methodology. According to Gao, it is beneficial to adopt a "Chinese-Western double aesthetic visions" (7) to clarify and reveal the connotations, characteristics and significance of British formalist aesthetics and its literary practice, namely to examine its inheritance and breakthrough to the Western aesthetic tradition, and at the same time to perceive its profound connotations and values through relevant Chinese poetic categories, for there is universality between Chinese and Western aesthetics. In such a comparative manner, Gao succeeds in standing at the forefront of aesthetic thoughts in the new millennium.

Gao's monograph incorporates five chapters. Based on the elucidation of the term "form" and the tradition of British aesthetics (Chapter 1), it deciphers in detail the formalist aesthetic theory of Roger Fry (Chapter 2) and Clive Bell (Chapter 3) and its literary writing practices of Virginia Woolf (Chapter 4) and Lytton Strachey (Chapter 5). To be more specific, Chapter 1 is an elaboration of the bases of British formalist aesthetics, with a time span from the classical age to the 19th century. Chapter 2 sheds light on Fry's formalist aesthetics through a comprehensive analysis of his practical aesthetics, theory of emotion, theory of form, and art criticism. Chapter 3 "Bell's formalist aesthetics" explicates the essence of visual arts, Bell's theory of artistic form, and his practices of art criticism. Chapter 4, in the wake of the exploration of Fry's and Bell's theories in Chapter 2 and Chapter 3, expatiates on Woolf's literary innovations influenced by formalist aesthetics. Chapter 5 decodes Strachey's innovative theories and practices in biography writing via an exposition of his association with formalist aesthetics. Lastly, in the conclusion part, Gao reiterates the commonality and creativity of British formalist aesthetics and its literary writing practices. Arguably, Gao's monograph, remarkably characterized by theoretical, creative and practical properties, presents its originality via a holistic

inquiry into formalist aesthetic thoughts, an innovative methodology of Chinese-Western mutual perspectives, and a meritorious attempt to take Chinese culture to the global stage.

A Holistic Inquiry into Formalist Aesthetic Thoughts

Gao renders a thorough exploration of the Western "form" and then anatomizes the theories and practices of four aestheticians and writers, thereby theoretically and comprehensively expounding on the profound connotations of formalist aesthetic thoughts in the West.

In order to disinter the implications of formalist aesthetic thoughts, Gao first and foremost punctures the Western concept of "form" through tracing its evolution. The four cornerstones of the concept of "form" consist of the Pythagorean School's "mathematical form," Plato's "eidos," Aristotle's "four causes," and Horace's "decorum" (49) in the ancient Greek and Roman period, respectively revealing the essence of nature, self, the existence and art. Subsequently, the Medieval aesthetics witnesses the fusion of theology and Plato's and Aristotle's theories, while Byzantine aesthetics features the form of visual arts especially "Church frescoes" (56), which constitute a vital source for British formalist aesthetics. The Renaissance aesthetic form showcases three shifts: "from divinity to humanity," "from spirit to object," and "from theme to technique" in terms of arts (56). The contributions of British empirical aesthetics in the 17th and 18th century, romantic aesthetics in the 19th century, and Victorian aesthetics and aestheticism in the 19th century lie in two aspects: 1) They accelerate the development of aesthetic methodologies from "empirical induction" to "organic integrity" (103) which, arguably, echoes with the dominant method advocated by Fry and Bell; 2) They have a multidimensional grasp of aesthetic form from creative subjects, to social functions, then to intrinsic components.

However, notwithstanding the long-standing concern for aesthetic form, it is Fry and Bell who make a substantial breakthrough. As is minutely explained by Gao, Fry's practical aesthetics bears three hallmarks: the method of induction, the emphasis on aesthetic experience, and the expression of life emotions; his theory of emotion conveys that "art is a means of communication of emotion, with emotion itself as the end" (122); while his theory of form reifies the connotations of formalist beauty into three layers: 1) the unity of expression and the unity of significance, 2) the unity of expression and significance, and 3) the unity of artistic work's "form" and creator's "spirit." As regards Bell's formalist aesthetics, Gao mainly dissects the concept of "significant form," which is known as Bell's most prominent

contribution. The "form" of visual arts is created with the ultimate aim of expressing emotions; while their "significance" signifies the "aesthetic emotions" evoked by artistic works (191-192). Such "significant form," according to Bell's metaphysical argumentation, is tantamount to "the thing itself" and "the essential reality" (196) and it testifies to Bell's overall observation of "religion, history, and ethics" (200).

It is worth noting that British formalist aesthetics can find distinct expression in Woolf's and Strachey's literary practices. On the one hand, Gao foregrounds the tacit agreement between Woolf's literary works and Fry's and Bell's formalist aesthetics. *Jacob's Room*, with a reference to Bell's aesthetic techniques of "simplification" and "composition," wields such creative forms as "sounds," "internal and external focalization," "juxtaposition of the things," and "images" to unfold the integrality, uniformity and poetic quality of life spirit (275). *Mrs. Dalloway* takes the contrast between Western culture and Chinese "Way" as a kind of "form" to transmit its "significance" that indicates the preferable ethical choice of treasuring life, thereby corresponding with Fry and Bell's standpoint of "significant form" (275). On the other hand, Gao enunciates Strachey's construction of significant form in biography writing. For instance, in *Eminent Victorians*, Strachey weaves two threads as the biography's "form" in displaying historical events so as to deliver "significance"—uncovering human nature. Also, in *Queen Victoria*, "form" refers to the interplay between the dual clues of considering Victoria as a woman and deeming her as a queen, while "significance," correspondingly, hints at the unity between the queen's personality of "putting kindness first" and her political target of "bringing benefits to the people" (331), which, undoubtedly, accords with the concept of significant form advocated by formalist aesthetics.

An Innovative Methodology of Chinese-Western Dual Perspectives

Gao unremittingly boosts the methodology of Chinese-Western dual perspectives in her research and thus confers innovative characteristics onto her monograph. In other words, she advocates the combination of rational cognition and aesthetic perception so as to reach an agreement between stringency and profundity. Such an innovative methodology is instantiated in the investigations of formalist theories through the lens of "Chinese life poetics based on intuitional experience" (16), thereby demonstrating connotations and values of formalist aesthetics to the full.

Gao insightfully pronounces the commonalities between Fry's theories and Chinese poetics. Fry's theory of emotion, which formulates the creative principle of "emotion as ends" and the ideographical process of "techniques – factors – composition – emotion" (127), derives from British empirical philosophy and

dovetails with the Chinese "Qing Zhi" (emotion and thought as end of art) category and "images for expression" principle (129-130). Fry's theory of form, as Gao reveals, resembles the notion of "Shen Yu Wu You" (unification of the soul and the thing) in Chinese poetics, thereupon reaching the highest realm of artistic form (162). With regard to art criticism, Fry takes the overview of an artist's temperament, predilection and historical background as the starting points of his criticism and invokes his own emotions and imaginations to penetrate into the forms and connotations of artistic works. His critical bases and methods, as Gao points out, share a close affinity with the concepts of "Zhi Ren Lun Shi" (the precondition of literary criticism being a thorough understanding of the author and the times and the world he lives in) and "Yi Yi Ni Zhi" (understanding as a soul to soul communication between author and reader by means of work) in traditional Chinese poetics. His critical practices, more importantly, spotlight the brilliance of aesthetic criticism in the arena of European art criticism and spur the mutual learning among world arts "with a global vision" (181).

Bell's theories are also interpreted with Chinese-Western double aesthetic visions. His concept of "significant form" does not only originate from Plato's, Aristotle's and Kant's notions, but also shares common denominators with the Chinese category "Xu Jing" (emptiness and serenity), as Gao proclaims (189). When it comes to Bell's theory of artistic form, Gao takes the theory of Chinese literati painting as a counterpart to make a comparison. Just as she accentuates, if the former elucidates the turning of Western artistic paradigm from "representation" to "expression," the latter in the Northern Song Dynasty witnesses a veer from "Xie Shi" (realistic style) to "Xie Yi" (expressive style) (200). Gao clarifies their similitudes and differences from such perspectives as creative tenets, constructional models, artistic states, and so forth, showing a broad Chinese-Western double perspectives.

Moreover, Gao utilizes the methodology of Chinese-Western mutual perspectives to decrypt Woolf's theories and practices associated with formalist aesthetics. Woolf's theory of life writing, according to Gao, defines fiction as something with harmonious mentality, comprehensive genres, emotional components, poetic quality and organic integrity, aiming at "presenting vivid lives" (248), in some way analogous to the traditional Chinese concept of "Shi Yan Zhi" (poetry being essentially the expression of one's emotion and thought) (250). Her theory of emotional form, whereas, underscores the expressive natures of literary forms, including the unity of form and spirit, the identity of object and self, the fusion of feelings and scenes, impersonal emotions and reality of life, which, as Gao

proposes, proves akin to the category of "Wen Zhi" (unity of expression and quality) in Chinese poetics (260). As for Woolf's literary practices, *The London Scene*, for instance, conspicuously featuring the fusion of feelings and scenes, covers triple connotations: the identity of object and self, the unity of form and spirit, and the implications beyond words, which can find consanguinity in the Chinese poet Wang Changling's theory of "Wu Jing" (image of the thing), "Qing Jing" (image of emotion), and "Yi Jing" (significance of image) (297).

A Meritorious Attempt to Take Chinese Culture to the Global Stage

As a Chinese scholar, Gao does her utmost to amplify the significance of aesthetic criticism and Chinese poetics in the course of foreign literature studies. Just as she articulates in her monograph, Chinese scholars should stick to the standpoint of "adhering to ourselves and benefiting for our own use" and the principles of "Chinese mode of thinking" and "dialogue-innovation" (33). That is to say, it is a necessity to take the original and fontal thoughts of our nation as the starting points to examine and evaluate cultures of other countries. In this way, Gao exercises a meritorious attempt to take Chinese culture to the global stage.

Aesthetic criticism and Chinese poetics are the two most powerful weapons used to disseminate Chinese culture in Gao's monograph. Aesthetic criticism, in Gao's words, is synonymous to a sort of literary criticism where "critics go through the opinions and sentiments beneath the works via their own heart and soul" (36), thereby paying close attention to temperament or life itself without preconception and utilitarianism. It cannot go without Chinese traditional poetics which, according to Gao, bears four characteristics: 1) the literary view of "Shi Yan Zhi" (poetry being essentially the expression of one's emotion and thought); 2) the critical approach of "Yi Yi Ni Zhi" (understanding as a soul to soul communication between author and reader by means of work); 3) the critical methods of "Zhi Ren Lun Shi" (the precondition of literary criticism being a thorough understanding of the author and the times and the world he lives in) and "Liu Guan Shuo" (to make aesthetic criticism from six perspectives); and 4) the critical essence of "Shen Yu Wu You" (unification of the soul and the thing) (40-41). Besides, Gao borrows from Chinese culture constellations of writing categories such as "Shen Si" (spirit and imagination), "Xu Jing" (emptiness and serenity), "Miao Wu" (transcendental epiphany), "Xu Shi" (fiction and truth), formal categories as "Qing Zhi" (emotion and thought), "Wen Zhi" (expression and quality), "Yi Xiang" (significance and image), "Yi Jing" (sublime state of mind), "Xing Shen" (form and spirit), and critical categories as "Zhi Yin" (resonance and appreciation), "Mei Chou" (beauty

and ugliness), "Qu Wei" (taste and interest), etc. Under the guidance of these original theories and categories entrenched in Chinese literature and arts, Gao manages to write her monograph from a native and advantageous position.

Gao never ceases to underpin the leading role of Chinese mode of thinking in conducting foreign literature criticism. Chinese mode of thinking, as Gao pinpoints, bespeaks an adherence to Chinese "Xiang" (image) thinking pattern, which is characterized by "an integral, correlative, complementary and dynamic thinking way based on the unity of nature and human beings and that of subject and object" (34). Western mode of concept thinking, on the contrary, is a pattern that allows abstract concepts to transcend and override particular things, exhibiting such binary oppositions as essence/phenomenon, subject/object, and so forth. Taking Chinese mode of thinking as the predominant, as Gao recapitulates in her monograph, would exceed the cul-de-sac of myriad binary oppositions in Western thinking and give full play to Chinese scholars' aptitude of perception and innovation, thus spotlighting fine Chinese culture in the arena of global literature and arts.

British Formalist Aesthetics and Its Literary Writing Practice is an integral, innovative and inspiring book. It is integral for its encyclopedic untangling of the origins, connotations and values of British formalist aesthetics and its literary practices. Apart from the theories and practices of Fry, Bell, Woolf and Strachey, the reader can also retrieve other aesthetic ideas ranging from the classic period to the 20th century in this quasi-reference book, which would conduce to more convenient and efficient researches. The book is innovative due to Gao's original and critical principle of "the combination of Western history and Chinese poetics" (34). Such a methodology, when optimized in academic researches, would surmount the circumscription of national sentiments and yield more impartial and innovative outputs. What's more, the book is inspiring in that it provides a fresh idea for taking Chinese culture to the global stage. As Gao recommends, Chinese thought patterns should play an important role in world literature criticism, so she utilizes aesthetic criticism and invokes categories from Chinese poetics in her monograph to realize a double observation on formalist aesthetics. Her allegiance to Chinese poetics, beyond all doubt, would motivate more methodological explorations in the academia and stimulate further profound interactions between Chinese and Western cultures.

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